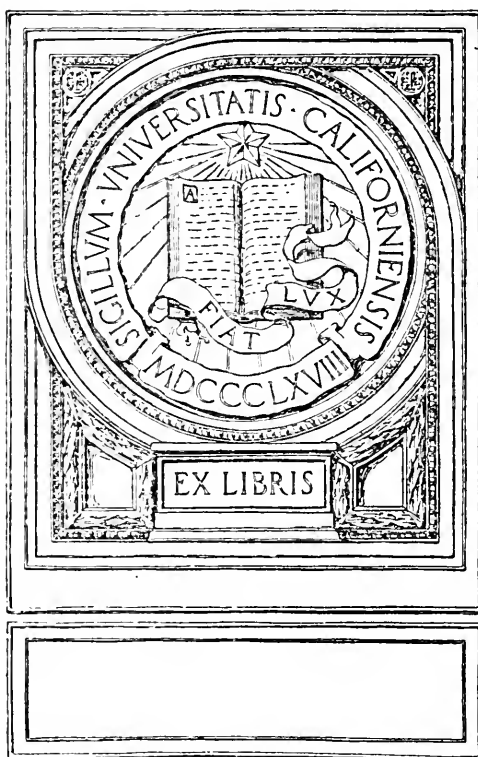




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CYCLOPEDIA OF  
MUSIC AND MUSICIANS

VOLUME III

NAAMAN—ZWILLINGSBRÜDER



# CYCLOPEDIA OF

EDITED BY

JOHN DENISON CHAMPLIN, JR.

CRITICAL EDITOR

WILLIAM FOSTER APTHORP

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## TABLE OF ABBREVIATIONS.

A., Alto.	M., Monsieur.
B., Bass, Basso, etc.	Mlle, Mademoiselle.
Bar., Baritone.	Mme, Madame.
B. M. V., Beata Maria Virgo.	MS., MSS., Manuscript, Manuscripts
Biog., Biography, Biografia, etc.	M. S., Mezzo-soprano.
Cath., Cathedral.	Mus. Bac., Bachelor of Music.
Ch., Church.	Mus. Doc., Doctor of Music.
Col., Collection.	n. d., no date.
do., ditto.	op., opus, opera.
etc., et cetera.	R. A. M., Royal Academy of Music.
et seq., et sequentia.	S., Soprano.
Fr., French.	S., Sta., San, Santa.
Ger., German.	S. M., Santa Maria.
ib., ibidem.	Sp., Spanish.
id., idem.	St., Saint.
It., Italian.	T., Tenor.
L. of Honour, Legion of Honour.	Voc., Voces.
Lib., Liber.	Vol., Volume.

\* \* *Words in italics indicate the alphabetical place of articles on the subjects specified.*



# CYCLOPEDIA

OF

## MUSIC AND MUSICIANS.

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**N**AAMAN, oratorio in two parts, text by W. Bartholomew, music by Sir Michael Costa, first performed at the Birmingham (England) Festival, Sept. 7, 1864. Characters represented: Naaman (T.), Mr. Sims Reeves; Elisha (Bar.), Mr. Santley; Gehazi (B.), Mr. Cummings; Adah (S.), Mlle Adelina Patti; The Shunamite Widow (A.), Mme Rudersdorff. It was again sung at the same place, Sept. 1, 1870, and was given by the Handel and Haydn Society, Boston, March 27, 1869. Published by Addison & Co. (London, 1864).—*Athenæum* (1864), ii. 345, 378; (1870), ii. 346; (1878), i. 196.

**NABUCCO**, Italian opera in four acts, text by Solera, music by Verdi, first represented at La Scala, Milan, March 9, 1842, with the following cast:

Nabucco (Bar.)	.....Signor Ronconi.
Zaccaria (B.)	.....Signor Dérivis.
Ismaele (T.)	.....Signor Miraglia.
Abigaile (S.)	.....Mme Strepponi.
Fenena (A.)	.....Mme Bollinzagi.

The original title, Nabucodonosor, was shortened to Nabucco. It was the first opera that established Verdi's reputation in France. The subject treats of Nebuchadnezzar's madness, of which a captive, Abigaile, who pretends to be of noble birth,

takes advantage for self-aggrandizement; her downfall, and the expiation of the king. This opera was first given in Vienna in 1843; in Berlin in 1844; and in London as Nino, March 4, 1846. It was first represented in New York, April 4, 1848. Published by Diabelli (Vienna, 1844). Same subject, Nebukadnezzar, German opera, text by Menantes, music by Reinhardt Keiser, Hamburg, 1704; Nabuchodonosor, Italian opera seria, or oratorio, text by Rocco Maria Rossi, music by Attilio Ariosti, Vienna, 1706; Nabuco, Portuguese ballet in one act, by Pinto, Lisbon, about 1850; and an operetta in one act, by J. J. Debillmont, Paris, 1871.—*Clément et Larousse*, 471; *Grove*, iv. 246; *Allgem. mus. Zeitg.*, xvi. 265; *Athenæum* (1846), 250.

**NACCIARONE**, GUGLIELMO, born in Naples, Feb. 18, 1837, still living, 1890. Pianist, son of the following, pupil of Michele Marrano, and in composition of his father; he appeared successfully in public at the age of ten, and two years after played in Paris, applauded by Thalberg. Returning to Naples in 1851, he was heard in Florence, and in 1858 made a concert tour through Germany. Works: *Pier de' Medici*, opera; *Cantata*; 2 symphonies for orchestra; *Miserere*; Pianoforte pieces; Romances, etc.—*Fétis*, *Supplément*, ii. 259.

NACCIARONE, NICOLA, born in Naples, April 2, 1802, died there, December, 1876. Pianist, pupil at the Conservatorio of Raffaele Cioffi and of Giuseppe Elia; and in singing of Luigi Mosca, in harmony and counterpoint of Fenaroli and Zingarelli, and private pupil on the pianoforte of John Field. Works: Requiem, 1859; Sanctus for eight voices, and other church music; 4 symphonies for orchestra; Funeral symphony; Quartets for pianoforte and strings; Pianoforte music, and songs. *Sofonisba*, opera (unpublished).—Fétis, *Supplément*, ii, 259.

NACHKLÄNGE AN OSSIAN (Echoes from Ossian), concert overture for orchestra, in A minor, by Niels W. Gade, first performed in Copenhagen in 1841. Gade received in 1841 for this work a prize from the Musical Union of Copenhagen. It was given in Leipsic, Jan. 27, 1842, and by the Philharmonic Society, New York, in the season of 1852-53. Published by Breitkopf & Härtel (Leipsic, 1841). Arranged for pianoforte for four hands.—*Allgem. mus. Zeitg.*, xliii, 975; *Neue Zeits.*, xvi, 41; *Sig-ma* (1882), 865.

NACHT DIE (The Night), cantata for soli, chorus, and orchestra, text by M. Hartmann, music by Ferdinand Hiller. Published by Leuckart (Breslau, 1863).—*Allgem. mus. Zeitg.* (1863), 267.

NACHTLAGER IN GRANADA, DAS (A Night in Granada), romantic opera in two acts, text from Johann Friedrich Kind's drama, music by Konradin Kreutzer, first represented in Vienna in 1834. The Prince of Spain, hunting incognito, comes to a mountain near a Moorish castle, where he finds a young girl, Gabrielle, bewailing the loss of a dove, which has been carried away by an eagle. She tells him also that her guardian intends to marry her to Vasco, but that she will not forsake her lover, Gomez. The huntsman promises the protection of the Prince, and at this moment the other huntsmen, including Vasco, arrive. In the meanwhile Gomez, who has been to

court to ask aid from the Prince in securing Gabrielle's hand, follows him to the Moorish castle and arrives in time to defend him from the huntsmen, who have conspired to kill him. Afterwards he is rewarded with the hand of Gabrielle. The opera was given in Paris in 1843; and in New York in 1864. Published by Diabelli (Vienna).

NACHTLIED (Night Song), song by Hebbel, set for solo, chorus, and orchestra, by Robert Schumann, op. 108, first given in Düsseldorf, March 13, 1851. It was composed in 1849, dedicated to Hebbel, and was published by Simrock (pianoforte score, Bonn, 1852; full score, 1853). Breitkopf & Härtel, Schumann Werke, Serie ix., No. 7.

NACHTSTÜCKE (Night Pieces), four pieces for pianoforte, by Schumann, op. 23, composed in Vienna in 1839, and dedicated to F. A. Becker, of Freiburg. The name is taken from a series of tales by Hoffmann. I. Mehr langsam, oft zurückhaltend (in C); II. Markirt und lebhaft (in F); III. Mit grosser Lebhaftigkeit (in D-flat); IV. Einfach (in F). Published by P. Mechetti (Vienna, 1840); also by Spina (Vienna). Breitkopf & Härtel, Schumann Werke, Serie vii., No. 23.—Grove.

NADAUD, GUSTAVE, born at Roubaix (Nord), France, Feb. 20, 1820, still living, 1890. Vocal composer, at first intended for a mercantile career, but was so encouraged by the success of some chansons, of which he had written both words and music, that he devoted himself to this species of composition. He has published fifteen volumes, each containing twenty chansons, and a volume of Chansons légères. He has written also three parlor operettas: *Le docteur Vieuxtemps*; *La volière*; *Porte et fenêtre*. Legion of Honour, 1861.—Fétis, *Supplément*, ii, 260.

NADERMAN (Nadermann), FRANÇOIS JOSEPH, born in Paris, 1773, died there, April 2, 1835. Virtuoso on the harp, pupil of Krumpholtz, and in composition of Desvignes; in 1816 royal chamber harpist, and in 1825 professor at the Conservatoire. He

had made a concert tour in Germany in 1798, and had played with success in Munich and Vienna. After his father's death he became associated with his brother Henri in the management of the harp factory which they inherited. Works: 2 concertos for the harp, op. 13, 46; 2 quartets for 2 harps, violin and violoncello, op. 42; Quartets for harp, pianoforte, violin and violoncello, op. 43, 54; Trios for harp and various instruments; Trio for harps, op. 57; Duos for harp and violin or flute; Do. for harp and pianoforte; Sonatas, airs variés, fantaisies, etc., for harp.—Fétis.

NÄGELI, HANS GEORG, born at Wetzikon, Canton Zurich, Switzerland, May 16, 1773, died at Zürich, Dec. 26, 1836. Didactic and critical writer; deserves much credit for good and clear editions of classical works—Handel's, Bach's and Frescobaldi's, and the *Répertoire des clavecinistes* (1803), containing works of Beethoven, Clementi, Dussek, and Steibelt. In 1824 he travelled in Germany, and gave lectures on music; was a believer in the Pestalozzian method and used it more than twenty years in a school he had established. He was founder and president of a society for the cultivation of music. He is best known for his audacity in inserting four bars into one of Beethoven's sonatas. Works: Choruses for church and school; Toccatas for pianoforte; Many collections of songs, including *Freut Euch des Lebens*. He published also *Gesangbildungslehre nach Pestalozzischen Grundsätzen* (ib., 1810), *Vorlesungen über Musik mit Berücksichtigung der Dilettanten* (Stuttgart and Tübingen, 1826), and several other books and pamphlets.—*Allgem. d. Biog.*, xxiii. 221; Bierer, Hans Nägeli, *Erinnerungen*, etc. (Zürich, 1844); *Biog. von H. G. Nägeli* (ib., 1837); Heindl, *Biog. der berühmtesten Pädagogen*, etc. ?; Keller, H. G. Nägeli, *eine Festrede*, etc. (Zürich, 1848); Schwager, *Der deutsche Männergesang*, etc. (Kaiserslautern, 1879).

NÄGILLER, MATTHAUS, born at Münster (Tyrol), Oct. 24, 1815 (Oct. 14, 1817?),

died at Innsbruck, July 8, 1874. Instrumental and vocal composer, first instructed at Schwaz by the choir-master Pichler, then at Innsbruck, pupil of Martin Goller in harmony, and at the Vienna Conservatorium, of Preyer in composition; won the first prize in 1840, and went to Paris in 1842. He soon gained reputation as a teacher, founded and conducted the Mozart-Verein, and in 1846 made a concert tour in Germany, bringing out successfully his first symphony, previously produced in Paris, and other compositions, at Cologne, Munich, and Berlin. In 1848 he left Paris to return to his native land, where he settled in 1850, after travelling in Germany. In 1854 he removed to Munich, brought out some of his more ambitious compositions, and repeatedly made concert tours to different cities until 1865, when he was called to Botzen as Kapellmeister and music director; in 1866 he went in the same capacity to Innsbruck, where he assumed also the direction of the Conservatorium and was very active in promoting a higher standard of music. Works: *Herzog Friedrich von Tirol*, opera, given at Botzen, 1861, Innsbruck, 1862; *Musik to Widmann's Nausikaa*; *Symphony in C minor*; *Solemn mass*; *Other masses*; *Offertories*; *Tantum ergo*; etc.; *Overtures*; *Choruses and songs*.—*Allgem. d. Biog.*, xxiii. 227; *Allgem. Zeitg.*, July 15, 1874, Beilage, 196; Egger, *Tiroler*, and *Vorarlberger* (1882), 483; Heindl, *Galleni berühmter Pädagogen*, etc. (Munich, 1859), ii. 50; Wurzbach.

NAIADS, THE. See *Die Naiaden*.

NAIM, overture to an opera in five acts, of the same name, by Napoléon Henri Reber. The overture has been frequently performed, but the opera has never been given.

NAIS, opéra-ballet in three acts, text by Cahusac, music by Rameau, first represented at the Académie Royale de Musique, Paris, April 22, 1749. It was revived Aug. 7, 1764.

NAJADEN, DIE (The Naiads), overture for orchestra in D, by William Sterndale

## NALA

Bennett, op. 15, first performed at the Gewandhaus, Leipsic, March 7, 1837, under Mendelssohn's direction. It was given by the Philharmonic Society of London in 1837; of New York in the season of 1844-45. Published by Kistner (Leipsic, 1841).—Schumann, *Gesammelte Schriften*, ii. 98.

NALA UND DAMAYANTI, cantata, text by Frau Dr. Sophie Hasenclever, music by Ferdinand Hiller, op. 150, written for and first performed at the Birmingham (England) Festival, Sept. 1, 1870, under Hiller's direction. The solo singers were: Miss Edith Wynne, Mr. Cummings, and Mr. Santley. The subject is from the Mahābhārata, and treats of the love of Nala for the maiden Damayanti. It was given in London, May 15, 1871. Published by Novello (London, 1870).—*Athenæum* (1870), ii. 314.

NALDINI, SANTE, born in Rome, Feb. 5, 1588, died there, Oct. 10, 1666. Church composer, was tenor in the papal chapel in 1617, and later abbate. He was one of those commissioned by Pope Urban VIII. to publish the hymns of the church with Gregorian melodies, and music by Palestrina. Works: *Miserere*; *Motets*; *Hymni Sacri* in *Breviario Romano*. S. D. N. Urbani VIII. auctoritate recogniti, et cantu musico pro præcipuis anni festivitibus expressi (Antwerp, 1644).—Mendel; Fétis; Schilling; Gerber.

NAMENSFEIER (Name Festival), overture for orchestra, in C, by Beethoven, op. 115, first performed in Vienna, Oct. 4, 1814, the name-day of Franz I., Emperor of Austria. Beethoven, hoping to have this work heard by the crowned heads of Europe, who were holding a Congress in Vienna in the autumn of 1814, wrote on the title-page "Zum Namenstag unseres Kaisers." It was played in the Great Redoutensaal, Vienna, Dec. 25, 1815, without the title "Namensfeier," and in 1818 it was given under the strange title of "À la Chasse." In 1825 Beethoven called it simply "Grosse Ouverture in C dur," and dedicated it to

Prince Anton Heinrich Radziwill. The original MS. is in the Königliche Bibliothek, Vienna. This overture was more frequently worked over than any other of Beethoven's instrumental compositions. The first sketch was made in 1809, and others are combined with sketches for the seventh, eighth, and ninth symphonies. It is especially interesting on account of its connection with the ninth symphony, for its principal theme resembles that written to Schiller's "Ode to Joy," which at one time Beethoven thought of setting as a chorus preceded by an overture. It was first published by S. A. Steiner & Co. (Vienna), shortly after Beethoven's death; by Haslinger (Vienna, 1830); by Schlesinger under the title of "À la Chasse" (Paris); and by Breitkopf & Härtel, *Beethoven Werke*, Serie iii., No. 23.—Thayer, *Verzeichniss*, 125; Lenz, *Beethoven*, ii., Part ii. 124; Marx, *Beethoven*, ii. 225; Nottelbohm, *Beethoveniana*, 35; Schindler, ii. 153; *Mus. Wochenblatt* (1876), 1.

NAMOUNA, ballet in two acts and three tableaux, text by Charles Nuittier, music by Édouard Lalo, first represented at the Opéra, Paris, March 6, 1882, with Mlle Sangalli as Namouna. Namouna, the dancing slave of Adriani, passes into the possession of Ottavio in payment of a gambling debt. Her old master, who loves her, follows her with his suit, but she falls in love with Ottavio, and pursues him until he is won through her airy grace and charm. Introduction and serenade from *Namouna*, first performed in America by the Symphony Society, Nov. 25, 1887.—*Le Ménestrel* (1881-82), 115.

NANIE, song for chorus and orchestra, text on Schiller's words, "Auch das Schöne muss sterben," music by Brahms, op. 82, first given in Basel, Nov. 11, 1881; in Vienna, Feb. 10, 1882. Nania was a classical term for a funeral dirge. Published by Peters (Leipsic, 1881).

NANIE, song for chorus and orchestra, text from Schiller, music by Hermann Goetz, op. 10, first given in 1875. Pub-

lished by Kistner (Leipsic, 1876).—Mus. Wochenblatt (1876), 722.

**NANINI, GIOVANNI BERNARDINO** (Ambros gives both Bernardo and Bernardino), born at Vallerano about the middle of the 16th century, died in Rome about 1620. He studied counterpoint under his elder brother, Giovanni Maria. Went afterwards to Rome, where he was made maestro di cappella at S. Luigi de' Francesi, and later at S. Lorenzo in Damaso. About 1575 he began to assist his brother in his newly founded music school. No more is known of his life. Although not so imposing a genius as his brother, he was still one of the greatest men of the "great" Roman contrapuntal school. His compositions have a little more of modern flavour than those of his great contemporaries, and he was one of the first of the school to add an organ part to his vocal counterpoint. Many of his most important works, among them his *Salve Regina*, 12 voc., are still in MS. Published works: *Madrigali a 5 voci*, Lib. I. (Venice, 1579, 1588, 1598); *Idem*, Lib. II. (ib., 1599); *Mottecta* 1, 2, 3, 4, 5 voc. una cum gravi voce ad organi sonum accommodata, Lib. I. (Rome, 1608); *Idem*, Lib. II. (ib., 1611); *Idem*, Lib. III. (ib., 1612); *Idem*, Lib. IV. (ib., 1618); *Salmi a 4 voci con l'organo* (ib., 1620); *Venite, exultemus Domino*, a 3 voci col' organo (Assisi, 1620); *Psalms*, motets, and madrigals, some in MS., and many published in various collections by Phalesius and others; MS. *Psalms* and *Motets* 8 voc., and *Salve Regina*, 12 voc., in Santini collection, now in the episcopal Palace at Münster; 3 psalms, 4 voc., in Proske's *Musica Divina*.—Ambros, iv. 70; Riemann; Fétis; Grove.

**NANINI, GIOVANNI MARIA**, born at Vallerano, about 1540, died in Rome, March 11, 1607. Elder brother of the above; studied counterpoint at Goudimel's school in Rome; the legend that he was a fellow pupil of Palestrina is undoubtedly false, as Palestrina must have left the school before Nanini entered it. He returned to Vallerano

as maestro di cappella, but in 1571 went back to Rome to succeed Palestrina as

maestro di cappella at Santa Maria Maggiore; in 1575 he resigned this post to Ippolito Tartaglino, and established the first public music school in Rome. At this famous school, in which he was assisted by his brother Giovanni Bernardino,



and by Palestrina himself, almost all the best composers of the decline of the great Roman period got their musical education. On Oct. 27, 1577, he was elected member of the Pontifical choir, for which he wrote many of his best works. He was buried in S. Luigi de' Francesi. Nanini was one of the greatest composers of the great Roman school; indeed he was little inferior to Palestrina. His works are especially noted for their perfection of form and style. His six-voice "*Hodie nobis cælorum rex*" is still sung annually in the Sixtine Chapel on Christmas morning. Works: *Motetti a 3 voci* (Venice, Gardano, 1578); *do. a 5 voci* (ib., 1578); *Madrigali a 5 voci*, lib. I. (ib., 1578); *do.*, lib. II. (ib., 1580; other eds., 1582, 1587, 1605); *do.*, lib. III. (ib., 1584); *do.*, lib. IV. (ib., 1586); *Canzonetti a 2 voci* (ib., 1587); *Psalm* 7 voc. in Fabio Costantini's *Salmi a 8 di diversi*, etc. (Naples, 1615); *Motets* in Phalesius's *Harmonia celeste*, *Melodia olimpica*, *Musica divina*, *Symphonia angelica*, etc. Cento cinquanta sette contrappunti o canoni a 2-11 voci, sopra del canto fermo intitolato *La Base di Costanzo Festa*, MS.; 1 *Madrigal*, 8 voc., MS., in the Munich Library; Three motets, 3 voc., one *do.*, 4 voc.; one *Miserere*, 4 voc., in Proske's *Musica divina*; other single works in collections by Rochlitz, Tucher, Lück, and Prince von der Moszkwa. *Regole di Giov. Maria e di Bernardino Nanini, per far il contrappunto a men-*

## NANTERNI

te sopra il canto formo (written conjointly by both brothers) in MS., transcribed by Orazio Griffi, is in the Palazzo Corsini alla Lungara.—Ambros, iv. 67; Fétis; Riemann; Grove.

**NANTERNI, ORAZIO**, born in Milan about the middle of the 16th century, died (?). He was maestro di cappella of S. Celso about 1590, and is praised by writers of his time. Besides the collection *Il primo libro di Motetti a cinque voci* (Milan, 1606), his compositions may be found in most of the collections published about the beginning of the 17th century. His son Michel Angelo, who succeeded him at S. Celso, published madrigals and canzonets.—Fétis.

**NÁPRAVNÍK, EDUARD**, born at Bejšť, near Königgrätz, Bohemia, Aug. 24, 1839, still living, 1890. Dramatic composer, first instructed on the pianoforte by Josef Půhonný, then at Pardubitz (1850) on the pianoforte and organ by August Srobođa, his uncle;

finally, in Prague, pupil at the organ school of Blažek, and Karl Pitsch, and at Maydl's pianoforte school, where in 1856 he became instructor, studying at the same time instrumentation under Friedrich Kittl. In 1861 he went to St. Petersburg as Kapellmeister to Prince Yussupoff, whose orchestra he re-organized. In 1862 he was appointed organist at the imperial opera, soon after chorus-master and assistant Kapellmeister, and in 1869 first court Kapellmeister. From Balakirev's resignation in 1872, until 1882, he also conducted the symphony concerts of the music society. Works—Operas: *The Tempest*; *Nížegorodni*, given at St. Petersburg, 1869; *Harold*, ib., 1886. The *Demon*, symphonic poem; *Vlasta*, overture for orchestra, Prague, 1861; *České perle* (Bohemian pearls), fantasia for pianoforte

and orchestra; *Loučení* (The Farewell), do.; Trios, quartets, pianoforte music; Bohemian and Russian songs.—Fétis, Supplément, ii. 262; Mendel, *Ergänz.*, 231; Riemann.

**NARCISSE**, idylle antique, for chorus, soli, and orchestra, text by Collin, music by Massenet, first performed in Paris in 1878. It was first given in New York at Chickering Hall, Feb. 2, 1886, with additional instrumentation by Franz Van der Stücken. The solos were sung by Mme Christine Dossert and Mr. W. H. Lawton. Published by G. Hartmann (Paris).

**NARDINI, PIETRO**, born at Fibiana, Tuscany, in 1722, died in Florence, May 7, 1793. Violinist, pupil of Tartini, in Padua; was, in 1753–67, solo violinist at the court in Stuttgart. In the latter year he returned to Italy, and was a short time at Leghorn, then in Padua with Tartini, until his old master's death, in 1779, when he was appointed director of the court music in Florence. He seems to have been a true musician, and both Leopold Mozart and Schubart speak enthusiastically of his playing. Works: 6 violin concertos; 6 sonatas for violin and bass; 6 flute trios; 6 violin solos; 6 string



*Pietro Nardini*

quartets; 6 violin duets; Sonatas in Alard's *Klassische Meister* and David's *Hohe Schule des Violinspiels*.—Leoni, *Elogio di Pietro Nardini*, etc. (Florence, 1793); Fétis; Gerber; Mendel; Schilling; Hart, *The Violin*, 224; Wasielewski, *Die Violine*, 93; Dubourg, *The Violin*, 76.

**NARES, JAMES**, born at Stanwell, Middlesex, England, in 1715, died in London,

## NARGEOT

Feb. 10, 1783. He was chorister in the Chapel Royal, under Bernard Gates, and afterwards pupil of Dr. Pepusch. He acted in the place of Pigott as organist of St. George's Chapel, Windsor; in 1734 succeeded Salisbury at York Minster; in 1756 was organist and composer in the Chapel



Royal, and in 1757–80 Master of the Children there. Mus. Doc., Cambridge, 1756. Works: Eight Sets of Harpsichord Lessons (1748); 5 Harpsichord Lessons (1758); Collection of Catches, Canons, and Glee; The Royal Pastoral, ode; Il Principio, or, A regular Introduction to playing on the Harpsichord or Organ; Treatise on Singing; 3 Easy Harpsichord Lessons; Six Organ Fugues; Second Treatise on Singing, with a Set of English Duets; 20 Anthems, 1778; A Morning and Evening Service and Six Anthems, 1788; To all lovers of harmony, and other glee; Service in F; Anthems, canons, and rounds in various collections.—Grove; Mendel; Riemann; Fétis; Gerber; Barrett, English Church Composers, 134; Harmonicon (1829), 235.

NARGEOT, PIERRE JULIEN, born in Paris, Jan. 7, 1799, died (?). Dramatic composer, pupil at the Conservatoire of Kreutzer on the violin, and of Barbereau, Reicha, and Lesueur in composition. He was a member of the orchestras successively at the Opéra Comique, the Théâtre Italien, and the Opéra, then became chef d'orchestre at the Théâtre des Variétés. Works—Operettas: Los Contrabandistas, 1861; La volonté de mon oncle, 1862; Les exploits de Sylvestre, 1865; Dans le pétrin, 1866; Jeanne, Jeannette et Jeanneton, 1876; Trois troubadours; I Pifferari; Le docteur Frontin; Les ouvrières de qualité.—Fétis; do., Supplément, ii. 263.

NASCO, GIOVANNI, Italian composer of the 16th century. He was maestro di cap-

pella at Fano. Works: Primo libro di Madrigali, etc. (Venice, 1555); Motetti a cinque voci (ib., 1558); Madrigali, do. (ib., 1559); Canzoni e Madrigali a sei voci, etc. (ib., 1562); Lamentationes Jeremie eum Passionis, etc. (ib., 1565).—Fétis; Mendel.

NASOLINI, SEBASTIANO, born at Piacenza, Italy, in 1768, died in Venice in 1799 (1810 ?). Dramatic composer. Works: Nitteti, Trieste, 1788; L'isola incantata, Parma, 1789; L'Adriano in Siria, Milan, 1790; L'Andromacca, London, 1790; Tesco, Vienna, 1790; La morte di Cleopatra, Vicenza, 1791; Ercole al Termidonte, Trieste, 1791; Semiramide, Rome, 1792; Eugenia, Vicenza, about 1793; L'incantesimo senza magia, about 1794; Il trionfo di Clelia, about 1799; Merope, about 1805; and several others, given in different cities of Italy.—Fétis; Mendel.

NATHAN, ISAAC, born in Canterbury, England, in 1792, died in Sydney, Australia, Jan. 15, 1864. Intended for the priesthood, he went to Cambridge in 1805 to study Hebrew, but became the pupil of Domenico Corri in singing and composition. He was then a singing master in London, and appeared in Guy Mannering, at Covent Garden, but without success. He emigrated afterwards to Sydney. Works: The Alcaid, opera, 1824; The Illustrious Stranger, operetta, 1827; Music for Sweethearts and Wives; Hebrew Melodies for Byron's poetry; Songs. He was author also of An Essay on the History and Theory of Music, and on the qualities, capabilities, and management of the Human Voice (London, 1823); also of the Life of Madame Malibran de Beriot (ib., 1836).—Grove; Fétis; Mendel; Riemann.

NATIONS, LES, suite, six morceaux caractéristiques, for grand orchestra, by Moritz Moskowski, op. 23. I. Russisch (Allegretto); II. Italienisch (Presto); III. Deutsch (Andante sostenuto); IV. Spanisch (Molto vivace); V. Polnisch (Allegro con fuoco); VI. Ungarisch (Molto Allegro). Published by Heinauer (Breslau, 1885); by

## NATIVITÉ

Durdilly (Paris). Arranged for the piano-forte for four hands.—*Neue Zeits.* (1885), 366.

**NATIVITÉ, LA**, oratorio, text by Chabanon de Maugris, music by Gossec, first performed in France in 1780. It contains a fine double chorus sung by angels and shepherds, which excited the greatest enthusiasm. Another effect was produced by a second orchestra behind the scenes. Pergolesi also wrote an oratorio of the same title.—Hédouin, Gossec, sa vie et ses ouvrages.

**NATIVITY, THE**, cantata in three parts, for chorus, soli, and orchestra, text from Milton's ode "On the Morning of Christ's Nativity," music by John Knowles Paine, op. 38, first performed, 1883.—Upton, *Standard Cantatas*, 286.

**NATUR UND LIEBE** (Nature and Love), cantata, text by Kind, music by Carl Maria von Weber, for two sopranos, two tenors, two basses, and pianoforte, written for the name-day of King Friedrich August of Saxony, first performed in Pillnitz, Aug. 3, 1818. It was sung by Mlle Julchen Zucher, first soprano; Mme Micksch, second soprano; Herr Bergmann, first tenor; Herr Wilhelm, second tenor; Herr Micksch, first bass; and Herr Helwig, second bass. The autograph is in the possession of Max von Weber, and a copy is in the private library of the King of Saxony. Published by Schölesinger (Berlin). Published with a second text, "Freundschaft und Liebe," by Herklots; in English as "The Offering of Devotion" (Cramer & Co., London).—Jähns, *Weber Verzeichniss*, 257; Weber, Weber, ii. 172; *Berliner mus. Zeitg.*, i. 109.

**NAUBERT, FRIEDRICH AUGUST**, born at Schkeuditz, Prussian Saxony, March 23, 1839, still living, 1890. Vocal composer, pupil of Stern's Conservatorium in Berlin, organist and vocal instructor at the Gymnasium of Neu-Brandenburg. He enjoys considerable reputation as a song writer.

**NAUE, JOHANN FRIEDRICH**, born at Halle, Nov. 17, 1787, died there, May 19,

1858. Church composer, pupil of Türk, whom he succeeded in 1813 as music director at the university, where he exerted himself for the elevation of vocal church music. He sacrificed his entire fortune in collecting a precious musical library, afterwards bought in part for the royal library in Berlin, and in bringing about, in 1829, the great music festival at Halle, which was conducted by Spontini. Works: *Versuch einer musikalischen Agenda*, etc. (Halle, 1818); *Allgemeines evangelisches Choralbuch* (ib., 1829); *Cantate zur Gedächtnissfeier edler Verstorbener*; *Motets, hymns, responses*; *Marche triomphale*, for chorus and wind instruments; *Pianoforte music*, etc.—Mendel; Riemann.

**NAUMANN, EMIL**, born in Berlin, Sept.



8, 1827, died in Dresden, June 23, 1888. Dramatic composer and distinguished writer on music, grandson of Johann Gottlieb Naumann, first instructed at Bonn by Johanna Matthieu and by Franz Anton Ries,

then at Frankfort pupil of Schnyder von Wartensee, and at the Conservatorium in Leipsic of Mendelssohn, finally at Frankfort of Moser. In 1856 he was called to Berlin as music director at the Hofkirche, and in 1869 appointed royal professor, proposed by the Academy of Arts. In 1873 he settled at Dresden, where soon after he founded a singing society. Works: *Judith*, opera; *Die Mühlenhexe*, Singspiel; *Loreley*, opera, Berlin, 1888; *Christus der Friedensbote*, oratorio, Dresden, 1848; *Die Zerstörung Jerusalems*, cantata; *Dank- und Jubelcantate*, Berlin, 1866; *Solemn mass*; *Psalms*, and other church music; *Symphonies*; *Pianoforte music and songs*. Among his writings, "Die Tonkunst in der Culturgeschichte" (Berlin, 1869-70) takes the highest rank.—Mendel; Riemann.



## NAUMANN

NAUMANN, ERNST (CARL), born at Freiberg, Saxony, Aug. 15, 1832, still living, 1890. Instrumental composer, grandson of Johann Gottlieb Naumann, pupil of Hauptmann, Richter, Wenzel and Langer, at Leipsic, and of Johann Schneider at Dresden; became music director at the university and city organist at Jena in 1860, and professor in 1877. Works: 2 quintets for strings, op. 6, 13; Quartet for do., op. 9; Trio for pianoforte and strings, op. 7; Serenade for string quintet, flute, oboe, bassoon, and horn; Sonata for viola, op. 1; etc.—Mendel; Riemann.

NAUMANN, JOHANN GOTTLIEB, born at Blasewitz, near Dresden, April 17, 1741, died in Dresden, Oct. 23, 1801. Dramatic composer, pupil in Dresden at the Kreuzschule, whence a Swedish musician, named Weeström, took him about 1757 to Italy. After a short time in Hamburg and Padua, bad treatment compelled him to leave the Swede, and he became a pupil of Tartini. After three years in Padua he visited Naples, Rome, Bologna, where he studied under Padre Martini, and Venice. Returning to Dresden in 1763, he became court composer of sacred music. He again travelled in Italy, producing operas, and on his return, having

declined an invitation to Berlin from Frederick the Great, was appointed in 1776, by the Elector, Kapellmeister, and in 1786 Oberkapellmeister. Hummel was his pupil. Although very popular in his time and a good musician, he seems to have had no genius, and is now almost forgotten. Works—Operas: *Achille in Sciro*, Palermo, 1767; *Alessandro nelle Indie*, Venice, 1768; *La clemenza di Tito*, Dresden, 1769; *Le nozze disturbate*, Solimanno, Venice, 1772; *Arnida*, Padua, 1772; *L'isola disabitata*, Venice, 1773; *Ipermestra*, ib.; *Il villano geloso*, Dresden; *L'ipocondriaco*, ib.; *Elisa*, ib.; *Osiride*; *Tutto per amore*; *Amphion*, Stockholm, 1776; *Cora*, Gustave Wasa, ib., 1780; *Le reggie d'Imeneo*, Dresden; Or-

pheus, Danish opera, Copenhagen, 1785; *La sorte di Medea*, ballet, Berlin, 1788; *La dama soldato*, Dresden, 1791; *Amor giustificato*, ib., 1792; *Protesilao*, Berlin, 1793; *Andromeda*; *Aci e Galatea*, Dresden, 1801. Oratorios: *La Passione di Giesu Cristo*; *Isacco figura del Redentore*; *Zeit und Ewigkeit*; *Santa Elena*; *Joseph reconnu par ses frères*; *Unsere Brüder*; *Il figlio prodigo*; *La Passione di Giesu Cristo*, with new music; *Davidde in Terebinto*; *Betulia liberata*; *La morte d'Abele*. *Pater noster*, words by Klopstock; 20 masses; *Te Deums*; *Psalms*; *Motets*; *Hymns*; *Litanies*; *Cantatas*; *Elegy, Le tombeau de Klopstock*; 18 symphonies; *Pianoforte concerto*; *Pianoforte sonatas*; *Violin duets*; *Trios for pianoforte and violins*; *Quartets for piano and violins*; *German, Italian and French songs*.—Allgem. d. Biog., xxiii. 306; Bitter, *Gesch. des Oratoriums*, 476; Fétis; Gerber; Mendel; Riemann; Schilling; Meissner, *Bruch-*



*Johann Gottlieb Naumann*

stücke aus Naumann's *Lebensgeschichte* (Prague, 1803-4); Rochlitz, *Für Freunde der Tonkunst*, iii. 3; Schubert, *Lebensgeschichte Naumann's* (Dresden, 1844).

NAVOIGILLE, GUILLAUME JULIEN, called Navoigille the elder, born at Givet (Ardenne), about 1745, died in Paris, November, 1811. Violinist, studied music in Paris, where a noble Venetian took him under his patronage, and finally adopted him. For several years he held positions as violinist or chef d'orchestre at various theatres, and in 1806 entered the orchestra of the King of Holland, after whose abdication he returned to Paris. Works: 6 symphonies for orchestra; 6 trios for violins and violoncello, op. 1; do., op. 10; 6 duos for violins,

## NAVOIGILLE

op. 2 ; 6 sonatas for 2 violins and bass ; 6 solos for violin, op. 4 ; Square dances and waltzes ; Romances.—Fétis.

**NAVOIGILLE, HUBERT JULIEN**, called Navoigille the younger, born at Givet in 1749, died (?). Violinist, brother of the preceding, whose associate he usually was in theatre orchestras, and with whom he went to the Hague. Works : 6 symphonies for orchestra ; 12 quartets for strings, op. 1, 3 ; Quintet for do. ; Sonatas for violin.—Fétis.

**NAWRÁTIL, KARL**, born in Vienna, Oct. 7, 1836, still living, 1890. Instrumental and vocal composer, pupil of Nettebohm in counterpoint ; studied law and entered the government service, then practised as a lawyer, and finally became a railway official. Works : Psalm XXX., for soprano solo, chorus, and orchestra ; Mass ; Overture ; Quintet for pianoforte and strings, in D major ; Other chamber music, pianoforte pieces, and songs.

**NAYLOR, JOHN**, born at Stanningley, near Leeds, England, June 8, 1838, still living, 1890. Organist, pupil of Robert Senior Burton, became organist at Scarborough in 1856, and at York Minster in 1883. Mus. Bac., Oxford, 1863 ;



Mus. Doc., ib., 1872. Works : Jeremiah, oratorio, York, 1883 ; Church services ; Anthems ; Part-songs, and songs.

**NEATE, CHARLES**, born in London, March 28, 1784, died in Brighton, March 30, 1877. Pianist, pupil of William Sharp and John Field ; studied also composition under Woelfl and counterpoint under Winter in Munich. He first appeared in public as a pianist in London in 1800 ; was one of the original members of the Philharmonic Society, and for many years its director. He visited Vienna in 1815, and for some months enjoyed the friendship of Beethoven. Works : Trio for pianoforte

and strings ; Sonatas, rondos, fantasias and variations, for pianoforte.—Grove ; Fétis ; do., Supplément, ii. 265 ; Mendel, Ergänzt., 298.

**NEEB, HEINRICH**, born at Lich, Hesse, in 1807, died at Frankfort, Jan. 18, 1878. Dramatic composer, pupil of Peter Müller at Friedberg, and of Aloys Schmitt at Frankfort, where he settled in 1831 to teach music. He conducted there the singing societies Germania, Neeb's Quartett, Teutonia, and Neeb's Männerchor. Works—Operas : Domenico Baldi ; Der Cid ; Die schwarzen Jäger ; Rudolf von Habsburg. Das deutsche Lied und sein Sänger, cantata ; String quartets ; Pianoforte pieces ; Balladen and songs.—Riemann.

**NEEFE, CHRISTIAN GOTTLÖB**, born at Chemnitz, Saxony, Feb. 5, 1748, died at Dessau, Jan. 26, 1798. Dramatic composer, son of a poor tailor, obtained through his fine soprano voice a position as choir-boy in his native place. Later he studied law at the University of Leipsic, and music under J. A. Hiller. The success of some of his compositions induced him to give up law for music, and in 1776–79 he was operatic conductor of Seiler's travelling theatre company, and then of the Grossmann-Hellmuth company at Bonn. Here he became court organist, and in 1782 succeeded van der Eeden as court music director and as the instructor of Beethoven. The theatre was given up in 1784, and his salary was cut down, but in 1788 a new court theatre was established and gave him employment. In 1794 the war stopped this theatre also, and not until 1796 did he obtain an engagement as conductor at Dessau. Works—Operettas : Die Apotheke, Amor's Guckkasten, and airs for Hiller's Dorfbarbier, Leipsic, 1772 ; Die Einsprüche, ib., 1773 ; Heinrich und Lyda, ib., 1777 ; Zamiro und Azor, 1778 ; Adelheid von Veltheim, Bonn, 1781 ; Die neuen Gutsherren, 1781 ; Der dumme Gärtner, oder die beiden Antone ; Music to the monodrama, Sophonisbe ; Pater noster ; Ode by Klopstock for four voices and orchestra ;

2 symphonies ; Concerto for pianoforte, violin, and orchestra ; 24 sonatas for pianoforte, with and without violin ; Other pianoforte music and songs ; Arrangements and translations of operas.—Allgem. d. Biog., xxiii. 359 ; Mendel ; Riemann ; Schilling ; Gerber ; Fétis ; Allgem. mus. Zeitg., i. 241, 257, 273, 360 ; Thayer, Ludwig von Beethoven's Leben, i. 81, 117.

NEHMT MEINEN DANK, aria for soprano with orchestra in G, by Mozart, composed for Mme Lange, in Vienna, April 10, 1782. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 23.—Köchel, Verzeichniss, No. 383 ; André, No. 81 ; Jahn, Mozart, iii. 274.

NEIGE, LA, ou le nouvel Eginhard, opéra-comique in four acts, text by Scribe and Germain Delavigne, music by Auber, first represented at the Théâtre Feydeau, Paris, Oct. 8, 1823. It was given in London as "The Frozen Lake," at Covent Garden Theatre, Nov. 26, 1824. Published by Schott (Mainz, 1825) ; and by Simrock (Bonn, 1825).—Berliner mus. Zeitg., ii. 330, 338 ; iii. 149.

NEITHARDT, AUGUST HEINRICH, born at Schleiz, Aug. 10, 1793, died in Berlin, April 18, 1861. Pupil of Brunow and Ebhardt ; then served as a volunteer in the wars of 1813–15 ; was bandmaster of the Garde-Schützen Battalion in 1816–22, and of the Kaiser Franz Grenadiers in 1822–40. He received the title of royal music director in 1839, and in 1843 was entrusted with the formation of a regular choir for the Berlin Cathedral, of which he was appointed director in 1845. He visited St. Petersburg and Rome for study, raised his choir to a high state of efficiency, and gave concerts with it in London in 1850. Works : Julietta, die schöne Dalmatierin, opera, Königsberg, 1834 ; Horn duets, trios, and quartets ; Marches and other military music ; Sonatas, variations, waltzes, and other pieces for pianoforte ; Quintets for flute, violin, and bass ; Quartets for men's voices ; Many songs, including Ich bin ein Preusse.

He edited Musica Sacra (Berlin, 8 vols.) and Choräle zum Kirchengebrauch (ib.).—Mendel ; Schilling, Supplément, 322 ; Riemann ; Fétis.

NEL COR PIÙ NON MI SENTO, six variations for the pianoforte, in G, by Beethoven, on a theme from Paisiello's *La Moli-nara*, composed in 1795, and published by Diabelli (Vienna, 1795, and by Traeg (Vienna, 1795). Breitkopf & Härtel, Beethoven Werke, Serie 17, No. 7. The theme is known in English as "Hope told a flattering tale."—Thayer, Verzeichniss, 17 ; Nohl, Beethoven, iii. 58, 123.

NENNA (NENNO), POMPONIO, born at Bari, Naples, about 1560. He was of noble birth ; in 1613 he was crowned with laurel in Naples. Although many editions of his madrigals were published, they are singularly rare. Works : Madrigals in collections published in 1585 and 1594 ; Madrigali a cinque voci, 8 books (Venice, 1609–24) ; Madrigali a quattro voci (ib., 1631).—Fétis ; Mendel ; Riemann.

NERO, German opera, text by Feustking, music by Handel, first represented in Hamburg, Feb. 25, 1705. Its full title was "Die durch Blut und Mord erlangte Liebe, oder Nero." Johann Matheson sang the part of Nero, this being the last opera in which he appeared. The work contained at least seventy-five airs, but the entire score is lost.—Rockstro, Handel, 40.

NERO, German opera in four acts, text by Jules Barbier, music by Rubinstein, first represented at the Stadttheater, Hamburg, Nov. 1, 1879. Original cast :

Nero (T.).....	Herr Winckelmann.
Vindex (Bar.).....	Herr Krüchel.
Saccus (B.).....	Herr Landau.
Crysa (S.).....	Mme Sucher.
Epicharis (C.).....	Mlle Borrée.
Poppœa (S.).....	Mme Prochaska.

First represented in St. Petersburg, Feb. 10, 1884 ; in New York, in English, by the American Opera Company, March 14, 1887. Published by Senff (Leipsic, 1878). Other

operas of the same title, in Italian : text by Maria Piccioli, music by Carlo Pallavicino, Venice, 1679 ; music by Carlo Porsile, Naples, 1686 ; *Nerone fatto Cesare*, text by Matteo Noris, music by Perti, Venice, 1693 ; *Nerone*, music by Antonio Gianettini, Modena, about 1710 ; text by Piovone, music by Giovanni Maria Orlandini, Venice, 1721 ; music by Vignati, about 1725 ; music by Egidio Romoaldo Duni, Rome, 1735 ; *La morte di Nerone*, by Angelo Tarchi, Venice, 1792 ; and in German by Reissiger, Munich, 1822.—Clément et Larousse, 929 ; *La Mara*, Mus. Studienkopf, iii. 217 ; Mus. Wochenblatt (1879), 544 ; Signale (1879), 929 ; (1884), 273 ; Krehbiel, Review (1886–87), 152.

NERUDA, JOHANN GEORG, born at Rossicz, Bohemia, in 1706, died in Dresden in 1780. He played in the orchestra of a theatre, travelled, and from 1750 until his death was a member of the Elector's chapel in Dresden. His two sons, Ludwig and Anton, were also attached to the Dresden chapel. Works : 18 symphonies ; 4 violin concertos ; 30 trios ; 6 solos for violin.—Wurzbach ; Mendel ; Schilling ; Gerber ; Fétis.

NESSLER, VICTOR ERNST, born at



Baldenheim, near Schlestadt, Alsace, Jan. 28, 1841, still living, 1890. Dramatic composer, pupil of Theophil Stern at Strasburg, where he studied theology, then finished his musical education at Leipsic, where he conducted

several singing societies, and in 1870 became chorus master at the Stadttheater ; in 1879 music director at the Carolatheater. He has lived at Strasburg for several years. Works—Operas : *Dornröschens Brautfahrt*, Leipsic, 1867 ; *Irmgard*, ib., 1876 ; *Der Rattenfänger von Hameln*, ib., 1879 ; *Der wilde Jäger*, ib., 1881 ; *Der Trompeter von Säckingen*, ib., 1884. Operettas : *Fleurette*,

Strasburg, 1864 ; *Die Hochzeitsreise*, Leipsic, 1867 ; *Nachtwächter und Student*, ib., 1868 ; *Am Alexandertag*, ib., 1869. *Der Blumen Rache*, for chorus, soli, and orchestra ; *Singers Frühlingsgruss*, double chorus for male voices ; *Von der Wiege bis zum Grabe*, cycle for chorus, soli, and pianoforte ; Quartets for male voices ; Songs.—Mus. Wochenblatt, xv. 559 ; Riemann.

NESWADBA, JOS (properly Hamáček), born at Vyskeř, Bohemia, Jan. 19, 1824, died at Darmstadt, June 20, 1876. He was Kapellmeister, successively, at the theatres of Karlsbad (1848), Olmütz, Brünn, Gratz, at the National Theatre in Prague (1857–58), at the Italian Opera in Berlin (1859–60), at the Stadttheater in Hamburg (1861–63), and in 1864 became Hof-Kapellmeister at Darmstadt. Works : Music to several ballets, performed at Darmstadt ; Overtures, and other pieces for orchestra ; Bohemian songs, and choruses.—Mendel ; Slovník naučný (Prague, 1859), v. 790 ; Wurzbach.

NETZER, JOSEF, born at Zams, Tyrol, March 18, 1808, died at Gratz, May 28, 1864. Dramatic composer, self-taught on the pianoforte and organ, afterwards at Innsbruck pupil of Martin Goller on the pianoforte, and of Kathrein on the violin. He then went to Vienna, where he became one of the favourite pianoforte teachers, and studied composition under Gänsbacher, and counterpoint under Sechter. In 1839 he visited Italy, and in 1842 made a tour through Germany to produce his opera *Mara*, which had been brought out with great success in Vienna, in 1841. At Leipsic he assisted Lortzing as Kapellmeister at the Stadttheater and conductor of the Euterpe Concerts in 1844–45, then was for one year Kapellmeister of the Theater an der Wien in Vienna, where he resided three years. After a visit at Meldenau, near Leipsic, in 1848, he went, in 1849, as Kapellmeister to Mainz, and, having again lived at Leipsic, accepted, in 1853, an engagement as Kapellmeister of the theatre at Gratz. Works—Operas : *Die*

## NEUBAUER

Belagerung von Gothenburg ; Mara, given in Vienna, 1841 ; Die Eroberung von Granada, ib., 1844 ; Die seltene Hochzeit, ib., 1846 ; Die Königin von Castilien. Overtures, symphonies, string quartets. More than 100 songs.—Heindl, Gallerie, etc., ii. 54 ; Kessler, Jos. Netzer, etc. (Gratz, 1864) ; Wurzbach.

NEUBAUER, FRANZ CHRISTIAN, born at Horzin, Bohemia, in 1760, died at Bückeburg, Oct. 11, 1795. Violinist, pupil of a village school teacher, went early to Prague and Vienna, where he made the acquaintance of Mozart, Haydn, and Wranitzky ; then led a wandering, dissipated life, giving concerts in many German cities, and composing. In 1789 he became Kapellmeister to Prince Weillburg, but, as the French Revolution soon caused the disbanding of the orchestra, he went to Minden, and later to Bückeburg, where he was at first court composer, and afterwards successor of J. C. F. Bach as Kapellmeister. His early death was partly due to intemperance. Works : Ferdinand und Yoriko, operetta, given in Vienna about 1786 ; Cantatas ; 12 symphonies ; 10 string quartets ; String duets and trios ; Violin sonatas ; Violoncello, flute, and pianoforte concertos ; Flute duets and trios ; Sonata for pianoforte, violin, and bass ; Variations for pianoforte and violin ; Songs.—Dlabacz ; Fétis ; Gerber ; Mendel ; Riehl, Mus. Charakterköpfe, i. 253 ; Schilling ; Schlichtegroll, Nekrolog auf des Jahr, 1795 (Gotha), 395 ; Wurzbach.

NEUENDORFF, ADOLPH, born in Hamburg, Germany, June 13, 1843, still living, 1890. When twelve years old he was a fair pianist ; in 1855, his father having removed to New York, he received instruction there on the violin from Joseph Weinlich. When sixteen he became second violinist, and in 1859 first violinist, of the old Stadt Theatre, New York, and made his début as a pianist. In 1860-61 he was in South America, and on his return to New York studied theory and composition under Carl Anschütz, whom he succeeded in 1864, after a short residence in Milwan-

kee, as conductor of the German opera. In 1867 he was conductor of the New Stadt Theatre, and is said to have produced, in three successive seasons, forty comic operas ; in 1870-71 he brought from Europe another company, with which he gave more than thirty German operas in seven months, Lohengrin being then sung for the first time in America. In 1872 he went to Europe, and brought back with him Theodor Wachtel, and gave, in partnership with Carl Rosa, a season of Italian opera at the new Academy of Music in New York, with Pappera, Adelaide Philipps, Wachtel, and Santley as singers. He also established the Germania Theatre in New York, and served as conductor of a choral society, and organist of one of the city churches. In 1875 he brought Wachtel to America again, and with Mme Pappenheim gave German opera in the Academy of Music. In 1876 he conducted the Beethoven Centennial Concerts in New York, and attended the first Wagner Festival at Baireuth as correspondent of the "New-Yorker Staats Zeitung ;" and in the winter of 1877 produced, at the Academy of Music, Der fliegende holländer, Tannhäuser, and Die Walküre. In 1878 he succeeded Theodore Thomas as conductor of the New York Philharmonic Society. Financially ruined in 1883 by the failure of the Germania Theatre, he has since conducted operas and concerts all over the United States, and in 1887-88 was conductor of the concerts given by Josef Hoffmann on his first tour in America. Works : The Rat Charmer of Hamelin, comic opera in four acts, 1880 ; Don Quixote, comic opera in four acts, 1882 ; Prince Woodruff, romantic comic opera in three acts, 1887 ; Symphony No. 1, 1878 ; Symphony No. 2, 1880 ; Several smaller orchestral works ; Songs, male quartets, etc.



## NEUKOMM

NEUKOMM, SIGISMUND, Ritter VON, born at Salzburg, July 10, 1778, died in Paris, April 3, 1858.



Pupil of the organist Weissauer, whose place he often filled; then studied composition under Michael Haydn, and at the age of fifteen became university organist. He learned several other instruments, and played the flute in concerts. When eighteen years old he

was made Correpetitor of the opera, but after finishing his university studies left Salzburg in 1798 for Vienna. He became the pupil of Joseph Haydn, who treated him like a son. In 1807 he went to Stockholm, where he was elected member of the Academy; then to St. Petersburg, and became there conductor of the German opera. At the time of Haydn's death he returned to Vienna, and in 1809 went to Paris, where he was intimate with Grétry, Cherubini, and other celebrities. He succeeded Dussek as pianist to Talleyrand, whom he accompanied to the Congress of Vienna, where he was commissioned to compose a Requiem in memory of Louis XVI., and where Louis XVIII. conferred upon him the Legion of Honour and a title of nobility. With Talleyrand he returned to Paris, but in 1816 he went in the suite of the Duc de Luxembourg to Brazil and was appointed court director by the Emperor Dom Pedro, with whom he went to Lisbon when the revolution of 1821 compelled him to leave Rio Janeiro. Then he returned to Talleyrand, but in 1826 travelled in Italy, in 1827 in Holland and Belgium, and in 1829 in England and Scotland. He accompanied Talleyrand on his embassy to England in 1830; in 1832 visited Germany, in 1833-34 Italy, and in 1834-35 Southern France and Algiers. Illness alone

prevented him from embarking for North America in 1836, and the last years of his life were spent between London and Paris, with brief visits to other cities. For some time he was blind, but a successful operation restored his sight. In spite of the distractions of travelling he composed industriously, but, fluent and interesting as his works are, they are now almost forgotten. He cultivated the more serious kind of music, and attempted to revive the style of Palestrina. His refinement and elevated character won him many friends. Works: *Alexander am Indus*, opera; nine other German operas. Oratorios: *Das Gesetz des alten Bundes* (in English, *Mount Sinai*); *David*; *Grablegung, Auferstehung und Himmelfahrt Christi*; *Pfingsten*. Cantatas: *Der Ostermorgen*; *Ciree*; *Music to Schiller's Braut von Messina*; 15 masses; 5 Te Deums; 5 church cantatas; Morning and evening service; Many psalms; 3 Italian dramatic scenes; About two hundred songs; Duets, terzets, and choruses; Symphony; 5 overtures; 7 orchestral fantasias; 57 organ pieces; Concerto, sonatas, and other music for pianoforte; Chamber and military music, altogether more than 1,000 compositions.—Wurzbach; Mendel; Schilling; Riemann; Fétis; Rochlitz, *Für Freunde der Tonkunst*, iii. 226; Schebest, *Aus dem Leben einer Künstlerin* (Stuttgart, 1857); *Illustr. Zeitg.* (1858), i. 394.

NEUPERT, (CARL FREDERIK) EDMUND, born at Christiania, Norway, April 1, 1842, died in New York, June 22, 1888. Pianist, pupil of his father until 1856, then in Berlin of Kullak and Kiel. In 1868 he became teacher of pianoforte at the Copenhagen Conservatory, and in 1880 professor at the Imperial Conservatory, Moscow, but left the latter on the death of Nicolas Rubinstein (1881) and after a visit to Norway removed in 1882 to New York, where he devoted himself to teaching and concert playing. Works: *Andante fantastique*; *Before the Battle*; *Funeral March*; 6 Norwegian Improvisations; *Danse orientale*; 4 Romances;

## NEUSIEDLER

4 Valses ; 3 Barcarolles ; 3 Ballades ; 3 Polonaises ; 124 Concert études. He published also : Piano School (1880), and more than 700 technical studies and exercises.

**NEUSIEDLER** (Newsidler), **MELCHIOR**, born at Augsburg in the first half of the 16th century, died in Nuremberg in 1590. Lutenist, lived in Italy in 1566, and afterwards in Nuremberg. He did much to improve the lute, and published two books of lute music (Venice, 1566), which were reprinted by P. Phalèse (Louvain, 1571) and by Tobin (Strasburg). He published also *Deutsch Lautenbuch, darinnen kunstreiche Motetten*, etc. (1574, 2d ed., 1596 ; in Italian, *Il primo libro in tabulatura di liuto*, 1576) ; and *Sechs Motetten von Josquin in Lautentabulatur heraus* (1587).



**NEVER WILL MY HEART REFUSE THEE.** See *Ich will dir mein Herze schenken*.

**NEVIN, ETHELBERT WOODBRIDGE**, born, of American parentage, in Pittsburgh, Pennsylvania, Nov. 25, 1862, still living, 1890. Pianist, pupil in Pittsburgh of von der Heide, and of William Guenther ; and in 1877-78 studied singing in Dresden under von Boehme. In 1880-81 he studied counterpoint under S. Austen Pearce, of New York, and then in Boston, for two years, the pianoforte under B. J. Lang, and harmony under Stephen A. Emery. In 1884 he went to Europe and studied, in Berlin, the pianoforte and theory under Karl Klindworth, von Bülow, and Carl Bial. Works : Suite for pianoforte, op. 2 ; Waltzes, and other pianoforte music ; Songs.

**NIBELUNGEN.** See *Ring des Nibelungen*.

**NIBELUNGEN**, eleven Charakterstücke for orchestra by Eduard Lassen, op. 47,

written for Hebbel's drama of *Die Nibelungen* (1862), first performed in 1875. Published in Munich.

**NICCOLINI** (Nicolini), **GIUSEPPE**, born in Piacenza in 1771 (April, 1763 ?), died there, Dec. 18, 1842. Dramatic composer, son and pupil of Omobono Niccolini, maestro di cappella at Piacenza ; he studied singing under Macedone, and at the Conservatorio di San Onofrio in Naples was the pupil of Insanguine, called Monopoli. His first opera was performed in 1793, and he wrote more than fifty others, which were represented with great success in the principal cities of Italy. After becoming maestro di cappella of the cathedral at Piacenza in 1819, he composed chiefly church music. Works—Operas : *La famiglia stravagante*, Parma, 1792 ; *Il principe Spazzacamino, I molinari*, Genoa, 1794 ; *Le nozze campestri*, Milan, 1794 ; *L' Artaserse*, Venice, 1795 ; *La donna innamorata*, ib., 1796 ; *Alzira*, Genoa, 1797 ; *La clemenza di Tito*, Leghorn, 1798 ; *I due fratelli ridicoli*, Rome, 1798 ; *Il Bruto*, Genoa, 1799 ; *Gli Scitti, Il trionfo del bel sesso*, Milan, 1799 ; *L'indativo*, Genoa, 1800 ; *I baccanali di Roma*, Milan, 1801 ; *I Manlj*, ib., 1802 ; *La selvaggia*, Rome, 1803 ; *Fedra, ossia il ritorno di Teseo*, ib., 1804 ; *Il geloso sincero*, Geribea e Telamone, *Gl' incostanti nemici delle donne, Le nozze inaspettate*, Naples, 1805 ; *Abenhamet e Zoraide*, Milan, 1806 ; *Traiano in Dacia*, Rome, 1807 ; *Le due gemelle*, ib., 1808 ; *Coriolano*, Milan, 1809 ; *Dario Istaspe*, Turin, 1810 ; *Angelica e Medoro*, ib., 1811 ; *Abradame e Dircea*, Milan, 1811 ; *Quinto Fabio, Le nozze dei Morlacchi*, Vienna, 1811 ; *La feudataria*, Piacenza, 1812 ; *La casa del astrologo ; Mitridate ; L' ira d' Achille ; Balduino ; Carlo Magno ; Il conte di Lenno ; Annibale in Bitinia ; Cesare nelle Gallie ; Adolfo ; La presa di Granata ; L' eroe di Lancaster ; Aspasia ed Agide ; Il Teuzzone ; Ilda d' Avenelle*, Bergamo, 1828 ; *La conquista di Malacca ; Witikind ; Il trionfo di Cesare*. Five oratorios ; 30 masses ; 2 requiems ; 100

psalms; Cantatas; Pianoforte sonatas; Quartets for different instruments; Canzonets, and other compositions.—Fétis; Mendel; Schilling.

**NICCOLINI, LOUIS**, born at Pistoja in 1769, died at Leghorn in 1829. Pupil of Rutini at Florence, then of Sala, Tritto, and Paisiello at the Conservatorio della Pietà dei Turchini in Naples. In 1789 he was appointed maestro di cappella of the cathedral at Leghorn. Works: Several ballets for the Teatro San Carlo, Naples; Masses, litanies, and many other sacred compositions.—Fétis.

**NICCOLÒ DE' LAPI**, ossia l'assedio di Firenze, Italian opera seria in four acts, text by Pinto, music by Pacini, first represented in Florence, Oct. 29, 1873. It was sung by Mme Ronzi-Checcoli, Augusti, and Nierly. Same text, music by Francesco Schira, London, March 7, 1863; by Giovanni Rossi, Ancona, 1864, Parma, 1866; by Gammieri, St. Petersburg, Dec. 6, 1877; and by Terziani, Rome, February, 1883.

**NICHELMANN, CHRISTOPH**, born at Treuenbrietzen, Brandenburg, Aug. 13, 1717, died in Berlin, July 20, 1762. Instrumental and vocal composer, and writer on music; pupil of Bach, and his oldest son, at the Thomasschule in Leipsie, and of Quantz in Berlin, having in the meanwhile lived in Hamburg. In 1744–56 he was pianist to Frederick the Great. He is now chiefly known by his book *Die Melodie nach ihrem Wesen*, etc. (Dantzic, 1755), which he defended successfully against the attacks of a pseudonymous *Dünkelfeind*. Works: *Il sogno di Scipione*, serenade, Berlin, 1746; *Galatea*, pastorale (with Frederick the Great, Graun, and Quantz), ib.; Pianoforte music, and songs for the collections of Marpurg (1756), Voss (1758), Lange (1758), and Birnstiel (1760).—Fétis; Gerber; Mendel; Schilling.

**NICODÉ, JEAN LOUIS**, born at Jerczik, near Posen, Aug. 12, 1853, still living, 1890. Pianist, first instructed in Berlin by his father, then pupil of Hartkäs, and at Kul-

lak's Académie of Kullak on the pianoforte, and of Wüerst in theory; finally, of Kiel in

counterpoint and composition. Having for several years taught in Berlin, where he repeatedly played in public, he made a concert tour with Madame Artôt through Galicia and Roumania in 1878, and became in 1879 instructor at the Conser-



vatorium in Dresden. Works: *Maria Stuart*, symphonic poem; Symphonic variations on an original theme; Chamber music; Sonatas for pianoforte, etc.—Riemann.

**NICOLA, KARL**, born at Mannheim in 1797, died at Hanover, June, 1875. Violinist, pupil of Wendling and in composition of Gottfried Weber; member of the court orchestra at Mannheim, Stuttgart (1821–23), and finally at Hanover. Works: Overture to the drama *Anna Boleyn*; Adagio and rondo for violin and orchestra; 2 quartets for strings; Sonatas for violin and pianoforte; About 7 collections of German songs.—Fétis; Schilling.

**NICOLAI, (CARL) OTTO (EHRENFRIED)**, born at Königsberg, June 9, 1810, died in Berlin, May 11, 1849. Dramatic composer, pupil on the pianoforte of his father, a singing teacher; was so unhappy at home that he ran away at



the age of sixteen. He was befriended by the Justizrath Adler, of Stargard, who helped him in his studies, and in 1827 sent him to Berlin, where he studied under Zelter and Klein. In 1833 the Chevalier Bunsen sent him to Rome, as organist to the chapel of the Prussian embassy, where he studied, under Baini, the great Italian masters, especially the older ones. Late in 1837 he



## NICOLAI

went to Vienna, where he was made Kapellmeister and singing master at the court opera. In October, 1838, he returned to Rome, and began his career as a dramatic composer, producing several operas in various Italian cities with much success. In 1841 he returned once more to Vienna, to become first Kapellmeister of the opera, which post he held to general admiration until Easter, 1847, having produced two operas during his stay. In 1842 he founded the Philharmonic Concerts there. The composition of a mass (1843) dedicated to Friedrich Wilhelm IV., and of a Festival Overture for chorus and orchestra on *Ein' feste Burg* for the Jubilee of the Königsberg University in 1844, got him a call to Berlin as director of the then newly organized Domchor, and Kapellmeister of the opera. Here he finished his *Die lustigen Weiber von Windsor*, decidedly his best work, which he had begun at Vienna. It was brought out at Berlin with resounding success, only two months before he died of apoplexy. Excepting this last work, and his Festival Overture, nothing of his ever had a very lasting success. He had a natural gift of bright, graceful melody, and wrote in excellent style, albeit he never aimed very high, and was content to please the taste of the day. Yet much might have been expected of him, had he lived longer. He was honorary member of the Società Cecilia at Rome, and of the Filarmonici at Bologna. In 1851 the Berlin Tonkünstler-Verein set up a monument over his grave in the church-yard of the Dorotheenstadt. Works—Operas: *Rosmonda d' Inghilterra*, given in Turin, 1838, in Trieste, as *Enrico II.*, April 26, 1839; *Il Templario*, three acts, text by G. M. Marino, after Scott's "*Ivanhoe*," Turin, Feb. 11, 1840; *Odoardo e Gildippe*, Turin, 1841; *Il proscritto*, three acts, Milan, March 13, 1842, in German as *Die Heimkehr des Verbannten*, Vienna, Feb. 3, 1844; *Die lustigen Weiber von Windsor*, Berlin, March 9, 1849. Mass, dedicated to Friedrich Wil-

helm IV., 1843; *Fest-Ouverture*, Königsberg, 1844; Symphony; Requiem; *Te Deum*; 6 Lieder, op. 6; Lieder und Gesänge, op. 16; Concerto for pianoforte and orchestra, and



other pianoforte music; Songs and choruses.—Mendel, Otto Nicolai, Eine Biographie (Berlin, 1868).

NICOLAI, JOHANN GOTTLIEB, born at Gross-Neundorf, Saxe-Meiningen, Oct. 15, 1744, died at Zwoil in 1801. Organist and concert director from 1780 at Zwoil. Works: *Die Wilddiebe*, operetta, 1774; *Der Geburtstag*, do., 1779; *Jolantha*, do., 1785; Symphonic concertante for violin and violoncello, op. 7; 2 quartets for strings; Sonatas for pianoforte; Soli for flute, etc.

NICOLAÏ, WILLEM FREDERIK GERARD, born in Leyden, Holland, Nov. 20, 1829, still living, 1890. Organist and pianist, pupil at the Conservatorium, Leipsic, of Moscheles, Rietz, Hauptmann, and Richter, and at Dresden of Johann Schneider on the organ. In 1852 he was appointed instructor at the royal school of music at The Hague and, after Lübeck's death, became its director. As conductor of several musical societies and as editor of the "*Cecilia*" (since 1870), he has had much influence among his countrymen. Works: *Bonifacius*, oratorio; *Das Lied von der Glocke*, for chorus, soli, and orchestra; *Hansken van Gelder*, for male chorus and do.; *Ter herinnering*, for do.; *Vondel-hymne*, for do.; *Door het woud*, for do.; *Thorbeckecantate*, for do.; *De zweedsche nachtegaal*, for children's voices, mixed chorus, and orchestra; Other cantatas; Duets and songs; Pianoforte music.—Mendel; Riemann; Viotta.

NICOLÒ. See *Isouard*.

NICOU-CHORON, STÉPHANE LOUIS, born in Paris, April 20, 1809, died there, Sept. 6, 1886. Church composer, educated

at Choron's Institution Royale de Musique, where he became professor and, in 1832, inspector of studies. On the death of Choron, whose son-in-law he had become, he assumed the direction of the school, which, however, abandoned by the government, could not support itself. Works: Oratorios for Christmas, Easter, and Pentecost; Several cantatas; Several solemn masses with orchestra; Short masses with organ; Many motets and canticles; Marche religieuse, for orchestra; Sacred songs, etc.—Fétis, Supplément, ii. 272.

NIDECKI, TOMASZ, born at Warsaw about 1800, died there in 1852. Dramatic composer, pupil of Elsner at the Conservatorium in Warsaw; went to Vienna with a government stipend, and in 1837 settled at Posen, whence he was called, in 1841, to succeed Kurpiński as conductor of the opera in Warsaw. Works: Der Wasserfall in Feenheim, melodrama, Vienna, 1825; Przysięga (The oath), lyrical drama; Masses and other church music; Overtures.—Fétis; Sowiński.

NIEDERMEYER, LOUIS, born at Nyon, near Geneva, Switzerland, April 27, 1802, died in Paris, March 14, 1861. Dramatic composer, pupil of his father, and in Vienna of Moscheles on the pianoforte, and of Förster in composition. In 1819 he went to Italy, studied vocal composition under Fioravanti in Rome, and under Zingarelli in Naples, where he became intimate with Rossini, and brought out his first opera. He settled in 1821 in Geneva, thence went to Paris in 1823, but his success falling short of his desires, he became music-master for eighteen months of a school in Brussels, and afterwards returned to Paris. After failing as a dramatic composer he devoted himself to raising the school of sacred music founded by Choron, and with d'Ortigue founded the periodical "La Maîtrise," devoted to sacred music. Works—Operas: Il reo per amore, Naples; La casa nel bosco, Paris, 1828; Stradella, ib., 1837; Maria Stuart, ib., 1844; La Fronde, ib., 1853.

Masses, motets, anthems, hymns; Organ preludes; Le lac, and other melodies, to words by Lamartine, Victor Hugo, and Deschamps; Italian songs; Pianoforte music; Méthode d'accompagnement du plain-chant, with d'Ortigue (Paris, 1855, 2nd ed., 1876); Accompagnement pour orgue des offices de l'Eglise (ib., 1861).—Fétis; do., Supplément, ii. 273; Mendel; Riemann.

NIEMANN, RUDOLF (FRIEDRICH), born at Wesselburen, Holstein, Dec. 4, 1838, still living, 1890. Pianist, first instructed by his father, an organist, then pupil at the Conservatorium, Leipsic, of Moscheles, Plaidy, and Rietz, at the Conservatoire in Paris, of Marmontel and Halévy, and finally in Berlin, of Bülow and Kiel. He made himself first known as a pianist, in 1873-77, when he accompanied Wilhelmj on his concert tours through Germany, Russia, and England. For several years he lived at Hamburg, and, in 1883 settled at Wiesbaden, whence he accompanied Wilhelmj on his travels, teaching also at the latter's violin school, at Biebrich. He has composed chiefly genre pieces for pianoforte, and songs, besides a sonata for violin.—Riemann.

NIE SOLLST DU MICH BEFRAGEN. See *Lohengrin*.

NIEUWENHUIJSEN, FREDERIK, born at Zutphen, Holland, in 1758, died at Utrecht, Jan. 29, 1841. Organist, pupil of Bleumer, and in 1772-78 of Groenemann, whereupon he became organist of the cathedral at Utrecht. He made also a great reputation as carillonneur. Works: De zeeslag by Doggersbank, symphonic piece for 2 orchestras, Utrecht, 1781; La paix d'Alkmaar, cantata, 1802; De toonkunst, do., 1818; Other cantatas; Dramatic song for the inauguration of the theatre at Utrecht, 1796; etc.—Viotta.

NIEUWENHUIJSEN, WILLEM JAN FREDERIK, born at Utrecht, Jan. 4, 1818, died there, May 19, 1869. Organist and writer on music, son of the preceding, whom he succeeded in his position at the cathedral. Works: Overture to Victor

## NIOUL

Hugo's *Hernani* ; *Leicester*, cantata ; Choruses for male voices ; Instrumental music.—Viotta.

**NIOUL, MICHEL**, born at Tongres, Belgium, in 1790, died there, November, 1865. Dramatic composer, pupil of Daussoigne-Méhul. In 1834 he accepted a government position, and in 1860 was postmaster in his native city. Works : *Une soirée à la mode*, opéra-comique, Liège, 1836 ; *Le compromis des nobles*, grand opera ; Church music, and symphonic compositions. His son Romain (born at Tongres in 1821, died there, July 30, 1881), pupil at the Conservatoire at Liège, was conductor and director of musical societies in Tongres, maître de chapelle at the cathedral, and professor in various schools. Works : *Le bandit*, opéra-comique, Tongres, 1857 ; *Masses*, canticles, choruses, etc.—Fétis, *Supplément*, ii. 275.

**NIMM MICH DIR ZU EIGEN HIN**, tenor aria in C major, with accompaniment of two flutes, two horns, two oboi da caccia, strings complete, and continuo, in Johann Sebastian Bach's cantata, *Sie werden aus Saba Alle kommen*.

**NINA**, ou la folle par amour, comédie in one act, text by Marsollier, music by Dalayrac, first represented at the Italiens, Paris, May 15, 1786, with Mme Dugazon as Nina. Nina, believing that her lover, Germeuil, has been killed in a duel, becomes insane, but recovers her reason on his safe return. Given in Leipsic with Mme Aue as Nina, in April, 1808. It was arranged as a ballet in three acts by Milon and Persuis, and represented at the Académie Royale de Musique, Paris, Nov. 23, 1813, with Mlle Bigottini as Nina and M. Milon as Germeuil. Published by Schlesinger (Berlin 1860-67).—Clément et Larousse, 477 ; Lajarte, ii. 81 ; Clément, *Mus. célèbres*, 194 ; Jullien, *Airs variés*, 259 ; Hogarth, ii. 331.

**NINA**, ossia la pazza per amore, Italian opera in three acts, text by Lorenzi after Marsollier, music by Paisiello, first represented in Naples in May, 1787, with Mme

Celestina Coltellini as Nina and Signor Lazarini as her lover, Lindor. Reduced to one act by Paër, and represented at the King's Theatre, London, May 26, 1825, with Pasta as Nina, one of her best achievements, and Signor Curioni as Lindor. Published by Ricordi (Milan), and by Witzendorf (Vienna). Same title, Italian opera semi-seria, text by Ferretti, music by Coppola, first represented in Rome, May 6, 1854. The part of Nina was written for Adelina Speech, who won much success, and it was sung with effect also by Mme Alboni. It was given at the Opéra Comique, Paris, in December, 1839, under the title of *Eva*, with words by MM. de Leuven and Brunswick, and with Mme Eugénie Garcia as Nina. An intermède in two acts, *Nina et Lindor, ou les caprices du cœur*, text by Richelet, music by Duni, was given at the Foire Saint-Laurent, Paris, Sept. 9, 1758.—Clément et Larousse, 478 ; *Queens of Song*, ii. 18 ; *Allgem. mus. Zeitg.*, xxvi. 261.

**NINI, ALESSANDRO**, born at Fano, Romagna, Nov. 1, 1805, died at Bergamo, Dec. 27, 1880. Dramatic and church composer, pupil of Ripini, and at Bologna (1827) of Palmerini. In 1831 he went to St. Petersburg, where he established, and until 1837 directed, a school of singing. Some years after his return to Italy he was made maestro di cappella at the cathedral of Bergamo. Works—Operas : *Ida della Torre*, Venice, 1837 ; *La Marescialla d'Ancre*, Padua, 1839 ; *Cristina di Svezia*, Genoa, 1840 ; *Margherita di York*, Venice, 1841 ; *Odalisca*, Milan, 1842 ; *Virginia*, Genoa, 1843. Church music.—Fétis ; do., *Supplément*, ii. 276.

**NIOBE, REGINA DI TEBE** (Niobe, Queen of Thebes), Italian opera, text by Luigi Orlandi, music by Steffani, first represented in Munich, January, 1688. This was Steffani's last work for the court of Munich. Same subject, opera by Pacini, Naples, Nov. 19, 1826, written for Pasta, who won a great triumph in it. Published by Ricordi (Milan).—Rudhart, *Münchener Oper* (1654-1787), 81.

**NIRVANA.** symphonisches Stimmungsbild, for orchestra, by Hans von Bülow, op. 20, performed in Weimar, May 25, 1884. Published by Heine (Leipsic, 1860-67); and by Aibl (Munich, 1884); arranged by Richard Kleinmichel for pianoforte for four hands.

**NISLE, JEAN FRÉDÉRIC**, born at Neuwied in 1782, died (?). Virtuoso on the horn and pianist, pupil of Koch at Rudolstadt, whence he went to Rostock, and in 1806 joined in Vienna his elder brother David, with whom he had travelled before studying at Rudolstadt. The two went into Hungary, and thence to Trieste, and through Italy as far as Sicily. Jean Frédéric settled at Catania, where he founded a musical society, and lived for about twenty years. In 1834 he returned to Germany, went to Paris in 1836, and then to London, where he still was in 1837. For many years previously he had abandoned his former instrument for the pianoforte. Works: Overture for full orchestra; Quintets for violins; Quintet for flute, horn, and strings; Do. for flute and strings; Quartets for strings; Trios for do.; Do. for 2 horns and violoncello; Do. for pianoforte, violin, and horn; Duos for violins; Do. for horns; Do. for pianoforte and horn; 6 solos for violin; Divertissements and fantaisies for pianoforte; German and Italian songs.—Fétis; Schilling.

**NITTETI**, Italian opera in three acts, text by Metastasio, music by Sarti, first represented in Parma in 1765. Scene in Egypt. Characters represented: Amasi, King of Egypt; Sammete, his son; Beroe, a shepherdess, loved by Sammete; Nitteti, Egyptian princess, daughter of the de-throned king Aprio; Amenofi, sovereign of Cirene, friend of Sammete and lover of Nitteti; and Bubaste, captain of the king's guards. Amasi, captain of the Egyptian army and friend of Aprio, King of Egypt, is sent by him to subdue rebellious provinces. He fulfils his mission, and on his return is proclaimed king of Egypt by the people. Aprio yields the throne without

demur, and begs Amasi to aid in finding his daughter Nitteti, lost in the tumult, whom he wishes given in marriage to Sammete, the son of Amasi, so that she may be restored to the throne. Aprio then dies in the arms of Amasi. Published by Ricordi (Milan). Same text, Italian operas, music by Jommelli, Stuttgart, 1753; Nicolo Conforti, Madrid, 1756; Holzbauer, Turin, 1757; Johann Adolph Hasse, Dresden, 1758; by Angelo Petrucci, Mantua, 1766; Ignaz Fiorillo, Cassel, 1770; Sacchini, London, 1774; Dominico Fischetti, Naples, Nov. 4, 1775; Carlo Monza, Venice, 1777; Josef Mysliweczek, ib., 1780; Paisiello, St. Petersburg, 1781; Luigi Gatti, Lucca, 1786; Sebastiano Nasolini, Trieste, 1788; Parenti, Naples, 1789; Bertoni, ib., 1789; Bianchi, Milan, 1789; Federici, London, 1797; Benincori, Vienna, 1800; Stefano Pavesi, Turin, 1812; and Poissl, Darmstadt, 1817.

**NIVERS, GUILLAUME GABRIEL**, born in a village near Melun in 1617, died in Paris after 1700. Church composer and writer on music, pupil of Chambonnières on the pianoforte, became in 1640 organist of Saint-Sulpice, in 1642 tenor in the royal chapel, and in 1667 organist of the same. Afterwards he was also maître de musique to the queen. Works: Chants d'église à l'usage de la paroisse de Saint-Sulpice (Paris, 1656); Graduale romanum juxta missale Pii Quinti, etc. (ib., 1658); Antiphonarium romanum, etc. (1658); Passiones cum benedictione, etc. (ib., 1670); Leçons de ténèbres, etc.; Chants et motets, etc. (ib., 1692); Livre d'orgue (3, 1665, 1671, 1675).—Fétis; Mendel; Riemann.

**NIXE, DIE**, cantata for alto solo, female chorus, and orchestra, text by Lermontoff, music by Anton Rubinstein, op. 63, first given at the Gewandhaus, Leipsic, February, 1864. Published by Senff (Leipsic).—Hanslick, Concertwesen in Wien, ii. 340.

**NOBLES SEIGNEURS, SALUT!** See *Huguenots*.

**NOCES DE JEANNETTE, LES** (Jeannette's Wedding), opéra-comique in one

act, text by Carré and Barbier, music by Victor Massé, first represented at the Opéra Comique, Paris, Feb. 4, 1853. The subject, Jeannette, is a young working-woman, who through love and tact elevates the character of her betrothed, Jean, a coarse and ill-tempered peasant. The chief parts were sung originally by Mme Miolan and M. Coudere. This, one of Massé's best works, was first given in New York in 1861, with Clara Louise Kellogg and M. Dubreuil; in London in 1875; in Vienna in 1884; and by the American Opera Company, New York, March 24, 1886. Published by Schlesinger (Berlin, 1854).—Clément et Larousse, 481; Krehbiel, Review (1885-86), 183.

NOCES D'OLIVETTE, LES, opéra-comique in three acts, text by Chivot and Duru, music by Edmond Audran, first represented at the Bouffes-Parisiens, Paris, Nov. 13, 1879. Olivette, daughter of the sénéchal de Perpignan, loves Valentin, a young officer in the body guard of the comtesse de Roussillon, and nephew of capitaine Mérimac, whom Olivette's father wishes her to marry. Valentin disguises himself as his uncle and marries Olivette. Matters become complicated, for Valentin dares not appear as himself before the comtesse, who is in love with him, and Olivette is involved with two Mérimacs. The thread is disentangled through the aid of the due des Ifs, who draws the elder Mérimac into a conspiracy which forces him to leave the country, and wins the comtesse's consent to the union of Valentin and Olivette. The original cast included Mlle Clary as Olivette; Mlle Benmati as la comtesse de Roussillon; MM. Jolly, Marcelin, Gerpré, Desmonts, Pescheux, and Bertelot. The opera was first given in New York, Jan. 7, 1881.—*Revuc et Gaz. mus. de Paris* (1879), 372.

NOCES DE PÉLÉE ET DE THÉTIS. See *Nozze di Tetide e di Peleo*.

NOCES DE PROMÉTHÉE, LES (The Wedding of Prometheus), cantata for cho-

rus, soli, and orchestra, by Saint-Saëns, op. 19, first performed at the Cirque des Champs Elysées, Paris, Sept. 1, 1867. Published by Maho (Paris, 1868).

NODUS SOLOMONIS (Solomon's Knot), a celebrated canon composed by Pietro Francesco Valentini in Rome in 1631. It is written on the chord of G for ninety-six voices in twenty-four choirs. Kircher describes it in his *Musurgia Universalis* (Rome, 1650), and says if the proper distribution of the four-part chorus is made, this canon may be sung by twelve million two hundred thousand voices.—Grove, ii. 461; Burney, iii. 522; Hawkins, iii. 376.

NOËL. See *Oratorio de Noël*.

NOHR, CHRISTIAN FRIEDRICH, born at Langensalza, Thuringia, Oct. 7, 1800, died at Meiningen, Oct. 5, 1875. Virtuoso on the violin, pupil of Spolir, and in composition of Umbreit and Hauptmann; after several successful concert tours he became Konzertmeister in the ducal orchestra at Meiningen. Works—Operas: *Der Alpenhirt*, Gotha, 1831; *Liebeszauber*, Meiningen, 1831; *Die wunderbaren Lichter*, ib., 1833; *Der vierjährige Posten*, ib., 1851. Oratorios: *Martin Luther*, Eisenach, 1850; *Frauenlob*; *Helvetia*. Symphony for full orchestra; *Pot-pourri* for wind instruments; *Quintet* for strings; 2 quartets for do.; *Quartets* for male voices; German songs.—Fétis; Mendel.

NOLA, GIOVANNI DOMINIC DE, Italian composer of the 16th century. His name is probably only that of his birthplace. He was maestro di cappella of S. Annunziata at Naples in 1575. Works: *D. Joannis Domini juvenis*, etc., cantiones, vulgo *Moteeta* appellata, etc. (Venice, 1575); *Canzone villanesche a 3 voci* (ib., 1545); *Villanella alla Napolitana a 3 e 4 voci* (ib., 1570); *Madrigals* in various collections of the time.—Fétis; Mendel.

NON CASA, NON SPIAGGIA. See *Puritani*.

NON, CE N'EST POINT UN SACRIFICE. See *Alceste*, Gluck.

NON, DE MA JUSTE COLÈRE. See *Deux familles*.

NON MI DIR, BELL' IDOL MIO. See *Don Giovanni*.

NONNENGESANG (Song of the Nuns), for soprano solo and female chorus, with accompaniment of two horns and harp, text from Uhland's "Brautlied," music by Jensen, op. 10, No. 1. It is dedicated to J. P. E. Hartmann and Niels W. Gade. Published by Schuberth (Hamburg, 1860-67).

NONNE SANGLANTE, LA (The Bloody Nun), French opera in five acts, text by Scribe and Delavigne, music by Gounod, first represented at the Académie Royale de Musique, Paris, Oct. 18, 1854. Subject from Lewis's romance "The Monk" (1795); scene in Bohemia in the eleventh century. Agnès, daughter of Comte de Moldaw, promised by her father to Théobald, son of the Baron de Luddorf, loves Rodolphe, brother of Théobald. In order to meet him she promises to assume the disguise of the Nonne sanglante, a phantom that haunts the estate. Rodolphe, seeking her at midnight, falls in with the real phantom, and, supposing her to be Agnès, pledges her his love. Théobald dies, and Rodolphe wishing to marry Agnès, the Nonne sanglante agrees to release him from his vows to her if he will slay her seducer and murderer. To Rodolphe's horror, she points out his own father as the proposed victim. Fortunately, the baron is removed by the poignards of the Moldaws, and the appeased nun bears him to heaven in a grand tableau. This opera was given only eleven times. —Clément et Larousse, 481.

NONNES QUI REPOSEZ. See *Robert le Diable*.

NON NOBIS, DOMINE, a celebrated canon in the Mixolydian mode, frequently sung in England at the close of public dinners. Its authorship has been assigned by English historians to William Byrd, but the canon does not appear in any of his published works. According to Burney, the first copy bearing Byrd's name is contained

in Hilton's "Catch that Catch can," but the author's name is not mentioned in the edition of 1652. Its composition has been ascribed also to Palestrina, who used the opening theme for his Madrigal, "When flowery meadows deck the year," possibly on the evidence of a copy of this canon, engraved on a plate of gold, and said to be in the Vatican; but Dr. Blow, in his "Amphion Angliens" (1700), speaks of this as "Byrd's Anthem in golden notes," "Preserved intire in the Vatican." The canon has been set to German words and ascribed to Mozart. Bach used the theme for the subject of an "Allabreve per Organo pleno in D;" Handel, in the *Hallelujah* chorus in the *Messiah*, and in "I will Sing unto the Lord," in *Israel in Egypt*; Mendelssohn, in the last chorus in *Paulus*; and Carlo Riccotti founded upon it a concerto, published in Amsterdam in the eighteenth century. The canon is capable of many solutions, an interesting one of which is in an anonymous MS. in Buckingham Palace. Mendelssohn also set this, Psalm cxv., op. 31, Simrock (Bonn, 1836).—Grove, ii. 464; Burney, iii. 92; Pohl, Mozart und Haydn in London, i. 19, 25.

NON PIÙ ANDRAI. See *Nozze di Figaro*.

NON PLUS ULTRA. See *Plus ultra*.

NON SO DONDE VIENE, aria for bass with orchestra in F, text from Metastasio's *Olimpiade*, music by Mozart, composed for Herr Fischer in Vienna, March 18, 1787. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 35.—Köchel, Verzeichniss, No. 512; André, No. 85.

NON SO DONDE VIENE, aria for soprano with orchestra, in E-flat, text from Metastasio's *Olimpiade*, music by Mozart, composed in Mannheim, Feb. 24, 1778, for Aloysia Weber, and sung by her in Vienna, March 11, 1783. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 17.—Köchel, Verzeichniss, No. 294; Jahn, Mozart, ii. 170; Mozart's Letters (Lady Wallace), i. 175.

NON SO PIÙ COSA SON. See *Nozze di Figaro*.

NON TEMER, AMATO BENE, rondo for soprano with orchestra and pianoforte obligato, in E-flat, text from *Idomeno*, music by Mozart, composed for Mme Storace and himself, Dec. 26, 1786. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 34.—Köchel, Verzeichniss, No. 505; André, No. 84; Jahn, Mozart, iii. 282.

NO, NO, CHE NON SEI CAPACE, aria for soprano with orchestra, in C, text from Aufossi's opera, *Il curioso indiscreto*, music by Mozart, composed in Vienna in June, 1783. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 26.—Köchel, Verzeichniss, No. 419; Jahn, Mozart, i. 426; iii. 276.

NORDISCHE SOMMERNACHT (Northern Summer Night), cantata for mixed chorus, soli, and orchestra, text by Lingg, music by Friedrich Gernsheim, op. 21. Published by Schott (Mainz, 1872).—Mus. Wochenblatt (1872), 227.

NORDISCHE SUITEN, five Northern Suites, for orchestra, by Asger Hamerik, first performed at the Peabody Concerts, Baltimore, Maryland, under the composer's direction. No. 1, op. 22, in C: I. Im Walde (Adagio, Allegro molto); II. Volkslied (Andante sostenuto); III. Springtanz (Allegro vivace); IV. Menuet (Andante); V. Brautmarsch (Allegro maestoso, Allegro vivace). Published by Breitkopf & Härtel (Leipsic, 1871-72). No. 2, op. 23, in G minor: I. Heldenlied (Andante sostenuto); II. Sage (Allegro molto); III. Drapa (Moderato); IV. Springtanz (Moderato, Allegro molto vivace). Published by André (Offenbach am Main, 1872-73). No. 3, op. 24, in A minor: I. Des Barden Lied (Andante con moto); II. Hallingtanz (Allegro vivace); III. Sage (Andante); IV. Springtanz (Allegro). Published by André (Offenbach am Main, 1873-74). No. 4, op. 25, in D, dedicated to Theodore Thomas: I. Auf dem Meere (Andante tranquillo, Allegro molto vivace); II. Im Volkston (Andante sostenuto); III. Meermaidstanz (Allegro molto vi-

vace); IV. Liebeslied (Andante); V. Zur Küste (Allegro maestoso). Published by Breitkopf & Härtel (Leipsic, 1875-76). No. 5, op. 26, in A, dedicated to Niels W. Gade: I. Auf dem Meere (Allegro); II. Serenade (Andante con moto); III. Scherzo (Allegro); IV. Im Volkston (Andantino con moto); V. Lob des Meeres (Allegro). Published by André (Offenbach am Main, 1877-78).—Mus. Wochenblatt (1880), 505.

NORMA, Italian opera in two acts, text by Romani, music by Bellini, first represented in Milan, Dec. 26, 1831. The libretto is taken from a tragedy of the same title, by Soumet and Belmontet. The first act is laid in Cambria, in the sacred forest of the Druids, the second in their temple of Irmisul. The Gauls, having subjugated the Romans in Wales, have placed Pollione, a proconsul of Rome, in government. He loves Norma, the daughter of the High Priest, Oroveso, and is secretly married to her. Afterwards he gives his affection to Adalgisa, a young priestess, who consents to fly with him to Rome; but, conscience smitten, she reveals the plan to Norma, who resolves upon revenge, and determines to murder her two children by Pollione. Instead of this, she impeaches herself in the assembly of the Druids, who condemn her to be burned. Her faithless husband is sentenced also, his love for Norma returns, and he shares her fate on the funeral pyre. Among the best numbers are: Norma's prayer to the moon, "Casta Diva;" her cavatina, "Ah! bello a me ritorna;" the duet between Adalgisa and Pollione, "Va crudele;" "Sola, furtiva, al tempio," sung by Norma and Adalgisa; the grand duet between Norma and Adalgisa "Deh! con te li prendi," "Mira, O Norma;" Norma's war hymn, "Guerra, guerra;" and her final duet with Pollione, "Qual cor tradisti." Original cast:

Norma (S.)	.....Mme Pasta.
Adalgisa (A.)	.....Mme Grisi.
Pollione (T.)	.....Signor Donzelli.
Oroveso (B.)	.....Signor Negrini.

The rôle of Norma, one of the most perfect on the operatic stage, has been worthily filled by some of the greatest of prime donne,



Giulia Grisi.

among them Pasta, Grisi, and Malibran. Grisi, who sang the part of Adalgisa to Pasta's *Norma* in the first representation in Milan, expressed to Bellini a desire to sing *Norma*. "Wait twenty years," replied he, "and we shall see." "I will play *Norma* in spite of you, and in less than twenty years," she retorted. She kept her word, for in 1834 she appeared as *Norma* in London, and made it her greatest character, in which she has never been surpassed. Mlle Tietjens was also successful in this part. The character of Pollione was a favorite one with Rubini, and that of Oroveso with Lablache. This was the composer's favorite of all his operas, and Wagner called *Norma* "the most melodious" of Bellini's works. It was first given in London, at the King's Theatre, in Italian, June 20, 1833, with this cast :

Norma.....	Mme Pasta.
Adalgisa.....	Mme de Méric.
Pollione.....	Signor Douzelli.
Oroveso.....	Signor V. Galli.

It was first represented in Paris at the Italiens, in 1833 ; in Vienna in 1833 ; in Ber-

lin in 1834 ; in Leipsic in 1835 ; at Drury Lane, London, in English, June 24, 1837 ; and in New York, Sept. 20, 1843, with Signora Corsini as *Norma*, and Signor Perrozzi as *Pollione*. It was given in New York, Sept. 11, 1854, with Grisi, Mario, and Susini in the cast. Published by Ricordi (Milan), and by Diabelli (Vienna).—Clément et Larousse, 482 ; Allgem. mus. Zeitg., xxxiv. 199 ; xxxv. 529, 752 ; xxxvi. 315 ; Grove, i. 213 ; Athenæum (1833), 420 ; (1837), 485 ; Upton, *Standard Operas*, 48.

**NORMAN BARON**, cantata, text from Longfellow, music by Thomas Anderton, written for and dedicated to the Middlesborough Musical Union of England in 1884.

**NORMANN, LUDWIG**, born in Stockholm, Sweden, Aug. 28, 1831, died there, March 28, 1885. Pupil of Lindblad, and afterwards at the Conservatorium at Leipsic. In 1857 he became professor of composition at the Royal Academy of Stockholm, and in 1861 Kapellmästare at the opera there. In 1864 he married the violin virtuoso Wilhelmine Neruda. Works : Quartet for pianoforte and strings ; Trio for do. ; Sonata for violin ; Pianoforte music for two and four hands.—Riemann.

**NORMANNENZUG**, cantata for baritone solo and male chorus, with orchestra, text from "Eckehard," by J. V. Scheffél, music by Max Bruch, op. 32. Published by Breitkopf & Härtel (Leipsic, 1873).

**NORWEGISCHE RHAPSODIEN** (Norwegian Rhapsodies), for orchestra, by Johan Severin Svendsen, op. 17, op. 19, op. 21, op. 22. No. 1, op. 17, in B minor, dedicated to M. Lindeman (Andantino, Allegro, Andante, Allegro). No. 2, op. 19, in A (Allegro, Andantino, Lento) ; No. 3, op. 21, in C, dedicated to Edvard Grieg (Allegro molto, Allegro moderato, Andante, Allegro, Stretto) ; No. 4, op. 22, in D minor, dedicated to Karl Hals (Andante, Allegro moderato, Allegretto quasi moderato, Andante, Allegro, Presto). Published by Warmuth (Christiania, 1877-81). Arranged for pianoforte, four hands.—Neue Zeitschr. (1881), 3.



## NOTHUNG

**NOTHUNG! NOTHUNG! NEIDLICHES SCHWERT.** See *Siegfried*.

**NOTKER** (Notkerus), **BALBULUS**, called St. Notker, born in 840, died at St.



8. NOTKERUS.

Gall, Switzerland, April 6, 912. He was a monk of the Monastery of St. Gall, and probably received his name (Balbulus, the Stammerer) from a physical infirmity. He was one of the earliest and most noted composers of Sequences, his celebrated *Media vita in morte sumus*, a chant which owed much of its popularity to its subsequent adoption by Christian warriors as their battle-song, being still in use. Others also by him (he wrote thirty-five) are used at Pentecost, Easter, and Christmas. A codex preserved at St. Gall contains forty-four of his chants, which influenced both French and Italian song. The portrait is a facsimile of a drawing in this MS. He must not be confounded with Notker the younger, known as Notker Labeco or Teutonicus, also a monk of St. Gall, who died in 1022, renowned as the writer of the first German MS. on the theory of music.—Naumann

(Ouseley), i. 187, 202; Reissmann, 31; Schubiger, *Die Sängerschule von St. Gallen* (1858).

**NOTTE E GIORNO FATICAR.** See *Don Giovanni*.

**NOTTEBOHM, MARTIN GUSTAV**, born at Lüdenscheid, Westphalia, Nov. 12, 1817, died at Gratz, Nov. 1, 1882. While serving in Berlin, in 1838-39, as a volunteer soldier, he studied pianoforte and composition under Berger and Dehn. In 1840 he went to Leipsic, where he was the friend of Schumann and Mendelssohn, a testimonial from the latter as to his musical ability securing his discharge from the army. Settled in Vienna in 1846, he took a course of counterpoint under Sechter, and became active as a teacher and writer. He was one of the most thorough investigators of Beethoven's sketch-books. Works: Quartet for pianoforte and strings; Trios for do.; Variations on a theme by Bach for pianoforte (4 hands); Other music for pianoforte. Literary works: *Ein Skizzenbuch von Beethoven* (Leipsic, 1865); *Thematisches Verzeichniss der im Druck erschienenen Werke von Beethoven* (ib., 1868); *Beethoveniana* (1872); *Beethoven's Studien*, containing Beethoven's lessons from Haydn, Albrechtsberger, and Salieri (1873); *Thematisches Verzeichniss der im Druck erschienenen Werke von Franz Schubert* (Vienna, 1874); *Mozartiana* (Leipsic, 1880); *Ein Skizzenbuch von Beethoven aus dem Jahre 1803* (ib., 1881).—Mendel, *Ergänz.*, 314; Riemann.

**NOUVEAU SEIGNEUR DU VILLAGE, LE** (The new Lord of the Village), opéra-comique in one act, text by Creuzé de Lesser and Favières, music by Boieldieu, first represented at the Opéra Comique, Paris, June 29, 1813. This work, which is dedicated to Martin, was very popular and kept the stage for thirty years. It was given in Vienna, June 24, 1814, as "*Der neue Guts-herr*," translation by J. F. Castelli. It was revived in Paris in 1867. Published by Simrock (Bonn, 1814).—Allgem. mus. Zeitg.

xvi. 669; Pougin, Boieldieu, 146; Réfuveille, Boieldieu, sa vie et ses œuvres (Rouen, 1851); Hégnet, Boieldieu, sa vie et ses œuvres (Paris, 1864).

**NOUVELLES SOIRÉES DE VIENNE**, valse caprices for the pianoforte after Strauss, by Carl Tausig. They may be regarded as pendants to Liszt's *Soirées de Vienne*, after Schubert. Cahiers I., II., and III., dedicated to Franz Liszt and published by Schuberth (Leipsic and New York). Cahier IV., dedicated to Franz Liszt, and V., to the friends of the dead composer, published posthumously by Erler (Berlin) and by Hermann (Leipsic).

**NOVELLETTEN** für das Pianoforte, by Schumann, op. 21, composed in 1838, and dedicated to Adolph Henselt. They have no titles to explain them, but Schumann calls them "long and connected romantic stories." Published by Breitkopf & Härtel (Leipsic, 1839); ib., Schumann Werke, Serie vii., No. 21. Schumann wrote another Novellette in the same year, which is included in his *Bunte Blätter*, op. 99, No. 9. Same title, *Orchesterstücke* by Niels W. Gade, op. 53, first performed in Leipsic, Oct. 12, 1876.—Grove, ii. 480; iii. 409; Maitland, Schumann, 59.



**NOVELLO, VINCENT**, born in London, Sept. 6, 1781, died at Nice, Aug. 9, 1861. Son of an Italian father and an English mother, he began his musical career as a choir-boy and deputy organist; was organist of the Portuguese Chapel in London in 1797–1822; acted as pianist of the Italian Opera in 1812; was an original member of the Philharmonic Society, and sometimes conducted its concerts. In 1840–43 he was organist of the Roman Catholic Chapel in Moorfields; was one of the founders and conductors of the Classi-

cal Harmonists and Choral Harmonists Societies; in 1849 he settled permanently in Nice. He composed good though not very original music, but was best known as an editor and arranger. He founded in London in 1811 the music publishing house of Novello, Ewer & Co. Works: *Rosalba*, cantata; *Old May Morning*, a glee; *The Infant's Prayer*, recitative and air; *Masses*, motets, and sacred music to Latin words. He edited also many collections of sacred music.—Grove; Riemann; Mendel; Fétis.

**NOWAKOWSKI, JÓZEF**, born at Mniszek, near Radomsk, Poland, in 1805, died at Warsaw in 1865. Pianist, first instructed in a monastery at Wonehak, then pupil at the Conservatorium in Warsaw of Würfel in harmony, and of Elsner in composition. In 1833 he made his first concert tour, visiting Germany, Italy, and stopping for some time in Paris. He was then considered one of the best composers of Poland, and after his return became professor at the Alexander Institute, Warsaw. In 1838 and 1841 he again visited Paris. Works: 2 symphonies for orchestra; 4 overtures for do.; 2 masses and other church music; About 20 polonaises for pianoforte and orchestra; 2 quintets for pianoforte and strings; Quartet for strings; Polonaises, fantasies, nocturnes, airs variés, rondeaux, etc., for pianoforte; 12 grandes études for do.; Method for do.; Many songs.—Fétis; Mendel.

**NOW HEAVEN IN FULLEST GLORY.**  
See *Nun* scheint in vollem Glanze.

**NOW THE EVENING WATCH IS SET.**  
See *Oberon*.

**NOW VANISH BEFORE THE HOLY BEAMS.** See *Nun* schwanden vor dem heiligen Strahle.

**NOZZE D' ARIANA E DI BACCO, LE.**  
See *Ariadne*.

**NOZZE DI DORINA, LE** (Dorina's Wedding), Italian opera, music by Sarti, first represented in Venice in 1782. It was given in Paris, Sept. 14, 1789. The score, which is in the library of the Paris Con-

## NOZZE

servatoire, has been published in Paris ; also by Ricordi (Milan). An opera of this title was written by Cocchi, London, 1762.

NOZZE DI ENEA CON LAVINIA, LE (The Wedding of Æneas and Lavinia), Italian opera by Monteverde, first represented in Venice in 1641. Subject, the marriage of Æneas with Lavinia, daughter of Latinus, King of Latium, to win whom Æneas fought against her betrothed lover Turnus and killed him. Other operas on the same story, in Italian : Enea e Lavinia, by Sacchini, London, 1779 ; by Guglielmi, Naples, 1785. Enea in Italia, by Pallavicino, Venice, 1675 ; by Draghi, Vienna, 1678 ; and Perez, Lisbon, 1759. Enea nel Lazio, by Jommelli, Stuttgart, 1755 ; by Gardi, Modena, 1786 ; and Righini, Berlin, 1793. Turno Aricino, by M. A. Bononcini, about 1710 ; by Alessandro Scarlatti, Rome, 1720 ; and Vinci, Naples, 1724. In French, *Énée et Lavinie*, text by Fontenelle, music by Colasse, Paris, 1690.

NOZZE DI FIGARO, LE (The Marriage of Figaro), Italian opera buffa in four acts, text by Lorenzo da Ponte, music by Mozart, first represented at the Burgtheater, Vienna, May 1, 1786. The libretto is taken from Beaumarchais' comedy, "*Le mariage de Figaro*," first played in Paris, April 27, 1784. The music was composed in April, 1786, and was finished on the 28th of that month. Mozart wrote the finale to the second act in two nights and a day without intermission. The scene is in Spain. Count Almaviva, who has won his wife through the aid of Figaro, the barber of Seville, falls in love with her maid, Susanna, who is betrothed to Figaro. They make him jealous of the attentions paid to the Countess by the page, Cherubino, and Figaro becomes jealous of the Count's affection for Susanna. After conspiracies, disguises, meetings at cross-purposes, and playful surprises, the characters reveal themselves, the Count and Countess are reconciled, and Figaro and Susanna are married. Among the principal numbers are : "Se vuol ballare, Signor

contino," sung by Figaro to a guitar-like accompaniment ; Bartolo's song, "*La vendetta* ;" Cherubino's aria, "*Non so più cosa son* ;" the trio, "*Cosa sento ! tosto andate*," sung by the Count, Basilio, and Susanna ; the chorus, "*Giovanni lieti*," and Figaro's celebrated aria, "*Non più andrai*," which closes the first act ; the aria, "*Porgi amor*," sung by the Countess ; Cherubino's romance, "*Voi, che sapete* ;" "*Venite, ingiunocatevi*," sung by Susanna ; the elaborate finale to the second act, begun by the Count, "*Esei omai, garzon mal nato* ;" "*Crudel ! perchè finora*," duet between the Count and Countess ; the sextet, "*Riconosci in questo amplesso* ;" the Countess's aria, "*Dove sono*," and the "*Zephyr Duet*," "*Canzonetta sul' aria : Che soave zeffiretto*," sung by the Countess and Susanna ; Basilio's aria, "*In quegli anni* ;" Figaro's song, "*Ecco la marcia* ;" and Susanna's song, "*Deh, vicini, non tardar*." Original cast :

Figaro (B.).....	Signor Benucci.
Count (B.).....	Signor Mandini.
Countess (S.).....	Signora Laschi.
Susanna (S.).....	Signora Storace.
Cherubino (S.).....	Signora Bussani.
Marcellina (S.).....	Signora Mandini.
Basilio	} (T.).....Mr. Michael Kelly.
Don Curzio	
Bartolo	} (B.).....Signor Bussani.
Antonio	
Barberina (S.)....	Signora Nanina Gottlieb.

Mozart conducted. After nine representations in Vienna, this opera was laid aside through the influence of Mozart's rivals. In the following year it was received in Prague with great enthusiasm, and, owing to its wealth of melody, charm and grace of style, perfection of concerted music, and reflection of Mozart's genial nature, it has kept the stage uninterruptedly. It was first given in Paris at the Académie Royale de Musique, translation by Notaris, March 20, 1793, without success ; and at the Théâtre Italien in 1838, with Lablache as Figaro, Tamburini as the count, Mme Persiani as the

countess ; Mme Giulia Grisi as Susanna ; and Mme Albertazzi as Cherubino. It was represented at the Théâtre Lyrique, adapted by Barbier and Carré, May 8, 1858, when Mme Carvalho achieved great success as Cherubino. Figaro was first represented in Berlin, May 22, 1803 ; in Leipsic in 1808 ; in Munich in 1813 ; in Dresden in 1816 ; and in Strasburg in 1823, adapted



Angelica Catalani.

for the stage by Castil-Blaze. The opera was first given in London, King's Theatre, June 18, 1812, with Mme Catalani as Susanna, a character in which she excelled, though she did not like Mozart's music. It was again given, Feb. 1, 1817, with Naldi as Figaro, Ambrogetti as the count, Fodor as the countess, Camporese as Susanna, and Pasta as Cherubino. It was first given in New York in English, May 3, 1823, with Bishop's arrangement (London, 1819), and it was first sung in Italian, Nov. 23, 1858, with Carl Formes as Figaro, Piccolomini as Susanna, and Mme von Berkel as Cherubino. Miss Paton made her first appearance on the operatic stage as Susanna at the Haymarket, London, Aug. 3, 1822, and Mme Caradori-Allan made hers at the King's Theatre, Jan. 12, 1822, as Cherubino, one of Mozart's most charming characters, which has been played with great success also by

Mme Pasta, Mme Vestris, Pauline Lucca, and Christine Nilsson. Full score published by Simrock (Bonn, 1821) ; by J. Frey (Paris, 1823) ; and by Breitkopf & Härtel, Mozart Werke, Serie v., No. 17.—Köchel, No. 492 ; Jahn, Mozart, iv. 191-275 ; Nohl, Mozart (Lady Wallace), ii. 133 ; Oulibicheff, Mozart, iii. 28 ; do., Mozart Opern, 369 ; Holmes, Mozart, 279 ; Nissen, Mozart, ii. 80 ; Gehring, Mozart, 108 ; Kelly, Reminiscences (London, 1826), 188 ; Pohl, Mozart and Haydn in London, i. 147 ; Berliner mus. Zeitg. (1793), 77, 138 ; Allgem. mus. Zeitg., iii. 594 ; v. 572 ; xxiv. 270 ; xlii. 589 ; Revue des deux Mondes, xvii. 844 ; Revue et Gaz. mus. de Paris (1858), 161, 294 ; Neue Zeitschr., xli. 113 ; Grove, ii. 390 ; Clément et Larousse, 485 ; Hogarth, ii. 238-246 ; Upton, Standard Operas, 169.

**NOZZE DI TETI E DI PELEO, LE** (The Wedding of Thetis and Peleus), Italian opera in three acts, text by Orazio Persiani, music by Francesco Cavalli, first represented at the Teatro San Cassiano, Venice, in 1639. It was given at Versailles, Jan. 26, 1654, after which a ballet of the same title, of ten entrées, by Benserade was danced by Louis XIV. and the ladies of his court.—Schletterer, Studien zur Geschichte der französischen Musik, ii. 189 ; Ambros, Geschichte der Musik, iv. 372.

**NUCEUS, ALARD**, born at Lille about the end of the 15th century. Church composer, and maître de chapelle to Archduke Mathias of Austria. His name seems to be simply a translation of the French Noyer or Du Noyer. Works : Quatuor Missæ quinque, sex et octo vocum (Antwerp, 1539).—Fétis ; Mendel.

**NUCIUS, FRIEDRICH JOHANN**, born at Görlitz, Silesia, in 1556, died (?). Church composer, pupil of Johann Winkler at Mittweida, Saxony. He was at first a monk at Rauden, Silesia, then abbot at Himmelwitz. Works : Modulationes sacre modis musicis (Prague, 1591) ; Cationum sacrarum (Liegnitz, 1609) ; Hymns.—Fétis ; Hoffmann, Lexikon schlesischer Tonkünstler ; Mendel.

## NUTT

**NUIT À LISBONNE, UNE** (A Night in Lisbon), barearolle, for orchestra, by Saint-Saëns, op. 63, dedicated to Sa Majesté Dom Luiz, Roi de Portugal. Published by Durand, Schoenewerk & Cie (Paris). Transcription for the pianoforte for four hands, by the composer.

**NUIT DE CLÉOPÂTRE, UNE** (A Night of Cleopatra), opéra-comique, text by Jules Barbier, music by Victor Massé, first given at the Opéra Comique, Paris, April 25, 1885. The libretto is founded on a romance by Gautier. A great success; called by the critics the composer's masterpiece.

**NUIT DE WALPURGIS, LA** (Walpurgis Night), symphonic poem for orchestra, by Charles Marie Widor, first performed at the Châtelet, Paris, Feb. 8, 1880. It is a descriptive poem in three divisions: Overture, Andante, and Devil's Dance.—Musical Review (New York, 1880), i. 296.

**NUIT D'IVRESSE.** See *Africaine*.

**NUITS BLANCHES** (Restless Nights), eighteen morceaux lyriques for the pianoforte, by Stephen Heller, op. 82. I. Vivace (in C); II. Impetuoso (in A minor); III. Lento con tenerezza (in G); IV. Molto animato (in E minor); V. Andante quasi allegretto (in D); VI. Allegro deciso (in B minor); VII. Più lento (in A); VIII. Allegro appassionato (in F-sharp minor); IX. Allegretto con grazia (in E); X. Allegro caratteristico (in C-sharp minor); XI. Andante con moto (in G-flat); XII. Molto agitato (in B-flat minor); XIII. Allegretto grazioso (in D-flat); XIV. Più moderato e plintivo (in F minor); XV. Andante placido (in F); XVI. Allegro risoluto (in D minor); XVII. Allegretto pastorale (in B-flat); XVIII. Allegro non troppo (in G minor). Published by Litolf (Brunswick, 1877).—Barbedette (Brown-Borthwick), Heller, 70.

**NUITS D'ÉTÉ, LES** (Summer Nights), six songs for one voice with pianoforte accompaniment, from Théophile Gautier, music by Berlioz, op. 7. They were composed in 1834, dedicated to Mlle Louise

Bertin, and published by Richault (Paris, 1841). I. Villanelle, for mezzo-soprano, or tenor; II. Le spectre de la rose, for contralto; III. Sur les lagunes, for baritone, contralto, or mezzo-soprano; IV. Absence, for mezzo-soprano or tenor; V. Au cimetière, for tenor; VI. L'île inconnue, for mezzo-soprano or tenor. No. IV. was orchestrated in 1843; the others, about 1856. They were translated into German by P. Cornelius, and rededicated respectively to Mlle Wolff, Mlle Falconi, M. Milde, Mlle Nottès, M. Caspari, and Mlle Milde. Published by Rieter-Biedermann (Leipsic and Winterthur, 1856) and by Hofmeister (Leipsic). Liszt also wrote Nuits d'été à Pausilippe, trois amusements sur des motifs de l'Album de Donizetti (Ricordi, Milan, 1839; and Schott, Mainz, 1839).—Neue Zeitschr., xlvii. 77.

**NUN BEUT DIE FLUR**, soprano aria of Gabriel, in B-flat major, in Haydn's *Die Schöpfung*, Part I., No. 8.

**NUN DANKET ALLE GOTT**, choral by Johann Crüger. It is one of Crüger's best known works. Published in the "Praxis pietatis melica," for four voices and two instruments (Leipsic, 1649; 30th ed., Berlin, 1703). It was used by Mendelssohn in No. 8 of his *Lobgesang*, op. 52 (1840).

**NUN LIEBES WEIBCHEN, ZIEHST MIT MIR**, duet for soprano and bass with orchestra, in F, composed by Mozart about 1790. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 47.—Köchel, Verzeichniss, No. 625.

**NUN LIEGET ALLES UNTER DIR**, choral in D major, for four-part chorus, with accompaniment of two flutes, two oboes, strings complete, and continuo, in Johann Sebastian Bach's cantata (*Oratorium*) *Lobet Gott in seinen Reichen*. The melody is *Ermunt're dich, mein schwacher Geist*, written by Johann Schopp (1641).

**NUN OF NIDAROS, THE**, song for tenor solo, male chorus, and orchestra, with pianoforte obligato accompaniment, and reed organ ad libitum, music by Dudley

Buck, op. 83, written in 1878, and dedicated to W. B. Leonard. Published by G. Schirmer (New York, 1879).

**NUN SCHEINT IN VOLLEM GLANZE**, bass aria of Raphael, in D major, in Haydn's *Die Schöpfung*, Part II., No. 22.

**NUN SCHWANDEN VOR DEM HEILIGEN**, tenor aria of Uriel, and chorus, in A major, in Haydn's *Die Schöpfung*, Part I., No. 2.

**NUN SEI GEDANKT, MEIN LIEBER SCHWAN**. See *Lohengrin*.

**NUOVE MUSICHE, LE**, a collection of madrigals and canzone for one voice, by Giulio Caccini. The first edition was published by Marescotti (Florence, 1601-2); the second by Alessandro Raverii (Venice, 1607); the third (ib., 1615).—Fétis, ii. 141; Ambros, iv. 173.

**NURMAHAL**, oder das Rosenfest von Caschmir, German opera in two acts, text by Herklots, from Moore's "Lalla Rookh," music by Spontini, first represented in Berlin, May 27, 1822, in honour of the betrothal of the Princess Alexandrina of Prussia to the Grand Duke of Mecklenburg-Schwerin. Original cast:

Nurmahal.....	Mme Seidler.
Zelia.....	Mme Schulz.
Namouna.....	Mme Milder.
Sultan Dschehangir.....	Herr Bader.
Bahar.....	Herr Devrient.
Atar.....	Herr Blume.
Genie.....	Mlle Eunike.

The work was dedicated to the Emperor and published by Schlesinger (Berlin, 1828). Spontini had previously written music for an arrangement of "Lalla Rookh," represented at the Royal Palace, Jan. 27, 1821, to entertain the Grand Duke Nicholas of Russia, during his visit to the German court. Weber wrote music to Nurmahal's song, "From Chindara's warbling fount I come," from "Lalla Rookh," for soprano with pianoforte accompaniment; his last composition, it was left incomplete, and finished by Moscheles.—Grove, iii. 673, 675; All-

gem. mus. Zeitg., xxiv. 402; Berliner mus. Zeitg., v. 471, 477; Cæcilia, vii. 135; Jahn, Weber Verzeichniss, 409.

**OAKELEY, Sir HERBERT STANLEY**, born at Ealing, Middlesex, England, July 22, 1830, still living, 1890. He



was educated at Rugby and Oxford (B.A., 1853; M.A., 1856); pupil of Dr. Stephen Elvey in harmony, in Leipsic of Moscheles and Plaidy on the pianoforte, in Bonn of Breidenstein, and in

Dresden of Dr. Johann Schneider, on the organ. After residing in London as a musical critic he became professor of music in Edinburgh University in 1865; received the degree of Mus. Doc., Cambridge, 1871; Oxford, 1879; knighted in 1876 in recognition of his musical services, and in 1881 made composer to Her Majesty in Scotland; LL.D., Aberdeen, 1881; D.C.L., Toronto, 1886; Mus. Doc., Dublin, 1887; honorary member of Accademia Filarmonica, Bologna, 1888. Works: Edinburgh Festival March, for orchestra, Liverpool Musical Festival, op. 22, 1874; Funeral March, for do., op. 23; Minuet in old style, do., Chester Festival, 1885; Anthems; 4 quartets, op. 7; 3 do., op. 16; 6 part-songs for men's voices, op. 17; 4 choral songs for do.; Student's song, Alma Mater, for do.; National Scottish Melodies, arranged for do., op. 18; 3 duets, op. 8; English, French, and German songs; Pianoforte music.—Grove; Men of the Time (1884), 840.

**OAKEY, GEORGE**, born in London, Oct. 14, 1841, still living, 1890. Vocal composer, pupil of Hullah and Macfarren; won first prizes in Society of Arts Examinations in 1869 and 1873. He became examiner in harmony and composition to Tonic Sol-fa

## OBERHOFFER

College in 1877, lecturer on harmony in 1877, and on counterpoint in 1878; professor of harmony and counterpoint in City of London College in 1883. Mus. Bac., Cambridge, 1877. Works: Blessed be the Lord God, and other anthems; Hymns and chants; Stars of the Summer Night, and other part-songs; Songs and glees. He has published, also: Exercises in Harmony (London, 1877); Text-Book of Counterpoint (ib., 1878); Do. of Harmony (ib., 1884).



O! A TE BADA. See *Lucrezia Borgia*.

OBBLIGATO, AH! SI OBBLIGATO. See *Elisire d' Amore*.

O BEAU PAYS DE LA TOURAINE. See *Huguenots*.

OBERHOFFER, HEINRICH, born at Pfalz, near Treves, Rhenish Prussia, Dec. 9, 1824, still living, 1890. Church composer, first instructed by his father, an organist, then pupil of W. Hermann at Treves; became instructor of music at the teachers' seminary at Luxemburg in 1856, and professor in 1861. He has done much for the elevation of church music, and in 1862 founded the periodical "*Cäcilia*," with that object in view. In the same year he was elected a member of the *Accademia di Santa Cecilia* in Rome. Works: Sacred four-part songs; Choruses for male voices; Songs; Organ music.—Mendel.

OBERON, or the Elf-King's Oath, romantic English opera in three acts, text by James R. Planché, music by Carl Maria von Weber, first represented at Covent Garden, London, April 12, 1826. It was written in 1825-26, and is the composer's last dramatic work. The libretto is taken from Villeneuve's romance, "*Huon de Bordeaux*," and from Sotheby's translation of Wieland's poem, "*Oberon*." Oberon, having quarrelled with Titania, vows that

he will not be reconciled to her until he shall find two lovers who will keep their troth inviolate. Puck, wishing to reunite them, sets to work. He discovers in France the chevalier Huon de Bordeaux, who has killed the son of Charlemagne in a combat, and is ordered to Bagdad. Puck brings him with his squire, Sherasmin, asleep to Oberon, who shows him a vision of Rezia, daughter of the Caliph. Sir Huon falls in love with her, and on waking Oberon promises that he may possess her, and gives him a magic horn that will summon him at Huon's need. He gives to Sherasmin a golden cup that tests character by filling with wine, or flame, to the one who holds it to his lips. Huon is transported to Bagdad, where he learns that Rezia is to be married on the morrow. Rezia, who also has seen Sir Huon in a vision, declares to her attendant, Fatima, that she will die by her own hand if Sir Huon does not come to her rescue. He appears, and, with the aid of the magic horn, carries her away, and they embark with Fatima and Sherasmin. A storm is raised by Oberon, and they are shipwrecked on a desert island. Rezia is captured by pirates, and sold to the Emir of Tunis, who becomes enamoured of her. Fatima and Sherasmin are made slaves. Sir Huon, conveyed to Tunis by Oberon, enters the harem to find Rezia. He undergoes trials from the emir's wife, and, resisting her, she accuses him to her husband, who orders Sir Huon and Rezia to be burned on the same pile. Sherasmin blows upon the fairy horn, and Oberon appears with Titania, saves the lovers, and bears them to the court of Charlemagne, where Huon is pardoned. The chief numbers are: The opening chorus, "Light as fairy feet can fall," sung by fairies and genii; Oberon's solo, "Fatal oath;" Rezia's song, "Oh! why art thou sleeping?" leading to the ensemble, "Honour and joy to the true and the brave;" "Oh! 'tis a glorious sight," sung by Huon; and the finale to Act I.

## OBERON

"Yes, my lord," begun by Rezia, extending into a duet with Fatima, and closing with the chorus, "Now the evening watch is set;" the chorus, "Glory to the Caliph;" Fatima's arietta, "A lovely Arab maid;" the quartet, "Over the dark blue waters;" Huon's prayer, "Ruler of this awful hour;" Rezia's grand aria, "Ocean, thou mighty monster," which is often sung at



Eugenia Pappenheim.

concerts; the mermaids' song, "Oh! 'tis pleasant;" Fatima's song, "Oh! Araby, dear Araby;" the duet, "On the banks of the sweet Garonne," between Fatima and Sherasmin; Rezia's cavatina, "Mourn thou, poor heart;" Sir Huon's rondo, "I revel in hope;" and his aria, "Yes! even love to fame must yield," which was composed especially for Braham, at his request. The opera is a combination of chivalry, Orientalism, and delicate fancy, blended with art and grace. The melody, colour, and richness of the orchestration were greatly admired by Berlioz. Original cast:

Oberon (T.)	..... Mr. Bland.
Huon (T.)	..... Mr. Braham.
Sherasmin (Bar.)	..... Mr. Fawcett.
Rezia (S.)	..... Miss Paton.
Fatima (M.-S.)	..... Mme Vestris.
Puck (C.)	..... Miss Cawse.
Mermaid (S.)	..... Miss Gownell.

The opera was translated into German by Theodor Hell, and given in Leipsic in December, 1826; in Vienna, March 20, 1827; and in Berlin, July 2, 1828. It was first represented in Paris in German, in 1830, without success, and again at the Théâtre Lyrique, translation by Nutter, Beaumont, and Chazot, with success, Feb. 27, 1857. It was first sung in New York, Oct. 9, 1829. It was first given in Italian at Her Majesty's, London, July 3, 1860, with recitatives by Sir Julius Benedict, and this version was given in Philadelphia, March 9, 1870. Oberon was revived in London, December 7, 1878. The last German edition by Franz Grandaur, with recitatives by Franz Wüllner, was given in Leipsic, Sept. 30, 1883. The original autograph, in the Royal Library in St. Petersburg, was presented in 1855 by Max von Weber to Alexander II. Rezia is a favourite rôle of Mme Pappenheim. Published by Welsh & Hawes (London, 1826); by Schlesinger (Berlin, 1827); by Simrock (Bonn and Berlin); by Litolf (Brunswick); by Lose (Copenhagen); by Hirsch (Stockholm); by Brandus & Dufour, by Choudens, and by Richault (Paris); and by Novello & Co. and Cramer & Co. (London).—Jähns, Verzeichniss, 383; Weber, Weber, ii., 586, 667, 680; Palgrave, Weber, ii., 377, 455; Benedict, Weber, 120; Harmonicon (1826), 107, 141; Edward's Hist. Opera, ii. 299; Hanslick, Moderne Oper, 75; Berlioz, À travers chants, 234; Berliner mus. Zeitg., iv. 19; v. 456, 463, 473, 481; Allgem. mus. Zeitg., xxviii. 436, 530; xxix. 109, 245, 265; Cæcilia, vii. 174; Clément et Larousse, 488; Revue et Gaz. mus. de Paris (1857), 66, 77; Echo, i. 209; Grove, iv. 420; Quarterly Mus. Review







## OBERTHÜR

(London), viii. ; *Signale* (1883), 865 ; (1886) 1153 ; *Athenæum* (1878), ii. 771 ; Upton, *Standard Operas*, 333.

OBERTHÜR, KARL, born in Munich, March 4, 1819, still living, 1890. Virtuoso on the harp, pupil of Elise Brauchle and G. V. Röder ; was attached to the theatre of Zürich in 1837–39, then engaged in Wiesbaden, lived in Mannheim in 1842–44, and went to England in 1844, where he held a brief engagement at the Italian Opera in London, and then devoted himself to teaching, composition, and playing in concerts in England and abroad. Works: *Floris von Namur*, opera, Wiesbaden, about 1840 ; *Der Berggeist des Harzes*, do., about 1850 ; *The Pilgrim Queen*, cantata for treble voices ; *The Red Cross Knight*, do. for female voices ; *Lady Jane Grey*, cantata ; *Overtures to Macbeth and to Rübezahl* ; *St. Philip de Neri*, mass with harp ; *Concertino for harp and orchestra* ; *Loreley*, a legend, for do. ; *Quartet for 4 harps* ; *Nocturne for 3 harps* ; *Trios for harp, violin, and violoncello* ; *Many solo pieces for harp* ; *Pianoforte music, and songs*.—Fétis, *Supplément*, ii. 282 ; Mendel.



OBIOLS, MARIANO, born at Barcelona, Nov. 26, 1809, died there, Dec. 10, 1888. Violinist, pupil of one Juan Vilanova, and in harmony of Arbos and Saldoni, and in composition of Ramon Vilanova ; went to Italy in 1831, and studied under Mercadante, with whom he travelled through Italy, France, and Germany. In 1837 he returned to Spain and soon after was made director of the newly created musical Lyceum at Barcelona, where he organized and conducted regular concerts, and finally became director general of music, and orchestra conductor of the grand theatre of the Lyceum. Works: *Odio ed amore*, opera, given at Milan, Scala, 1837 ; *Editta di Belcourt*, do., Barcelona, 1874 ; *Il regio Imeneo*, cantata ;

Many dramatic scenes for the Lyceum Theatre, Barcelona ; *Mass* ; *Psalms* ; 3 *Salve Regina* ; *Motets* ; 3 concert overtures ; *Serenade* ; *Concerto for English horn* ; *Album religieux* ; 2 vocal albums, etc.—Fétis, *Supplément*, ii. 282 ; Mendel, *Ergänz.*, 316.

OBRECHT. See *Hobrecht*.

OCA DEL CAIRO, L' (The Goose of Cairo), Italian opera buffa in two acts, text by Varesco, music by Mozart, written in Salzburg in July, 1783. Only the first act was finished, for Mozart was dissatisfied with the libretto. The autograph and sketches are in the possession of Jules André, Frankfurt. The scene is in Ripasecca. Characters represented: Don Pippo, Marquis of Ripasecca (B.) ; Donna Pantea, his wife (S.) ; Celidora, their daughter (S.) ; Biondello, a wealthy citizen of Ripasecca (T.) ; Calandrino, nephew of Donna Pantea (T.) ; Lavina, companion of Celidora (S.) ; Chichibos, steward in Don Pippo's house (B.) ; and Annetta, Donna Pantea's maid (S.). The opera was first published by André. The sketches were finished by Charles Constantin, who added numbers from Mozart's *Lo sposo deluso* and *Zaide*, translated into French by Victor Wilder, and first represented at the Théâtre des Fantaisies Parisiennes, Paris, June 6, 1867 ; in Vienna, in 1868 ; and at Drury Lane, London, in Italian, May 12, 1870. Published by André (Offenbach, 1855) ; by Breitkopf & Härtel, *Mozart Werke*, Serie v., No. 37 (Supplement).—Köchel, *Verzeichniss*, No. 422 ; André, *Verzeichniss*, No. 47 ; Jahn, *Mozart*, iv. 163 ; Clément et Laroisse, 489 ; *Athenæum* (1870), i. 685 ; Hanslick, *Moderne Oper*, 49 ; *Neue Zeitschr.*, liii. 80.

OCCASIONAL ORATORIO, in three parts, by Handel, first performed at Covent Garden, London, Feb. 14, 19, and 26, 1746. It is supposed that this work was written to be performed at three free concerts which Handel gave to pay his debt to his former subscribers, who had lost eight concerts in the season of 1744–45. Another theory is that it was composed to celebrate the first

victories over Charles Stuart in Scotland. The only date on the autograph score, in Buckingham Palace, heads the overture, one of Handel's best, Anno 1745 (or 1746). The conducting score is inscribed with the names of the soprano Gambarini and the tenor Beard. The first two parts are original compositions, the words of which are from Milton's "Psalms." The soprano air, "Oh, liberty, thou choicest treasure," in B-flat, was subsequently transposed to A for *Judas Maccabæus*, where it appears as "Come, ever-smiling liberty." Part II. closes with a fine Hallelujah chorus. Part III. opens with a sinfonia put together from two movements of the first and sixth of the twelve *Concerti grossi*. It contains several numbers from *Israel* in Egypt, including the choruses, "I will sing unto the Lord" and "He gave them hailstones for rain," and the tenor aria, "The enemy said, I will pursue;" and many new pieces which refer to the military events of the time. The words of these were probably written by Dr. Thomas Morell. The strophe, "War shall cease," in the air, "Prophetic visions," is identical with Dr. Arne's "*Rule Britannia*," from which Handel took his subject. The oratorio closes with "God save the King," from the *Coronation Anthem*. It was performed only three times. First published by Walsh (London); edition by Chrysander for the Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1885).—Schœlcher, Handel, 295; Rockstro, Handel, 283.

OCCIDENT ET ORIENT (West and East), march for military band and orchestra, in C, by Saint-Saëns, op. 25, first performed at the distribution of prizes at the Exposition Universelle, Paris, 1878. Dedicated to M. Th. Biais, and published by Durand, Schoenewerk & Cie (Paris, 1879). Arranged for the pianoforte for four hands by the composer.

OCEAN SYMPHONY, in C, for orchestra, by Anton Rubinstein, op. 42, first performed in Königsberg in 1857. It was given in Leipsic, at the Gewandhaus, Feb.

9, 1860; by the Musical Art Union, London, May 31, 1861; in Vienna in 1863, and by the New York Philharmonic in 1871. This, Rubinstein's second symphony and greatest orchestral work, is full of rich melody and solemn grandeur. It is dedicated to Franz Liszt. I. Allegro maestoso; II. Adagio non tanto; III. Scherzo; IV. Finale: Allegro con fuoco. Subsequently Rubinstein composed two new movements, an Adagio and Scherzo; and the entire symphony was given at the Crystal Palace, London, April 12, 1877; by the New Philharmonic, April 28, 1877; by the Philharmonic, June 11, 1879; at the Châtelet, Paris, Feb. 4, 1877; and in Berlin in 1884. A new movement, "The Storm," Lento assai, con moto moderato, was given at the Crystal Palace, London, May 13, 1882. Published by Senff (Leipsic, 1857; new ed., 1876).—Concertwesen in Wien, ii. 291; Athenæum (1877), i. 554; (1879), i. Upton, Standard Symphonies, 220; Signale (1858), 193; (1876), 353; La Mara, Mus. Studienkopf, iii. 204; Neue Zeitschr., liii. 11, 18.

OCEAN, THOU MIGHTY MONSTER. See *Oberon*.

O CIELI AZZURRI. See *Aïda*.

OCKENHEIM. See *Okeghem*.

OCÓN Y RIVAS, EDUARDO, born at Malaga, Jan. 12, 1834, still living, 1890. Organist and pianist, studied music at the cathedral of his native city, where he was a choir-boy, and in 1853 was made assistant organist. In 1858 he went to Paris, where Gounod is said to have advised him, and remained in France several years. Works: Masses, motets, psalms, litanies, hymns, etc.; Spanish, Italian, and French melodies; Pianoforte music. He published also a collection entitled: Cantes españoles, colleccion de aires nacionales y populares, etc. (Malaga, 1874).—Fétis, Supplément, ii. 283; Mendel, Ergän., 318.

O DASS ICH DOCH. See *Zauberflöte*.

ODE À SAINTE-CÉCILE (Ode to St.

## O DEATH

Cecilia), for solo, chorus, and orchestra, by Saint-Saëns.

O DEATH, WHERE IS THY STING, duet for alto and tenor, in E-flat major, with accompaniment of continuo, in Handel's *Messiah*, Part III., No. 48; it leads immediately to the chorus, "But thanks be to God."

ODE FOR SAINT CECILIA'S DAY, music to Dryden's, for solo, chorus, and orchestra, by Handel, first performed at Lincoln's Inn Fields, London, on Saint Cecilia's Day, Nov. 22, 1739. The programme included Alexander's Feast, two new concertos for several instruments and one for the organ. The autograph, in Buckingham Palace, is the first one dated with astrological signs, a custom which Handel continued the rest of his life. The work was written between Sept. 15 and Sept. 24, 1739. It is the shortest of Handel's vocal compositions, but contains several fine choruses. It was given six times during the season. Mozart wrote additional accompaniments in 1789. It was first performed by the Handel and Haydn Society, Boston, Nov. 28, 1863. Published by Walsh (London, 1739); and by Simrock (Berlin, 1860-67). Chrysander's edition for the Händelgesellschaft, Breitkopf & Härtel (Leipzig, 1865). This ode had previously been set to music by Giovanni Baptista Draghi in 1687. Same title, ode by Christopher Fishburn, music by Purcell, 1683; ode by Thomas d'Urfey, music by Dr. Blow, 1691; ode by Joseph Addison, music by Purcell, 1699; ode by Pope (1708), music by William Walond, 1757; ode by Christopher Smart, music by William Russell, 1800; and a cantata, text by Chorley, music by Julius Benedict, first performed at the Norwich (England) Festival, in 1866, Sacred Harmonic Society, London, 1867.—Chrysander, Handel, ii. 430; Rockstro, Handel, 211; Hawkins, v. 328; Upton, Standard Cantatas, 57, 177; Harmonicon (1831), 289.

O DIEU PUISSANT, DIEU TUTÉLAIRE. See *Muette de Portici*.

ODIN'S MEERESRITT (Odin's Ride over the Sea), cantata for baritone solo, male chorus, and orchestra, on a poem of the same title, music by Friedrich Gernsheim, op. 48, first given in New York by the Arion Society, Dec. 14, 1884. It is dedicated to the Grossherzog Ludwig von Hessen und bei Rhein. Published by Ries & Erler (Berlin).

ODI TU. See *Ballo in Maschera*.

O DOLCEZZE PERDUTE. See *Ballo in Maschera*.

O, DU MEIN HOLDER ABENDSTERN. See *Tannhäuser*.

ODYSSEUS, cantata in two parts, for soli, chorus, and orchestra, text by William Paul Graff, from the Odyssey, music by Max Bruch, op. 41, first performed in Bremen in June, 1872. Characters represented: Odysseus (Bar.); Penelope (C.); Alcinoos, King of the Pheaces (B.); Arete, his consort (C.); Nausicaa, their daughter (S.); Pallas Athene (S.); Leucothea (S.); the Helmsman (B.); Hermes (T.); Spirit of Tiresias (B.); Spirit of Anticlea, mother of Odysseus (C.); Chorus of Companions of Odysseus, Spirits of the Departed, Sirens, Tritons, Sea-Nymphs, Pheaces, Rhapsodes, Boatmen and People of Ithaca. Published by Simrock (Berlin, 1871).—Mus. Wochenblatt (1873), 703, 726; Upton, Standard Cantatas, 95.

ŒDIPE À COLONE, tragédie-opéra, in three acts, text by Guillard, after Ducis's tragedy, music by Sacchini, first represented at the Académie Royale de Musique, Paris, Feb. 1, 1787. This is Sacchini's masterpiece. The choruses are the most striking features of the work, and the recitatives are vigorous and sustained. It is dedicated to Marie Antoinette. Disappointment caused by the Queen's failure to keep her promise to have this opera performed at Fontainebleau was the occasion of the composer's death. Œdipe was given continually at the Académie from 1787 till 1830, receiving five hundred and eighty-three representations. It was revived in July, 1843,

## OEDIPUS

and given six times, and once again in May, 1844. Original cast, Paris, 1787:

Antigone (S.).....Mme Chéron.  
Polinice (T.).....M. Lainé.  
Œdipe (T.).....M. Chéron.  
Thésée (B.).....M. Chardiny.

In later years Mme Dabadie and Mme Dorus-Gras appeared as Antigone; M. Adolphe Nourrit and M. Massol, as Polinice; and M. Dabadie and Levasseur, as Thésée. Pianoforte arrangement published by Troupenas (Paris); in German, translation by Herklots, edition by Carl Klage (Berlin, 1818). Same title Italian opera, text by Lalli, music by Pietro Torri, was given in Munich in 1729.—Clément et Larousse, 491; Grove, iii. 208; Fétis, vii. 362; Larjarte, i. 354; Berliner mus. Zeitg., ii. 45; Hogarth, ii. 148.

OEDIPUS IN KOLONOS, music to Sophocles's tragedy, by Mendelssohn, op. 93, first performed at Potsdam, Nov. 1, 1845. Frl. Stieh sang the part of Antigone, and Frau Löhmman, Herr Hendrichs, Herr Stawinsky, Herr Bethge, and Herr Franz the other parts. It was written at the command of the King of Prussia, who ordered Mendelssohn to compose music to *Antigone* and to *Œdipus Tyrannus*. On March 12, 1845, Mendelssohn announced that the music to *Œdipus at Kolonus* was ready for performance and the sketch of *Œdipus Tyrannus* finished; but the latter was never given, and the MS. has been lost. *Œdipus at Kolonus* was given in Berlin, Nov. 10, 1846, and first in London at the Crystal Palace, June 13, 1876. It contains an introduction and nine numbers. Published in 1851. Breitkopf & Härtel, Mendelssohn Werke, Serie xv., No. 116. Music to Sophocles's tragedy by Eduard Lassen, Weimar, Feb. 7, 1874; and a dramatic cantata for chorus, soli, and orchestra, by Théodore Gouvy, op. 75, Berlin, 1887.—Grove; Musical World (1854); Allgem. mus. Zeitg., xlviii. 178; Mendelssohn's Letters from 1833 to 1847, 346; Athenæum (1876), i.

OEDIPUS TYRANNUS, incidental music to the tragedy of Sophocles, by John K. Paine, first performed under the composer's direction, at the first representation of that play in Greek, at Sanders Theatre, Harvard University, Cambridge, Mass., May 17, 1881. This is the most scholarly work written by an American composer. The prelude has been frequently played at concerts. The music consists of an orchestral introduction, choruses, six odes, and a postlude. Music to this play has been written also by Charles Villiers Stanford, for a performance at Cambridge, England, Nov. 22-26, 1887.—Upton, Standard Cantatas, 281.

O ELSA! NUR EIN JAHR AN DEINER SEITE. See *Lohengrin*.

OELSCHLEGEL, JOHANN LOHELIUS, born at Loschau, near Dux, Bohemia, Dec. 31, 1724, died at Prague, Feb. 22, 1788. Organist and church composer; entered the order of Premonstrants at Prague in 1747, and was ordained a priest in 1755. He then studied harmony and composition under Sehling and Habermann, and for many years had charge of the music in his monastery, which he enriched with one of the best organs in Bohemia, after devoting years of study to the principles of organ building. Works: *Innocentia et pietas bonam causam*, etc., oratorio, Strahow, 1760; 5 other oratorios, ib., 1756, 1758, 1759; *Operetta natalitia*, a mystery, ib., 1761; do., 1762; Pastoral mass; *Missa brevis*; Requiem; 11 Rorate cœli; 49 motets; 18 Stationes Theophoricæ; 16 offertories; 12 hymns of St. Norbert, for 2 voices and organ; Hymn, do., for 4 voices, 4 violins, 2 trumpets, and organ; 3 Te Deum; 2 Salve Regina; Responses for 4 voices and small orchestra; Cantata for the jubilee of an abbot.—Dlabacz; Fétis; Meusel, Lexikon, x. 186; Wurzbach.

OESTEN, THEODOR, born in Berlin, Dec. 31, 1813, died there, March 16, 1870. Pianist; learned to play on string and wind instruments from the town-musician Po-

litzki at Fürstenwalde and the pianoforte from a schoolmaster, and made many youthful attempts at composition. On returning to Berlin he studied composition under Böhmer, the pianoforte and singing under Dreschke, and clarinet under Tanne; then entered the Academy of Arts, where he was the pupil of Rungenhagen, G. A. Schneider, and A. W. Bach, and settled in Berlin as a teacher. His music is sentimental, brilliant, easy, and exceedingly popular. He had many imitators, including his son Max. Works: Symphonies, masses, quartets, motets, fugues, and about 400 pianoforte pieces.—Mendel; Fétis; do., Supplément, ii. 284.

O EWIGES FEUER, O URSPRUNG DER LIEBE, Cantata Festo Pentecostes, for soli and chorus, with accompaniment of three trumpets, drums, two oboes (two flutes), strings complete, and continuo, by Johann Sebastian Bach (Bachgesellschaft, No. 34); published, with additional accompaniments by Robert Franz, in full and pianoforte score (Breslau, Leuckart).—Spitta, ii. 557.

OFFENBACH, JACQUES, born in Cologne, June 21, 1819, died in Paris, Oct. 5, 1880. The son of a Jewish cantor, he went early to Paris, and studied the violoncello a year at the Conservatoire under Vaslin; then played in the orchestra of the Opéra Comique, and wrote music to parodies on La Fontaine's poems. After appearing as violoncellist in concerts with little success, he was appointed chef d'orchestre at the Théâtre Français, where his composition of the Chanson de Fortunio in Alfred de Musset's "Chandelier" was well received. He used every means of keeping his name before the public, and at last, in 1855, had a theatre of his own, the Bouffes



Parisiens, which was situated at first in the Salle Lacazes of the Champs Élysées, and soon removed to the Théâtre Comte in the Passage Choiseul, where many of his most popular productions were brought out. In 1866 he gave up this theatre, and had his works performed at different houses; in 1872 he took the Théâtre de la Gaité, but resigned it to Vizentini in 1876, and then made an unsuccessful American tour, which he described in his "Notes d'un musicien en voyage" (Paris, 1877). On his return home he devoted himself to composition, and suffered much from the gout. His numerous works have enjoyed an immense popularity. He was the founder of that species of operetta known as opéra-bouffe, and, although he has had many imitators, none of them have equalled him in comic verve or fertility of melodic invention. Indeed, he has been the only writer of opéra-bouffe to whom the term "man of genius" can properly be applied. Works—Operettas: Les élèves, Paris, 1847; Marietta, Cologne, 1849; Pepito, Paris, 1853; Oyayaye, Entrez, messieurs, mesdames, Une nuit blanche, Les deux aveugles, Le rêve d'une nuit d'été, Le violoneux, Madame Papillon, Périnette, Ba-Ta-Clan, 1855; Un postillon en gage, Tromb-al-Cazar, La rose de Saint-Flour, Les dragées du baptême, Le soixante-six, Le financier et le savetier, La bonne d'enfants, 1856; Les trois baisers du diable, Croquefer ou le dernier des paladins, Dragonette, Vent du soir ou l'horrible festin, Une demoiselle en loterie, Le mariage aux lanternes, Les deux pêcheurs, Les petits prodiges (with Jonas), 1857; Mesdames de la Halle, La chatte métamorphosée en femme, Orphée aux enfers, 1858; Un mari à la porte, Les vivandières de la grande armée, Geneviève de Brabant, 1859; Le Carnaval des revues, Daphnis et Chloé, Barkouf, Le papillon, ballet, 1860; La Chanson de Fortunio, Le pont des soupirs, Monsieur Chouffleury restera chez lui (with M. de Saint-Rémy—Due de Morny), Apothicaire et perruquier, Le roman comique,

1861; Monsieur et madame Denis, Le voyage de MM. Dumanan père et fils, 1862; Les *Bavards*, 1863; Lischen et Fritzchen, L'amour chanteur, Il signor Fagotto, Les Géorgiennes, La fée du Rhin, Le fifre enchanté, Jeanne qui pleure et Jean qui rit, La belle Hélène, 1864; Coscoletto, Les *Bergers*, 1865; *Barbe-Bleue*, La vie parisienne, 1866; La grande duchesse de Gérolstein, La permission de dix heures, La leçon de chant, Robinson Crusoe, 1867; L'île de Tulipatan, Le château à Toto, La *Périchole*, 1868; La princesse de Trébizonde, *Vert-Vert*, La *diva*, Les *brigands*, La romance de la rose, 1869; *Boule de neige*, 1871; Le roi Carotte, *Fleur-rette*, *Fantasio*, Le corsaire noir, 1872; Les braconniers, Pomme d'api, La jolie parfumeuse, 1873; Bagatelle, Madame l'Archiduc, 1874; Wittington et son chat, Les hannetons, La boulangère a des écus, Le voyage dans la lune, La *Créole*, 1875; *Pierrette* et *Jacquot*, La boîte au lait, 1876; Le docteur Ox, La Foire Saint-Laurent, 1877; Maître Peronilla, 1878; La Marocaine, Madame Favart, 1879; Belle Lu-

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rette, 1880; Mademoiselle Mouchoron, 1881; Les *contes* d'Hoffmann, comic opera, 1881.—Fétis; do., Supplément, ii. 284; Larousse; Mendel; Riemann; Wurzbach; Ambros, Bunte Blätter, Serie II., Die musikalische Wasserpest; Atlantic Monthly, xxix. 508; International Review, x. 286.

OF GIRLHOOD'S HAPPY DAYS. See *Rose* of Castile.

Ô FORTUNE, À TON CAPRICE. See *Robert le Diable*.

Ô FRANCE, Ô MA PATRIE! See *Duc d'Orlonne*.

OFT ON A PLAT OF RISING GROUND, soprano aria of *Il Pensieroso*, in

B-flat major, with accompaniment of strings complete, in Handel's *L' Allegro, il Pensieroso, ed il Moderato*, Part I., No. 20.

OGGI ARRIVA UN REGGIMENTO. See *Barber* of Seville.

OGIŃSKI, Prince MICHAŁ KLEOFAS, born at Guzów, near Warsaw, Sept. 25, 1765, died in Florence, Oct. 31, 1833. Pupil of Kozłowski; was grand treasurer of Lithuania and senator of the Russian Empire. During his sojourn in Paris, in 1823, the great violinist Baillot played with him in quartets. Works: 14 polonaises; Songs with French and Italian words.—Fétis; Sołwiński; Mendel; Schilling.

Ô GRAND SAINT-DOMINIQUE. See *Africaine*.

OH! ARABY, DEAR ARABY. See *Oberon*.

O HAUPT VOLL BLUT UND WUNDEN, choral in F major, for Coro I. and II., with accompaniment of two flutes, two oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II., No. 63. The melody is by Hans Leo Hassler, and was first published in 1601, as a secular song, *Mein G'müth ist mir verwirret*.

OH! COME DA QUEL DÌ. See *Semiramide*.

OH, GIOJA CHE SI SENTE. See *Lucia*.

OH! HAD I JUBAL'S LYRE, soprano aria of Achsah, in A major, with accompaniment of violins in unison and bass, in Handel's *Joshua*, Act III., Scene 3. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

O HIMMEL! LASS' DICH JETZT ERFLEHEN. See *Tannhäuser*.

OH, JOYOUS, HAPPY DAY. See *Rose* of Castile.

OH, LOVELY PEACE, soprano aria of An Israelitish Woman, in G major, with accompaniment of two flutes, strings com-



## OH, SLEEP

plete, and continuo, in Handel's *Judas Maccabæus*, Act III.

OH! QU'IL EST BEAU. See *Postillon* de Lonjumeau.

OH, SLEEP, WHY DOST THOU LEAVE ME?, soprano aria of Semele, in E major, with accompaniment of continuo, in Handel's *Semele*, Act II., sc. 2. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

OH! 'TIS A GLORIOUS SIGHT. See *Oberon*.

OH! 'TIS PLEASANT. See *Oberon*.

OH! WHY ART THOU SLEEPING? See *Oberon*.

OH, WOULD THAT I. See *Puritan's* Daughter.

O ISIS UND OSIRIS. See *Zauberflöte*.

OKEGHEM, JOANNES (Okenghem, Okekam, Ockenheim, etc.), born at Termonde (?), East Flanders, about 1415–20, died at Tours (?) in 1513. He is supposed to have got his musical education at the Maitrise of the Antwerp Cathedral, where, in 1443, he was a singer. The story that he was a pupil of Binchois is probably untrue. In 1444 he gave up his position at Antwerp. In 1461 he was the head of the chapel of Charles VII. of France. Louis XI. made him treasurer of Saint-Martin at Tours. He was also in the service of Charles VIII. In 1484 he made a trip to Flanders, accompanied by several pupils, and was honoured with a splendid banquet at Bruges. He retired from service shortly before the accession of Louis XII., 1498, and probably spent the rest of his days in Tours. Okenghem was the founder and head of the second, or great, Netherlandish school; he was long considered the inventor of canonic and contrapuntal art, and was called the Father of Music. He, however, was not the inventor, but one of the great early developers of counterpoint and canon. He gave life and vigor to the older, more stiff and awkward counterpoint of Dufay, Binchois, and other masters of the first Nether-

landish school; he counted among his pupils many of the greatest names of the next generation, Josquin Després, de la Rue, and others, and his was the most potent and widely exerted musical influence of the period. His reputation during his life was universal, and at his death composers like Josquin, Lupi, and others honoured his memory with commemorative works. Works: *Missa ejusve toni*, in Liber XV. *missarum* (Petrejus, Louvain, 1538); Six motets, 3–4 voc., and a sequence, *Miles mirre probitatis*, in Canti C (Petrucchi, Venice, 1503); An enigmatic canon in S. Heyden's *Ars canendi*, Glarean's *Dodekachordon*, etc. (solutions in Burney, Hawkins, Forkel, Fétis, Kiesewetter's *Verdienste der Niederländer*, Riemann's *Notenschrift*, etc.); Fragments of *Missa prolationum*, in Heyden's *Ars canendi* and Bellermann's *Kontrapunkt*; do. of *Missa ejusve toni* (ad omnem tonum) in Glarean's *Dodekachordon*; Mass, *De plus en plus*, MS. in Pontifical Chapel, Rome; 2 do., *Pour quelque peine*, and *Ecce ancilla Domini*, MS. in Brussels Library; Motets in MS. in Rome, Florence, and Dijon; 6 masses, an Ave, and some motets in Van der Straeten; Kyrie and Christe, 4 voc., from *Missa ejusve toni*, in Rochlitz.—Ambros, iii. 170; Fétis; Grove; Riemann.

O'KELLY, JOSEPH, born, of Irish parentage (?), at Boulogne-sur-Mer, France, in 1829, died in Paris, January, 1885. Pianist, pupil of Osborne and Kalkbrenner, and in composition of Dourlen and Halévy, in Paris. Works: *Le lutin de Galway*, opera, Boulogne, 1878; *La zingarella*, do., Paris, 1879; *Paraguassü*, poëme lyrique, 1855; *Ruse contre ruse*, operetta; Cantata, *Amiens*, 1867; Cantata for the Centenary of O'Connell, Dublin, 1878; *Justice et charité*, sacred cantata, Versailles, 1878; Songs and pianoforte music.—Fétis, *Supplément*, ii. 286.

OLD HUNDREDTTH TUNE, THE, a hymn-tune popular in England and America, the authorship of which is unknown.

It was the melody adapted to Beza's version of Psalm CXXXIV., included by him in the Psalms which he added to the Genevan Psalter in 1551. The earliest copy of the Psalter with the tunes is dated 1554. Louis Bourgeois, the musical editor of that book, arranged the tune in its present form. It is probably an adaptation of a popular tune of the 15th century. It resembles the tune sung in France at that period to the words, "Il n'y a icy celluy qui n'ai sa belle;" and in Holland to, "Ik had een boelken uitercoren, die ik met Harten minne." It is found with different endings in the earliest Flemish Psalter, "Souter Liedekens ghemaelt ter eeren Gods" (Antwerp, 1540); in Utenhoves Dutch Psalter, "Hondert Psalmen Davids," printed by John Daye (London, 1561); in a French translation of the Psalms with music by Marot and Beza (Lyons, 1563); in Claude Goudimel's famous collection of tunes (Paris, 1565); in Este's Psalter (1592); and the same melody is in several English and German tune-books, with variations regarding the value of the notes. The Genevan tune was first sung in England to Kethe's version of Psalm C., "All people that on earth do dwell," and it was first called the "Hundredth" tune. The word "Old" was added when Brady and Tate's new version of the Psalter appeared in 1696. In America it is commonly called "Old Hundred." The name "Savoy" has been given to it, from its use by the French congregation established in the Savoy, London, in the reign of Charles II. A monograph on this tune, with an appendix of 28 specimens of the melody as sung from 1563 to 1847, was published by the Rev. W. H. Havergal in 1854.—Grove, ii. 495; Bovet, *Histoire du Psautier des églises réformées* (Neuchâtel and Paris, 1872); Douen, *Clément Marot et le Psautier Huguenot* (2 vols., Paris, 1878-79).

OLD, JOHN, born at Totness, South Devon, England, in 1829, still living, 1890. Pupil of John and Edward Loder, and at the Royal Academy of Music of Bennett;

afterwards studied under Thalberg and Molique. Conductor of Torquay Choral Society, 1852-55. Works: *The Seventh Seal*, sacred drama, 1853; *Herne the Hunter*, opera, 1879; *The Battle*, dramatic solo and chorus, 1854; *Tenth of March*, Overture for orchestra (on marriage of Prince of Wales); Anthems, songs, and part-songs; Pianoforte music.

O'LEARY, ARTHUR, born near Kilarney, Ireland, March 15, 1834, still living, 1890. Pianist, pupil at the Conservatorium, Leipzig, of Moscheles, Hauptmann, Richter, Rietz, and Plaidy, and at the Royal Academy, London, of Bennett and Potter. Professor at the latter, 1856. Works: Overture and incidental music to Longfellow's "Spanish Student" (with Potter); Symphony in C; Concerto in E minor, for pianoforte and orchestra; Pianoforte music and songs. His wife, Rosetta (Vinning) O'Leary, was King's scholar at the Royal Academy in 1852, conjointly with J. F. Barnett. She has published songs.

OLIMPIADE, L', opera seria in three acts, text by Metastasio, music by Cimarosa, first represented in Naples in 1784. The libretto, Metastasio's masterpiece, was written in 1733. Characters represented: Clistene, King of Scione; Aristeia, his daughter; Megacle, her lover; Alcandro, Clistene's confidant; Licida, supposed son of the King of Crete; Aminta, preceptor of Licida; and Argene, a Cretan in love with Licida. The scene is at Olympia. Clistene, warned by the oracle of Delphi that he will be killed by his son, abandons him, but rears the twin-sister, Aristeia, who becomes a beautiful woman. She is loved by Megacle, whose suit is refused by Clistene. Megacle goes to Crete, where he is rescued from brigands by Licida, with whom he forms a strong friendship. Licida is mourning the loss of his mistress, Argene, who has been banished to Elide as a shepherdess under the name of Lycori. Licida goes to Elide with Megacle to take part in the Olympian games, over which Clistene, who has prom-

## OLIMPIADE

ised the hand of his daughter to the victor, presides. Licida falls in love with Aristeia, and, unpractised in athletic sports, begs Megacle to win her for him under his name. Megacle, not knowing who is to be the reward, promises, and on entering the lists discovers that it is Aristeia. At this point Clistene recognizes Licida as his son Philinte, and Megacle and Aristeia are united. Megacle is one of Metastasio's most beautiful characters. Cimarosa's rondo, "Nel lasciarti, o prence amato," was published by M. Gevaert in "Les gloires de l'Italie."—Hogarth, i. 340.

OLIMPIADE, L', opera seria in three acts, text by Metastasio, music by Leo, first represented in Naples, Nov. 4, 1737. Two numbers, the duet, "Ne' giorni tuoi felici," between Aristeia and Megacle, and Clistene's aria, "Non so donde viene," are among Leo's best compositions.

OLIMPIADE, L', opera seria in three acts, text by Metastasio, music by Pergolesi, first represented in Rome in 1735. Although the music is written in the composer's best style, the opera was received with indifference because of its rival opera Nerone by Duni. After Pergolesi's death, in 1727, the opera was revived in Rome, with great success. It was first sung in England in 1742, when the part of Megacle was sung by Signor Monticelli.—Clément et Larousse, 193; Fétis, *Mus. célèbres*, 83; Hogarth, i. 385–388; Burney, iv. 448; Waldersee, *Sammulung mus. Vorträge*, ii. 153.

OLIMPIADE, L', opera seria in three acts, text by Metastasio, music by Piccinni, first represented in Rome in 1761; in Naples, with new music, 1771. This was one of Piccinni's most successful operas, and one of the best settings of this libretto.—Hogarth, ii. 136.

OLIMPIADE, L', opera seria in three acts, text by Metastasio, music by Sacchini, first represented in Milan in 1767. It is said that this opera was deprived of a hearing in Paris through the jealousy of Gluck. Same text, music by Antonio Caldara, Vi-

enna, Aug. 28, 1733; by Domenico Alberti, Venice, 1739; by Duni, about 1740; by Giuseppe Scolari, about 1747; by Georg Christoph Wagenseil, Vienna, 1749; by Gaetano Latilla, Venice, 1752; by David Perez, Lisbon, 1754; by Giuseppe Sarti, Florence, about 1755; by Johann Adam Hasse, Dresden, Feb. 16, 1756; by Niccolò Jommelli, Stuttgart, 1761; by Vincenzo Manfredini, Moscow, 1762; by Andrea Bernasconi, Munich, 1764; by Gassmann, Venice, 1764; by Lampugnani, about 1765; by Ferdinando Giuseppe Bertoni, Naples, 1765; by Thomas Augustine Arne, London, April 27, 1765; pasticcio by various composers, arranged by Francesco Puttini, Cremona, 1768; by Giovanni Paisiello, Naples, 1768; by Pasquale Cesaro, ib., 1769; by Johann Christian Bach, London, 1769; by Traetta, St. Petersburg, 1770; by Pasquale Anfossi, Venice, December, 1774; by Baldassare Galuppi, about 1775; by Joseph Mysliwecek, Rome, 1778; by Gaetano Andreozzi, Leghorn, 1780; by Francesco Bianchi, Milan, 1782; by Johann Gottfried Schwanberg, Brunswick, 1782; by Luigi Gatti, Piacenza, 1784; by Giovanni Battista Borghi, Florence, 1785; by Alessio Prati, Naples, 1786; by Angelo Tarchi, Rome, 1790; by Vincenzo Federici, Turin, 1790; by Johann Friedrich Reichardt, Berlin, October, 1791; by Marcello Perrino, Naples, about 1795; by Michael Ardit, ib., about 1800; and by Conti, ib., Oct. 9, 1826.

OLIVER, HENRY KEMBLE, born at Beverly, Massachusetts, Nov. 24, 1800, died in Boston, Aug. 10, 1885. He was a boy soprano in the choir of the Park Street Church, Boston, in 1810, was graduated at Dartmouth College in 1818, and taught in Salem until 1844; in 1848–58 he was agent of a manufacturing company in Lawrence, of which he was mayor in 1859, and in 1861–65 was treasurer of the State of Massachusetts. In 1865 he returned to Salem, of which city he was also mayor, and in 1880 removed to Boston. He was organist and musical director of several churches in Law-

## OLIVETTE

rence and Salem, and the founder of a glee club (1823), which existed twenty years, and of a Mozart Association (1826), both in the latter place. In 1883 he received the degree of Mus. Doc. from Dartmouth College. Works : The National Lyre, with Tuckerman and Bancroft (Boston, 1848) ; Collection of Church Music (ib., 1860) ; Original Hymn Tunes (ib., 1875). Federal Street, one of his best known tunes, written in 1832 (Mason's Boston Academy Collection, 1835), was sung, set to his own words, at the Boston Peace Jubilee in 1872, under his own direction. Others of his hymns are Morning, Harmony Grove, Beacon Street, Hudson, Elkton, and Merton. He left also motets, chants, and a *Te Deum*, and a volume of educational addresses (Salem, 1856).

OLIVETTE. See *Noces d'Olivette*.

O LORD, HAVE MERCY. See *Gott sei mir gnädig*.

O LORD, WHOM WE ADORE, alto aria of Joad, and chorus, in C minor, with accompaniment of strings complete, and continuo, in Handel's *Athalia*, Act I, Scene 2.

O LUCE DI QUEST' ANIMA. See *Linda di Chamounix*.

OLYMPIE, tragédie-lyrique in three acts, text by Dieulafoy and Briffault after Voltaire, music by Spontini, first represented at the Académie Royale de Musique, Paris, Dec. 22, 1819. The opera was not a success at first, and in the following year it was revised by Spontini, a happy conclusion being substituted for the former tragic ending. Cassandre, the supposed murderer of Alexandre, and now King of Macedonia, is in love with Olympie, Alexandre's daughter, whose life he has saved. They go to celebrate their nuptials in the Temple of Diana, where the officiating priestess proves to be Statira, Alexandre's wife, who recognizes her daughter, whom she had believed dead. She denounces Cassandre as the murderer of her husband, and joins King Antigone, who is trying to wrest Cassandre's throne from him and to gain the hand

of Olympie ; but, soon learning that Antigone is the true murderer, she is reconciled to Cassandre, and consents to his union with Olympie. Original cast :

Statira (S.).....	Mme Branchu.
Olympie (C.).....	Mme Albert.
Cassandre (T.).....	M. Nourrit.
Antigone (B.).....	M. Déryvis.

The revision was first given in Berlin, German translation by E. A. Hoffmann, May 14, 1821, with enormous success, and Spontini was accorded a supremacy in the musi-



Pauline Milder-Hauptmann.

cal world which lasted until the first representation of *Der Freischütz*, five weeks later. Mme Milder sang the part of Statira ; Mme Schulz, Olympia ; Herr Bader, Cassander ; and Herr Blume, Antigonus. In 1822 the opera was again revised, changes being made in the airs for Olympia and Cassander, and in their duet in the first act, and a new scene with terzetto was added to the third act. The score was dedicated to Friedrich Wilhelm III., King of Prussia. Published by Brandus & Dufour (Paris) ; by Érard (Paris) ; and by Schlesinger (Berlin, 1826). Same title, tragédie-lyrique in three acts, text by Guillard, after Voltaire,

## O MAN

music by Christian Kalkbrenner, previously given at the Académie Royale de Musique, Paris, Dec. 18, 1798. Opera on the same text, music by Franz Horzizki, Rheinsberg, about 1800.—Clément et Larousse, 495 ; Grove, iii. 669, 673 ; Fétis, viii. 94 ; La-jarte, ii. 94 ; Berliner mus. Zeitg., i. 59, 313, 322 ; iii. 349, 357, 386, 393, 409, 417 ; Cæcilia, ii. 1 ; iii. 51 ; Allgem. mus. Zeitg., xxi. 212 ; xxii. 101, 117 ; xxiii. 439 ; xxxi. 532.

O MAN, BEWAIL THY SIN. See *O Mensch*, bewein' dein' Sünde.

Ô MA TENDRE AMIE. See *Pré aux Cleres*.

OMBRA FELICE, aria for alto, with orchestra, in F, text from Metastasio's *Didone abbandonata*, music by Mozart, composed in Salzburg in September, 1776. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 14.—Köchel, Verzeichniss, No. 255 ; Jahn, Mozart, i. 422.

OMBRA MAI FÜ, mezzo-soprano arioso of Serse, in F major, with accompaniment of strings complete, in Handel's *Serse*. Act I., Scene 1. A grandiose and generally condemnable transcription of this little pastoral air, for violin, harp, and full modern orchestra, by Hellmesberger, has won undeserved popularity in concerts as the "Handel Largo."

OMBRE, L' (The Shade), French opera in three acts, text by Saint-Georges, music by Flotow, first represented at the Opéra Comique, Paris, July 7, 1870. Scene in Savoy, reign of Louis XIV., during the persecution of the Protestants. The Comte de Rollecourt, having protected a family of Protestants from massacre, is sentenced to be shot, but is saved by a friend, who extracts the balls from the muskets. He then takes refuge in a village as a wood-carver, under the name of Fabrice. Jeanne, a young Protestant, who had loved him and had seen him fall, flees to this village, and becomes the servant of Fabrice, whom, however, she does not recognize as the comte. Fabrice, hearing that his friend is to suffer death for

the stratagem, reveals himself to Jeanne, marries her, and is about to surrender when the docteur Mirouet brings his pardon. Mme Abeille, a widow, also loves Fabrice, but finally consents to marry the good doctor. There are only four characters in the opera, and there is no chorus. Original cast :

Fabrice (l'Ombre, T.) . . . . . M. Monjauze.  
Docteur Mirouet (B.) . . . . . M. Meillet.  
Jeanne (S.) . . . . . Mlle Marie Rôze.  
Mme Abeille (C.) . . . . . Mlle Priola.

It was given in London as "The Phantom," at Her Majesty's, Jan. 12, 1878.—Clément et Larousse, 802 ; Athenæum (1870), ii. 89 ; (1878), i. 96.

O MENSCH, BEWEIN' DEIN' SÜNDE, figured choral in E major for Coro I. and II., accompanied by two flutes, two oboi d'amore, strings complete, organ and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus, Part I., No. 35. The melody is by Hans Leo Hassler (1525).

O MENSCH, ERRETTE DEINE SEELE, alto aria in D minor, with accompaniment of strings complete and continuo, in Johann Sebastian Bach's cantata Dom. I. post Trinit., O Ewigkeit, du Donnerwort (Bachgesellschaft, No. 20). Published also separately, with the accompaniment transcribed by Robert Franz (Leipsic, Whistling).

O MIO DOLOR. See *Sonnambula*.

O NAMENLOSE FREUDE. See *Fidelio*.

ONLY BLEED, THOU DEAREST HEART! See *Blute nur, du liebes Herz!*

ON S'ÉTONNERAIT MOINS QUE LA SAISON NOUVELLE. See *Armide* et Renand.

ON SHORE AND SEA, cantata for chorus, soli, and orchestra, text by Tom Taylor, music by Arthur S. Sullivan, written for and first performed at the opening of the Annual International Exhibition at Albert Hall, London, May 1, 1874. The action takes place in the 16th century, at a port of the Riviera, and on a Genoese and Moorish galley at sea. Characters repre-

sented : La Sposina, a Riviera woman, and Il Marinajo, a Genoese sailor, and choruses of sailors and mothers and wives of the seamen. It was given at the Crystal Palace, London, Dec. 2, 1876. Published by Boosey (London, 1871).—Upton, *Standard Cantatas*, 334.

ON SLOW, GEORGE, born, of English parentage, at Clermont-Ferrand (Puy-de-Dôme), July 27, 1784, died there, Oct. 3, 1852. A grandson of the first Lord Onslow, he passed some years while a child in London, where he was pupil of Hüllmandel, Dussek, and Cramer. Returning to France, he began the study of the violoncello, and played chamber music with his friends. He studied under Reicha, and resided a while in Vienna, then divided his time between Clermont and Paris. In 1842 he succeeded Cherubini as member of the Institut. He was a most industrious composer, and enjoyed a great reputation during his lifetime. Works—Operas : *L'alcalde de la Vega*, Paris, 1824 ; *Le colporteur*, ib., 1827 ; *Le duc de Guise*, ib., 1837. Four symphonies, op. 41, 42, 69, 71 ; Nonet for flute, oboe, clarinet, horn, bassoon, and string quartet, op. 77 ; Septet for pianoforte, flute, oboe, etc., op. 79 ; sextet for do., op. 30 ; 34 string quintets ; 36 string quartets ; 10 trios for pianoforte and strings ; 6 sonatas for pianoforte and violin ; 3 do. for piano-

Ô NUIT D'AMOUR. See *Faust*, Gounod. O, PARDON ME, MY GOD. See *Erbarne dich, mein Gott*.

OPFERLIED (Offering Song), song with orchestral accompaniment in E, by Beethoven, op. 121b, on Matthison's song of the same title. It was written in 1794, and revised in 1801 or 1802, and again in 1805 or 1807, and completed in 1822–23 for the tenor Ehler's benefit concert in Presburg. The sketches are preserved in a note-book, in the Königliche Bibliothek, Berlin. Published by Schott (Mainz, 1825), as *Chant du Sacrifice*, by Schonenburg (Paris) ; by Breitkopf & Härtel, *Beethoven Werke*, Serie xxii., No. 212. Another song on the same poem, for voice with pianoforte, was written by Beethoven in 1797. Published without opus number by Breitkopf & Härtel, *Beethoven Werke*, Serie xxiii., No. 233.—Thayer, *Verzeichniss*, 144 ; Nohl, *Beethoven*, iii. 393, 577 ; *Nottebohm*, *Beethoveniana*, 51 ; *Cæcilia*, viii. 66 ; *Allgem. mus. Zeitg.*, xxvii. 704.

OPHELIA, symphonic poem for orchestra, by E. A. Macdowell, op. 22, first performed in Germany in 1885 ; at Chickering Hall, New York, Nov. 4, 1886.—*Krehbiel*, *Review* (1886–87), 16.

Ô PUISSANTE MAGIE. See *Pardon de Ploërmel*.



forte and violoncello ; Sonatas, variations, toccatas, etc., for pianoforte ; Abel's Death, solo scena for bass, with orchestra.—*Grove* ; *Riemann* ; *Fétis* ; *Mendel* ; *Schilling* ; *Harmonicon* (1828), 263 ; *Riehl*, *Mus. Charakterköpfe*, i. 293.

ON THE BANKS OF SWEET GARONNE. See *Oberon*.

ORATORIO, FATHER OF. See *Amicuccia*.

ORATORIO DE NOËL (Christmas Oratorio), for chorus and soli, with accompaniment of strings, harp, and organ, text from

the Bible, music by Saint-Saëns, op. 12. Published by Durand Schenewerk & Cie. (Paris). *Messe de Noël*, oratorio, by Lesueur, first performed in Paris, Dec. 25, 1786.

ORAZJ E CURIJ, GLI (The Horatii and Curiatii), Italian opera in two acts, text by Sografi, music by Cimarosa, first

represented at La Fenice, Venice, in 1797. In the original representation the part of Orazia was sung by Giuseppa Grassini, afterwards noted for her relations with Napoleon, who made in it an extraordinary success. She sang it also in London, in 1805, where her acting in this piece was pronounced almost equal to that of Mrs. Siddons. It was given in Paris in January, 1812, and on June 16, 1813. Published by Simrock (Bonn). Same title, Italian operas, by B. Marcello, Venice, about 1720; by F. G. Bertoni, ib.,



Giuseppa Grassini.

1746; by Zingarelli, Turin, 1794; by Marcos Portugal, Ferrara, 1799; by Capotorti, Naples, 1800; and by Mercadante on Cammarano's text, Vienna, 1830; Naples, 1846.

OR CHE IL CIELO A ME TI RENDE, aria for soprano with orchestra, in E-flat, by Mozart, composed in Vienna in 1781. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 22.—Köchel, Verzeichniss, No. 374; André, No. 175; Jahn, Mozart, iii. 8.

OR CHE IL DOVER, recitative and aria (Tali e cotanti sono di Sigismondo i meriti) for tenor with orchestra, in D, text from an opera, Licenza, written for the name-day of the Archbishop of Salzburg, music by Mo-

zart, composed in 1770. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 3.—Köchel, Verzeichniss, No. 36; Jahn, Mozart, i. 228, 414.

ORDINAIRE, RAOUL, born at Besançon in 1843, still living, 1890. Instrumental and vocal composer, pupil of Pierre de Mol. He is also a writer on music, and in 1866-70 was co-editor of "L'art musical." Works: Morceaux symphoniques; Serenade for quintet; Quartet for strings; Trio for pianoforte and strings; Sonata for pianoforte and violoncello; Pianoforte music, choruses, and songs.—Fétis, Supplément, ii. 287.

O REST IN THE LORD. See *Sei stillo dem Herrn*.

ORFEO, Italian opera in five acts, music by Monteverde, first represented at the court of Mantua, in 1607. The libretto, on the story of Orpheus and Eurydice, was thought until recently to have been written by Rinuccini, the author of the text of Peri's Euridice, but Alessandro Striggio is now considered the true author. Characters represented: La Musica, Prologo; Orfeo; Euridice; Speranza; Caronte (Charon); Pluto; Proserpine; Apollo; Chorus of nymphs and shepherds, and chorus of infernal spirits. The opera begins with a prologue of five recitatives, the first of which is spoken by the Genius of Music to declare the argument and to enjoin silence from the audience. There are no solo arias, but the work is composed of duets, recitatives, choruses, and trios, and closes with the Moresca, or Moorish Dance, performed by shepherds. The score shows many remarkable affinities with dramatic music in its latest development, including the constant employment of mezzo-recitativo, supported by characteristic instruments; and the great variety and effect in the orchestration. The introduction to Wagner's Rheingold is identical in construction with the instrumental prelude to this opera, called by Monteverde a Toccata, and consisting of eight measures on the chord of C with a single and sustained note in the

bass. It is directed to be played three times before the rising of the curtain. For Orfeo the composer employed an orchestra of thirty-six instruments, at that time an unusual number. These were: 2 gravicembali (supposed to be clavicembali, harpsichords); 2 contrabassi di viola; 10 viole da braccio; 1 arpa doppia; 2 violini piccoli alla francese; 2 chitarroni; 2 organi di legno; 3 bassi da gamba; 4 tromboni; 1 regale (a small organ); 2 cornetti; 1 flautino alla vigesima seconda; 1 clarino, con 3 trombe sordine. The entire score was published in Venice in 1609, reprinted by Ricciardo Amadino (ib., 1615). A copy of the second edition, formerly owned by Sir John Hawkins, is now in the Royal Library, Buckingham Palace. The score was published by Robert Eitner and J. J. Maier, in vol. ix. of the "Publication älterer praktischer und theoretischer Musikwerke" (Trautwein, Berlin, 1880). The descent of Orpheus into Hades was the first profane subject used for an opera; and the first Orfeo, text by Cardinal Riario, nephew of Sixtus IV., music by Angelo Poliziano, was first represented in Rome in 1480. Other Italian operas on the same subject, Orfeo ed Euridice, by Ferrari, Mantua, 1607; Orfeo ed Euridice, supposed to be by Zarlino, or Monteverde, given at the Louvre, Feb. 26, 1647, for the amusement of Louis XIV. at the instance of Cardinal Mazarin, and the first opera represented in Paris; Orfeo ed Euridice, text by Aurelio Aureli, music by Sartorio, Venice, 1652; La lira d' Orfeo, text by Minato, music by Antonio Draghi, Vienna, May 13, 1683; Orfeo ed Euridice, in Italian, text by Pariati, music by J. J. Fux, Vienna, Oct. 1, 1715; I lamenti d' Orfeo, text by Pasquini, music by Georg Christian Wagenseil, ib., July 26, 1740; Orfeo, by Karl Heinrich Graun, text by Villati, Berlin, March 27, 1752; Orfeo ed Euridice, by Johann Christian Bach, London, 1770; do., by Antonio Tozzi, Munich, 1775; do., by Bertoni, text by Calzabigi, Venice, 1776; Hanover, 1783; Orfeo, by Pietro Guglielmi, London, 1780; Orfeo ed Euridice, by Haydn, begun in London in 1793-94 (unfinished); and Orfeo, by Luigi Lamberti, about 1800. Operas in German, by Heinrich Schütz, text by Rinuccini, Dresden, Nov. 20, 1638; Orpheus, by Reinhard Keiser, text by Bressand, Brunswick, 1699, Hamburg, 1702; by Georg Benda, Berlin, 1788; Der Tod des Orpheus, by Max von Droste-Hülshoff, text by Jacobi, 1791 (not given); same text, music by Gottlob Bachmann, Brunswick, 1798; Orpheus, by Cannabich, Munich, about 1800; by F. A. Kanne, Vienna, 1810. Operas in French, Orphée, by Jean Baptiste Lully, text by du Boullay, Paris, 1690; by Antoine Dauvergne, about 1770 (not given). Orpheus in English, by J. Hill, London, 1740; and Orpheus, in Danish, by J. G. Naumann, Copenhagen, 1785. Ballets: Orpheus and Euridice, by Heinrich Schütz, for the betrothal of George II., Elector of Saxony, Dresden, 1638; Orpheus, English masque, by Martin Bladen, London, 1705; by J. Dennis, ib., 1707; and John Weaver, ib., 1717; Orphée, in French, by Blaise, Paris, 1738; Orpheus and Euridice, English pantomime, by Rich, London, 1741; and ballets, by William Reeve, ib., 1792; and by Peter von Winter, ib., 1805. Operettas: Le petit Orphée, parodie-opérette in four acts (author unknown), Havre, March 10, 1795; by Prosper Didier Deshayes, Paris, 1793; Orpheus der Zweite, by Ditters, Vienna, 1787; Orpheus und Euridice, in two acts, by K. Meisl, ib., 1813; Orphée aux enfers, in two acts, text by Hector Crémieux, music by Offenbach, Paris, Oct. 21, 1858; and Orpheus im Dorfe, text by Karl Elmar, music by Karl Ferdinand Conradin, Vienna, Jan. 27, 1867.—Grove, ii. 358, 500; Hogarth, i. 17; Burney, iv. 27, 35; Hawkins, iii. 430; Edwards, Hist. Opera, i. 7; Musical Times (London), March and April, 1800; Clément et Larousse, 500; Schletterer, Studien zur Geschichte der französischen Musik, iii. 183; Choquet, Histoire de la musique dramatique en France, 76, 94;



## ORFEO

Bitter, *Reform der Oper durch Gluck*, 123 ; Ambros, *Geschichte der Musik*, iv. 353 ; Reissmann, *Geschichte der Musik*, ii. 138 ; *Mus. Wochenblatt* (1874), 185 ; *Allgem. mus. Zeitg.*, ix. 150 ; *Vierteljahrsschrift für Musikwissenschaft*, iii. 343.

ORFEO ED EURIDICE, Italian opera in three acts, text by Calzabigi, music by Gluck, first represented at the Hof Burgtheater, Vienna, Oct. 5, 1762. The author of the libretto rehearsed the actors, and Gluck conducted the opera, which was the first work written in his new dramatic style. It was received with great enthusiasm. Among the best numbers are: The chorus of the Furies; the ballet-music; and Orfeo's tender and beautiful aria in C major, "Che farò senza Euridice," accompanied by the strings, sung after he has taken the forbidden glance at Euridice as she follows him from Hades. She is restored by Amore, and the opera ends happily. Original cast :

Orfeo.....Signor Gaetano Guardini.  
Euridice.....Signora Marianna Bianchi.  
Amore.....Signora Lucia Clavarau.

The opera was given in Frankfort-on-the-Main in 1764, in Parma at the marriage fête of the infant in 1769, in London in 1770, and at a concert in the Conservatory, Milan, May 24, 1813. It was represented in Paris as *Orphée et Euridice*, Aug. 2, 1774, translation by Moline. The autograph is in the Royal Library, Vienna. The full score was published at the expense of Count Durazzo at a cost of 2,000 livres. It was sent to Favart, who gave it to Mondonville, and the latter had it printed by Chambon (Paris, 1764). This edition is very rare. —Marx, *Gluck und die Oper*, i. 294-329 ; *Wiener Diarium* (1762), No. 80 ; Bitter, *Reform der Oper durch Gluck*, 244 ; Cramer, *Magazin der Musik* (1784), ii. 459 ; Schmid, *Gluck*, 90 ; Desnoiresterres, *Gluck et Piccini*, 48 ; Hogarth, ii. 194-204.

ORFEO E EURIDICE, cantata for one voice with orchestra, by Pergolesi, first

performed in 1736. One of Pergolesi's best works. Published in Rome (1738). It is included in Choron's "Principes de composition des écoles d'Italie" (3 vols., Paris, 1808).

ORGELBÜCHLEIN (The Little Organ-Book), a collection of forty-five chorals, by Johann Sebastian Bach, for beginners in organ playing. It was compiled in Cöthen, and was intended for a lesson-book for his son Wilhelm Friedemann and others. The chorals are treated in canon form and in strict counterpoint, and in many the contrapuntal elements of the music reflect the emotional meaning of the words with great fervour. The autograph, in the Königliche Bibliothek, Berlin, bears the words "Dem höchsten Gott allein zu Ehren, Dem Nächsten draus sich zu belehren." Mendelssohn owned an autograph by Bach of the Orgelbüchlein, containing thirty-eight chorals. This was in the possession of Herr Ernst Mendelssohn-Bartholdy in 1879, and it is supposed that this is the older of the two MSS., for there is a slight difference in the reading of several of these chorals, the most of which are supposed to have been composed while Bach was organist at Weimar. Many pages of the Orgelbüchlein remain blank, inscribed only on the upper staff with the first lines of the chorals which Bach intended to elaborate. The chorals completed are : I. Nun komm' der Heiden Heiland ; II. Gott, durch deine Güte ; III. Herr Christ, der einzige Gottes Sohn ; IV. Lob sei dem allmächtigen Gott ; V. Puer natus in Bethlehem ; VI. Gelobet seist du, Jesu Christ ; VII. Der Tag der ist so freudenreich ; VIII. Von Himmel hoch, da komm' ich her ; IX. Vom Himmel kam der Engel Schar ; X. In dulci jubilo ; XI. Lobt Gott, ihr Christen, allzugleich ; XII. Jesu meine Freude ; XIII. Christum wir sollen loben schon ; XIV. Wir Christenleut' ; XV. Helft mir Gottes Güte preisen ; XVI. Das alte Jahr vergangen ist ; XVII. In dir ist Freude ; XVIII. Mit Fried' und Freud' ich fahr' dahin ; XIX. Herr Gott,

nun schleuss den Himmel auf; XX. O Lamm Gottes unschuldig; XXI. Christe, du Lamm Gottes; XXII. Christus, der uns selig macht; XXIII. Da Jesus an dem Kreuze stand; XXIV. O Mensch, bewein' dein Sünde gross; XXV. Wir danken dir, Herr Jesu Christ; XXVI. Hilf Gott, dass mir's gelinge; XXVII. Christ lag in Todesbanden; XXVIII. Jesus Christus, unser Heiland; XXIX. Christ is erstanden; XXX. Erstanden ist der heil'ge Christ; XXXI. Erschienen ist der herrliche Tag; XXXII. Heut' triumphiret Gottes Sohn; XXXIII. Komm, Gott, Schöpfer, heiliger Geist; XXXIV. Herr Jesu Christ, dich zu uns wend; XXXV. Liebster Jesu, wir sind hier; XXXVI. Dies sind die heil'gen zehn Gebot; XXXVII. Vater unser im Himmelreich; XXXVIII. Durch Adam's Fall ist ganz verderbt; XXXIX. Es ist das Heil uns kommen her; XL. Ich ruf zu dir, Herr Jesu Christ; XLI. In dich hab' ich gehoffet, Herr; XLII. Wenn wir in höchsten Nöthen sein; XLIII. Wer nur den lieben Gott lässt walten; XLIV. Alle Menschen müssen sterben; XLV. Ach wie nichtig, ach wie flüchtig. Edited by Wilhelm Rust for the Bach-Gesellschaft, year XXV. (Leipzig, 1875).—Spitta, *Bach*, i. 588–592; 601–604; 818; Spitta, *Bach* (Bell), i. 597–603; 611–615; 647–652; Winterfeld, *Der Evangelische Kirchengesang*, iii. 415.

ORGIANI, Don TEOFILO, Italian composer of the second half of the 17th century, died at Udine about 1714. Dramatic and church composer, maestro di cappella of the cathedral at Udine. Works—Operas: *Il vizio depresso*, e la virtù coronata, ovvero l' Eliogabale riformato, Venice, 1686; *Dioclete*, ib., 1687; *Le gare dell' inganno e del amore*, ib., 1689; *Il tiranno deluso*, Vicenza, 1691; *L' onor al cimento*, Venice, 1703; *Armida regina di Damasco*, Verona, 1711. Many compositions for the church.—Fétis.

ORGITANO, RAFAELLO, born in Naples in 1780, died in Paris, in 1812. Dramatic composer, son of Paolo Orgitano (1745–98?), pupil of Sala. Works: *L' inferno ad*

*arte*, opera buffa, Naples, 1803; *Non credere alle apparenze*, do., ib., 1804; *Arsinoe*, opera; *Jefté*, oratorio; *La Passione di N. S.*, cantata for 3 voices; *Endimione*, cantata; *Canzonette*, etc.—Fétis.

ORIANA. See *Amadigi di Gallia*.

ORLANDI, FERNANDO, born at Parma, Italy, in 1777, died at Munich in 1840. Dramatic composer, pupil of Rugart at Colorno, and of Ghiretti at Parma, then at the Conservatorio della Pietà de' Turchini, in Naples, of Sala and Tritto in counterpoint. On his return to Parma he obtained employment in the court orchestra, and soon won a brilliant reputation through his operas, although they were of little merit and void of inspiration. In 1806 he was called to Milan, as vocal instructor at the pages' institute, and acted in the same capacity at the Conservatorio, since 1809, and in Munich since 1828. Works: *I furbi alle nozze*, Rome, 1802; *L' amore stravagante*, Milan, 1802; *L' amore deluso*, Florence, 1802; *Il fiore*, Venice, 1803; *La sposa contrastata*, Rome, 1804; *Il sartore declamatore*, Milan, 1804; *Nino*, Brescia, 1804; *La villanella fortunata*, Turin, 1804; *Le nozze chimeriche*, Milan, 1805; *Le nozze poetiche*, Genoa, 1805; *Il Corrado*, Turin, 1806; *La melodanza*, I raggiri amorosi, Milan, 1806; *Il balordo*, Venice, 1807; *La dama soldato*, Genoa, 1808; *L' uomo benefico*, Turin, 1808; *L' amico dell' uomo*, 1809; *Il matrimonio per svenimento*, 1811; *Il quiproquo*, *Il cicisbeo burlato*, Milan, 1812; *Zulemo e Zelima*, 1813; *Rodrigo di Valenza*; *La Fedra*.—Fétis.

ORLANDINI, GIUSEPPE MARIA, born in Bologna, Italy, about 1690, died (?). Dramatic composer, pupil of Padre Domenico Scorpioni; he was maestro di cappella to the Grand-duke of Tuscany, and became a member of the Accademia Filarmonica, Bologna, in 1719. Works: *Farasmane*, 1710; *La fede tradita e vendicata*, Venice, 1713; *Carlo, rè d' Allemagna*, ib., 1714; *L' innocenza giustificata*; *Merope*, 1717; *Antigone*, Bologna, 1718; *Lucio Papirio*,

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Venice, 1718; *Ifigenia in Tauride*, 1719; *Paride*, Griselda, Bologna, 1720; *Nerone*, Venice, 1721; *Orontea*, Milan, 1724; *Berenice*, Venice, 1725; *L' Adelaide*, ib., 1729; *La donna nobile*, 1730; *Massimiano*, Venice, 1730; *Il Temistocle*, Florence, 1737; *Lo scialacquatore*, 1745. Oratorios: *Giuditta*, Ancona, 1723; *Gioas, rè di Giuda*, Florence, 1746.—Fétis.

ORLANDO, Italian opera in three acts, text by Braccioli, music by Handel, first represented at the King's Theatre, London, Jan. 27, 1733. The autograph, in Buckingham Palace, is dated at the end of the second act, Nov. 10, 1732, at the end of the third, Nov. 20, 1732. It contains the last songs which Handel wrote for Senesino. One of these, "Già l'ebro mio ciglio," has an accompaniment for two violette marine, which were played by the brothers Pietro and Prospero Castrucci, who introduced that instrument into England in 1732. The aria, "Sorge infausta," was sung by Signor Tasca at the Handel commemoration, May 27, 1784. Original cast: Orlando, hero (C.), Signor Senesino; Angelica, Queen of Catai, in love with Medoro (S.), Signora Strada; Medoro, African prince, Angelica's lover (A.), Signor Bertoli; Dorinda, a shepherdess (S.), Signora Celeste (Gismondi); and Zoroastro, a Persian magician and friend of Orlando (B.), Signor Montagnano. Published by Walsh (London, 1733); edition by Chrysander, for the *Händel-Gesellschaft* (Leipsic, 1881).—Chrysander, *Händel*, II., 252; *Rockstro*, Handel, 180; *Schuelcher*, Handel, 122; *Marshall*, Handel, 87; *Burney*, iv. 362; id., *Handel Commemoration*, 49; *Grove*, i. 319; iv. 267.

ORLANDO GENEROSO, Italian opera, text by Hortensio Mauro, music by Steffani, first represented in Brunswick in 1696. Other Italian operas on Tasso's hero, *La pazzia d' Orlando*, by Giacomo Griffino, Lodi, 1692; *Orlando*, by Steffani, text by Mauro, Brunswick, 1696; by Domenico Scarlatti, on Sigismondo Capeci's text, Rome, 1711;

*Orlando*, by Maurizio Cacciati, about 1710; *Orlando furioso*, by Ristori, on Braccioli's text, Venice, 1713; Same text, music by Vivaldi, ib., 1714; Same text, music by Antonio Bioni, Baden, 1725, Breslau, 1725; by Giacomo Macari, Venice, 1727; *Il nuovo Orlando*, by Niccolò Piccinni, Naples, 1763; *Le pazzie d' Orlando*, by Pietro Guglielmi, London, 1771; by Pasquale Anfossi (?), Vienna, June 19, 1877; *Ritter Roland*, by Haydn, on Nunziato Porta's text, Eszterházy, 1782, Presburg, 1787, Dresden, 1792; *Orlando furioso*, by Agostino Loffredo, Naples, 1831; and *Orlando*, German opera, by Fr. Adami, Schwerin, Jan. 1, 1848. See *Roland*.

OR LET THE MERRY BELLS, aria of *L' Allegro*, for soprano or tenor, in D major, with accompaniment of two violins and bass, in Handel's *L' Allegro, il Penseroso, ed il Moderato*, Part I., No. 26.

ORLOWSKI, ANTONI, born in Warsaw in 1811 (?), still living (?), 1890. Violinist, pupil at the Conservatorium, Warsaw, of Bielawski, and in composition of Elsner; won in 1823 the first prizes for violin and pianoforte. After 1827 he passed some time in Germany; and in 1830 went to Paris, where he studied under Lesueur; then settled at Rouen, where he conducted the theatre orchestra and the philharmonic society. Works: *Le mari de circonstance*, opera, Rouen, 1834; *The Invasion of Spain by the Moors*, ballet, Warsaw, 1827; *Quartet for pianoforte and strings*; *Trio for do.*; *Sonata for pianoforte and violin*; *Duo for do.*; *Polonaises, rondos, caprices, etc.*, for pianoforte.—Fétis; Sowiński.

ORPHÉE ET EURIDICE, French opera in three acts, text by Moline, translated from Calzabigi, music by Gluck, first represented at the Académie Royale de Musique, Paris, Aug. 2, 1774. The rôle of Orphée, which had been written for a contralto, was transposed for a high tenor, six measures were added to his first song in the infernal regions, three to his second, three to the "Che farò senza Euridice," and one to the chorus of the happy shades; "Torna o bella al tuo

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consorte ;" and the symphonic description at Orphée's entrance to the Elysian Fields was reinstrumented. The new numbers included : Amour's first song, "Si les doux accords de ta lyre ;" that of Euridice with chorus, "Cet asile aimable et tranquille ;" the aria di bravura inserted for Legros, "L'espoir renaît dans mon âme," taken from Berton's *Tancredi* (Venice, 1778) ; and several new airs for the ballet. The French edition, which was played many



Hastreiter, as Orpheus.

years at the Académie, was engraved with many errors, and corrections by an unknown hand. Act I. presents Orphée's lament over Euridice's tomb, and the entrance of Amour, who brings to Orphée permission from the gods to seek her in Hades. Act II. Orphée in Pluto's realms, where he recovers Euridice. Act III. Their journey to the upper regions, when Orphée, turning to see if Euridice follows, loses her ; Amour appears and aids Orphée in recovering her a second time, and Euridice returns to the world amid the rejoicing of nymphs and shepherds assembled in the

Temple of Love. The opera ends with a chaconne. The second act, in which the plaintive and ethereal songs of Orphée are most effectively contrasted with the grotesque and wild music of the furies and demons, is a masterpiece. Original cast :

Orphée.....	M. Legros.
Euridice.....	Mlle Sophie Arnould.
Amour.....	Mlle Rosalie.

This opera was given at the Académie nearly every year from 1774 till 1833, and again in 1848, receiving 297 representations. When Adolphe Nourrit sang the part of Orphée he substituted the air, "O transport, ô désordre extrême," from *Écho et Narcisse*, for the aria di bravura in Act I. This opera was given in Berlin, April 20, 1808 ; in Stockholm in 1815 ; and again in Berlin, German translation by G. D. Sander, Oct. 15, 1818. It was represented in Weimar under Liszt's direction, on the birthday of the Grossfürstin Marie Paulowna, Feb. 16, 1854, for which performance Liszt, who admired this work greatly, wrote his symphonic poem, *Orpheus*. The opera was revived at the Théâtre Lyrique, Paris, Nov. 18, 1859, with the score revised by Berlioz. It was given at Covent Garden, London, in Italian, with Mme Viardot as Orphée and Mme Sax as Euridice, June 27, 1860. It was first represented in New York with Mme Vestvali as Orphée, May 27, 1863 ; and was given there by the American Opera Company, at the Academy of Music, in English, Jan. 8, 1886, with Mme Helene Hastreiter as Orpheus and Miss Emma Juch as Euridice. Gluck dedicated the score to the Queen. It was published by Pacini (Paris, 1774). Editions by Mme V. Launer (Vassai, Paris, 1774) ; by Carl Klage (Schlesinger, Berlin, 1818) ; by Berlioz (Paris, 1859) ; by Alfred Dörrfel (Gustav Heinze, Leipsie) ; by F. Brissler (Peters, Leipsie) ; and by Sir Charles Halle, translation by Henry F. Chorley (Chappell & Co., London).—Clément et Larousse, 502 ; Lajarte, i. 278 ; Liszt, *Gesammelte Schriften*, iii. 1 ;

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Berlioz, *A travers chants*, iii. ; Schmid, *Ritter von Gluck*, 223 ; Marx, *Gluck und die Oper*, i. 294-329 ; ii. 134 ; Reissmann, *Gluck*, 106 ; Bitter, *Reform der Oper durch Gluck*, 244 ; Desnoiresterres, *Gluck et Piccinni*, iii. ; Naumann, *Deutsche Tondichter*, 106 ; Jahn, *Mozart*, ii. 232 ; Hanslick, *Moderne Oper*, 3 ; Fétis, iv. 31 ; Favart, *Mémoires et correspondance littéraires* (Paris, 1808), ii. 113 ; *Revue et Gaz. mus. de Paris* (1859), 385 ; Waldersee, *Sammlung mus. Vorträge*, iv. 272 ; Naumann (Ouseley), ii. 830 ; *Allgem. mus. Zeitg.*, x. 525 ; xx. 675 ; *Athenæum* (1860), i. 58 ; ii. 33 ; Krehbiel, *Review* (1885-86), 105.

ORPHEUS, symphonic poem for orchestra, by Liszt, op. 4, No. 4, first performed at a representation of Gluck's *Orphée*, in Weimar, Feb. 16, 1854. It was first given at a concert in Weimar in November, 1854. Published by Breitkopf & Härtel (Leipsic, 1856), also by Schuberth (Leipsic). Arranged for two pianofortes by the composer, and for pianoforte, violin, and violoncello by Saint-Saëns, Breitkopf & Härtel (Leipsic, 1887).—Pohl, *Liszt*, 221 ; *Revue et Gaz. mus. de Paris* (1855), 352.

ORPHEUS' SELF MAY HEAVE HIS HEAD, soprano aria of *L' Allegro*, in *G major*, with accompaniment of strings complete, in Handel's *L' Allegro, il Penseroso, ed il Moderato*, Part II., No. 38.

ORSINI, ALESSANDRO, born in Rome, Jan. 24, 1842, still living, 1890. Dramatic and church composer, pupil of Mariano Astolfi, Ricci, Raimondi, and Muti Papazzurri. After having conducted various orchestras in Italy, he returned to Rome, was elected member of the *Accademia di Sta. Cecilia*, and in 1870 became its librarian, and in 1873 professor of vocal music. Works : 5 operas, not performed ; *La modista alla corte*, ballet, Rome, 1865, and 7 other ballets. *Lamberto di Pavia*, cantata, 1864 ; *Il genio di Roma*, do., 1870 ; *Cantata* for the inauguration of the monument to Cavour, Turin, 1873 ; *Ave Maria alla Palestrina* ; *Benedictus* ; *Inno della Pente-*

*coste*, chorus for female voices ; *Salve del mar, o Stella*, with various instruments ; several pieces for orchestra ; 12 *Études d'harmonie pratique*.—Fétis, *Supplément*, ii. 288.

ORSINI, ANTONIO, born at Naples, June 13, 1843, still living, 1890. Pianist, pupil of Antoine Coop and in theory of Baron Staffa ; appeared with success as a virtuoso in his native city, in Rome, Paris, and London. Works : *Benvenuto Cellini*, opera, Naples, 1875 ; *Fughe per quattro voci*. He published also : *Norme per apprendere la composizione*, etc., and *Schema di un indirizzo all' arte del canto*.—Fétis, *Supplément*, ii. 288.

ORSUCCI, POMPEO, born at Lucca, May 21, 1665, time of death not known. Church composer, dean of the collegiate church of San Michele in Foro, Lucca. He was considered one of the most able and learned composers of sacred music ; his works are still performed and admired in the churches of his native city. Works : *Missa in pastorale* ; 2 *Vexilla* for 2 choruses ; *Pater noster* for 2 voices ; *Hymn to the Trinity*, do. ; *Te Deum*, hymns, motets, psalms, litanies, etc.—Fétis, *Supplément*, ii. 288.

ORTLIEB, EDUARD, born at Stuttgart, drowned near there in 1861. Church composer, pastor at Drakenstein. Works : *Mass* for 4 voices with organ and small orchestra, op. 1 ; 2 masses for 4 voices and orchestra, op. 5 and 8 ; *Mass* for 4 voices and organ, op. 6 ; *Requiem* for 3 voices and organ.—Mendel.

ORTO, GIOVANNI DE (Jean Du Jardin, de Horto), contrapuntist of the 16th century. Nothing is known of his life, but he was probably a Belgian by birth. Works : *Misse de Orto*, containing 5 masses ; *Dominicalis*, *Jay pris amours*, *L'homme armé*, *La belle se sied* ; *Petite Camusette* (Venice, 1505) ; *Kyrie* of a mass in *Fragmenta missarum* (ib., 1509) ; *Lamentation of Jeremiah* (in *Lamentationum Jeremie prophete liber primus*, ib., 1506) ; *Ave Maria* for 4 voices,

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and 11 chansons for do. (in Harmonice musices odhecaton, Venice, 1500-1) ; Masses, songs, and motets in manuscript.—Fétis ; Mendel ; Riemann.

**ORTOLAN, EUGÈNE**, born in Paris, April 1, 1824, still living, 1890. Dramatic composer, pupil of Berton and Halévy at the Conservatoire, while studying law at the same time ; won the second grand prix in 1845, and after taking his degree as doctor, entered the ministry of foreign affairs. L. of Honour ; Orders of Léopold and Stanislas. Works : *Lisette*, opéra-comique, Théâtre Lyrique, 1855 ; *La momie de Roscoco*, operetta, Bouffes Parisiens, 1857 ; *Tobie*, oratorio, Versailles, 1867 ; Symphonic music, and vocal melodies.—Fétis, Supplément, ii. 289.

**ORTOLANI, ANGELO**, born at Siena, April 11, 1788, died there, April 18, 1871. Pupil of Ritterfels, Deifebo Romagnoli, and of Ettore Romagnoli, whom he succeeded as maestro di cappella at Santa Maria di Provenzano, in 1838. Works : *Il giorno delle nozze*, opera (1835-36 ?), not performed ; *L'Arte del contrappunto*, etc., published under the pseudonym Lotario Ganleno (Siena, 1828). He published also 7 volumes of comedies and dramas (ib., 1839), and *Memoirs on the history of Siena* (ib., 1842).—Fétis, Supplément, ii. 289.

**ORTOLANI, TERENCE**, born at Pesaro, Ancona, Sept. 4, 1799, died there, April 7, 1875. Church composer, pupil of Ripini in harmony and counterpoint, then at the Liceo, Bologna, of Padre Mattei. He was maestro di cappella successively in several cities in the Marches and the Romagna, and then at the cathedral of Pesaro. Works : *La pastorella delle Alpi*, opera buffa, Naples, 1830 ; Many masses, psalms, and other church music ; 10 fugues for 8 voices and figured bass ; 100 fugues for 2 to 4 voices ; 10 circular canons.—Fétis, Supplément, ii. 290.

**O RUDDIER THAN THE CHERRY**, bass aria of Polyphemus, in G minor, with accompaniment of flute, two violins, and

continuo, in Handel's *Acis and Galatea*, Act II.

**O SANCTISSIMA, O PURISSIMA**, a hymn to the Virgin Mary, set to a melody called the Sicilian Mariners' hymn, a tune which was popular in Non-conformist chapels in England. It is still sung by the gondoliers in Venice, especially on St. Mary's Day. The air, Sicilian Mariners', is included in Miller's "Dr. Watts's Psalms and Hymns set to Music" (London, 1800).—Grove, iii. 491.

**OSBORNE, GEORGE ALEXANDER**,



born at Limerick, Ireland, Sept. 24, 1806, still living, 1890. Pianist, pupil in Paris (1826) of Pixis and Fétis ; later studied under Kalkbrenner, and was intimately acquainted with Chopin and Berlioz. In 1843

he settled in London and became a popular teacher. Works : Duets for pianoforte and violin (with de Bériot) ; Violin quartets ; *Pluie des Perles* and other pianoforte music including rondos, fantasias, and variations.—Fétis ; Mendel ; Grove.

**OSGOOD, GEORGE LAURIE**, born of American parentage, in Chelsea, Massachusetts, April 3, 1844, still living, 1890. Tenor singer, pupil in 1860-62, on the organ and in counterpoint, of J. K. Paine in Cambridge ; in 1866 went to Europe and studied, in Berlin, composition under Haupt and singing under Ferdinand Sieber ; in Halle the German Lied under Robert Franz ; and in Milan Italian vocal methods under Lamperti. After a successful concert tour in Germany, he returned to America in 1872 ; he made a concert tour with Theodore Thomas in 1872-73, singing with success in the principal cities of the United States. He then settled in Boston as a teacher of singing and tenor singer. Since 1875 he has conducted the Boylston Club, and since 1882 he has been choir master of Emmanuel.

## OSSIAN

uel Church, Boston. His compositions are mostly songs, some of which have had a large sale.

O SINK' HERNIEDER, NACHT DER LIEBE. See *Tristan und Isolde*.

O SOMMO CARLO. See *Ernani*.

OSSIAN, ou les bardes, French opera in three acts, text by Dercy and Deschamps, music by Lesueur, first represented at the Académie Royale de Musique, Paris, July 10, 1804. The scene is in Caledonia; the story that of Ossian, the warrior-bard, son of Fingal. One of the best numbers of the opera is the dream in which Ossian believes that he sees the future heroes of his race. Original cast:

Ossian.....	M. Lainez.
Hydala.....	M. Lainez.
Duntalmo .....	M. Chéron.
Rosmala .....	Mlle Armand.

The severe and plagal harmonies employed caused one critic to say that at church Lesueur was "un musicien de théâtre et au théâtre un musicien d'église." It was the most successful opera represented at the Académie since Sacchini's *Œdipe à Colone*, and it was played from 1806 till 1811, revived on May 31, 1814 and 1815, and on Sept. 29, 1817, receiving 65 representations. This work gave the new name, Académie Impériale, to the Opera-house. Napoleon, who was fond of Ossian's poems, greatly admired Les bardes, and gave to its composer the order of the Legion of Honour and a gold snuff-box. The score was dedicated to Napoleon and published by Janet (Paris, 1805). Same subject, Ossian's Harfe, Danish opera, text by Baggensen, music by Kunzen, Copenhagen, 1799.—Clément et Larousse, 85; Clément, Mus. célèbres, 241; Lajarte, ii. 34.

OSTER-ORATORIUM (Easter Oratorio), by John Sebastian Bach. The author of the text, which is very meagre, is unknown. It is supposed that Bach wrote this oratorio in 1736, and that it was first sung on Easter Sunday, April 6, 1738. It describes John,

Peter, and the two Marys at the tomb of Christ after the Resurrection, expressing their longing to their Lord and rejoicing that he lives again. The closing chorus and the Sanctus of the B minor mass are similar in construction. Both are written in the form of the French ouverture, and both are of two sections with a closing movement in three-eighth time following one in common time, with the change effected in the same manner. The form of the numbers in this work shows Bach's mature hand. Characters represented: Maria Jacobi (S.); Maria Magdalena (A.); Petrus (T.); and Johannes (B.). I. Sinfonia; II. Adagio; III. Duetto, tenor and bass with chorus, Kommt, eilet und lauft; IV. Alto recitative, O kalter Männer Sinn; V. Soprano aria, Seele, deine Specereien; VI. Tenor, bass, and alto recitative Hier ist die Gruft; VI. Tenor aria, Sanfte soll mein Todeskummer; VII. Soprano and alto recitative In dessen Seufzen; VIII. Alto aria, Saget, saget mir geschwinde; IX. Bass recitative, Wir sind erfreut; X. Chorus, Preis und Dank bleibe, Herr, dein Lobgesang. Edited by Wilhelm Rust for the Bachgesellschaft (year XXII., Leipsic, 1871).—Spitta, Bach, ii. 421, 818; Spitta, Bach (Bell), ii. 590, 714.

O SÜSSE NACHT! EWIGE NACHT. See *Tristan und Isolde*.

OTELLO, Italian opera in three acts, text by Berio, after Shakespeare, music by Rossini, first represented at the Teatro del Fondo, Naples, Dec. 4, 1816. The libretto is very inferior. Many of the best scenes of the tragedy are omitted, Iago is a subordinate character, and is converted into a rejected lover of Desdemona, the characters of Cassio and Roderigo are blended into one, and the nobility of Otello's nature is suppressed. Desdemona falls by Otello's dagger, with which the Moor kills himself afterwards. In this work, which is the second of his serious operas, Rossini continued the reforms begun in *Tancredi*. The orchestration is richer than in any of his pre-

## OTELLO

vious compositions, and the liberal treatment of the horns and clarinets occasioned much discussion. The recitatives are accompanied by the orchestra instead of the pianoforte, as was the custom in Italy at that time, although this instrument had been banished from the orchestra in France by Gluck in 1774, and still earlier in Germany. Original cast :

Otello (T.).....Signor Davide.  
 Roderigo (T.).....Signor Nozzare.  
 Iago (T.).....Signor Benedetti.  
 Desdemona (S.) .....Mlle Colbran.

This opera was first represented in Leipsic in 1820, in Berlin, Jan. 16, 1821, at the King's Theatre, London, with Camporese as Desdemona, and Curioni as Otello, May 16, 1822 ; and in Dresden in 1834. It was first given in New York, Feb. 27, 1825, with Manuel Garcia as Otello ; his son, Manuel, Iago ; Signora Garcia, Desdemona ; Signorina Marietta Garcia (Malibran), Emilia ; and Mme Barbieri, Roderigo. Otello was a favorite rôle of Tamberlik and of Garcia.



Garcia, as Otello.

The latter acted with such passion that his daughter, who sang Desdemona with great effect, was afraid that he would actually kill her. Desdemona has also been sung

with great success by Pasta, Grisi, and Patti, Otello by Rubini and Tamberlik, and



Pasta, as Desdemona.

Iago by Tamburini and Ronconi. Otello was translated into French by Royer and Waëz, and given at the Académie Royale de Musique, Paris, Sept. 2, 1844, with Mme Stolz as Desdemona and Duprez as Otello. Published by Diabelli (Vienna) ; by Schott (Mainz) ; and by Breitkopf & Härtel (Leipsic).—Edwards, Rossini, 152 ; Escudier, Rossini, 53, 69 ; Clément et Larousse, 505 ; Edwards, Lyrical Drama, ii. 22 ; Edwards, Hist. Opera, ii. 157 ; Vie de Rossini par un dilettante, 137 ; Hanslick, Moderne Oper, 107 ; Grove, iii. 167 ; Ebers, Seven Years of the King's Theatre, 164 ; Allgem. Mus. Zeitg., xxii. 252, 344, 785, 801 ; xxiii. 121 ; xxvi. 667 ; Berliner Mus. Zeitg., i. 429 ; ii. 4, 13 ; iii. 133 ; Harmonicon (1823), 79.

OTELLO, Italian opera in four acts, text by Arrigo Boito, after Shakespeare, music



## O TEMERARIO

by Verdi, first represented at La Scala, Milan, Feb. 5, 1887, with great success. Original cast :

Otello (T.).....Signor Tamagno.  
Iago (Bar.).....Signor Maurel.  
Cassio (T.).....Signor Paroli.  
Roderigo (T.).....Signor Fornari.  
Lodovico (B.).....Signor Navarrini.  
Desdemona (S.).....Signora Pantaleoni.

It was first given in New York at the Academy of Music under Signor Campanini's direction, April 16, 1888, with Signor Marconi as Otello ; Signor Galassi, Iago ; Signora



Tamagno.

Tetrazzini, Desdemona ; and Signora Scalchi, Emilia. Otello was first represented in London, May 18, 1889. Published by Ricordi (Milan, 1887).—*Signale* (1887), 225, 257 ; *Mus. Wochenblatt* (1887), 94 ; *Neue Zeitschr.* (1887), 71, 125 ; *Krehbiel, Review* (1887–88), 143 ; *Athenæum* (1889), i.

O TEMERARIO ARBACE, recitative and aria (*Per quel paterno amplesso*) for soprano with orchestra, in B, text from Metastasio's *Artaserse*, music by Mozart, composed in Milan in 1770. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 7.—Köchel, Verzeichniss, No. 79.

O TERRA, ADDIO. See *Aida*.

OTHMAYR (Othmayer), KASPAR, born at Amberg, Palatinate, about 1519, died at Nuremberg, Feb. 4, 1553. Vocal composer,

was rector at the convent school in Heidelberg, 1545, canon of St. Gumbert, in Anspach, in 1547, and provost at Anspach in 1548. Works : 1 book of Tricinia ; do. of Bicinia sacra ; Ode on the death of Luther ; 2 Latin motets ; Many songs in Georg Forster's collections.—Mendel ; Riemann ; Monatsh. f. Musikgesch., vii. 163 ; viii. 10, 33.

OTHO VISCONTI, grand opera in three acts, by Frederic Grant Gleason, op. 7. The work is in MS., but selections have been published by W. A. Pond & Co. (New York).

O THOU THAT TELLEST, alto aria and chorus in D major, with accompaniment of violins in unison, and continuo, in Handel's *Messiah*, Nos. 8 and 9.

Ô TOI QUI M'ABANDONNE. See *Prophète*.

OTS, CHARLES, born at Brussels about 1775, died there in 1845. Violinist, passed the greater part of his life at Ghent, teaching music, and returned when quite old to his native city. Works : *La ruse villageoise*, opéra-comique, Ghent, 1796 ; *Jean Second*, ou *Charles-Quint dans les murs de Gand*, do., ib., 1816 ; *David Teniers*, do., ib., 1818. *Dixit Dominus*, *Laudate pueri*, *Tantum ergo*, *O salutaris*, with orchestra, and other church music.—Fétis.

OTTANI, BERNARDINO, born at Bologna in 1735, died at Turin, April (Oct. ?) 26, 1827. Dramatic and church composer, pupil of Padre Martini. He was only twenty-two when appointed maestro di cappella at S. Giovanni in Monte ; three years later he acted in the same capacity at the Hungarian College, and in 1779 was offered a similar position at the cathedral in Turin. Works—Operas : *Amor senza malizia*, Venice, 1767 ; *Il maestro*, Munich, 1768 ; *L'isola di Calipso*, Turin, 1777 ; *Catone in Utica*, Naples, 1777 ; *La sprezzante abbandonata*, Rome, 1778 ; *Le nozze della città*, Florence, 1778 ; *L'industria amorosa*, Venice, 1778 ; *Fatima*, Turin, 1779 ; *Didone*, ib., 1780 ; *Arminio*, ib., 1781 ; *Le Amazzoni*, ib., 1784 ; *La clemenza di Tito*,

ib., 1789. Forty-six masses; Vespers, psalms, litanies, etc.—Fétis; Mendel.

OTTO, (ERNST) JULIUS, born at Königstein, Saxony, Sept. 1, 1804, died at Dresden, March 5, 1877. Vocal composer, pupil of Weinlig and Uber, at the Kreuzschule in Dresden. He was instructor several years at Blochmann's Music



Institute, and in 1830–75 cantor at the Kreuzkirche, also for a long time music director of the principal Lutheran churches, and conductor of the Liedertafel. Works: *Das Schloss am Rhein*, opera, Dresden, 1838; *Der Schlosser von Augsburg*, do., Augsburg. Oratorios: *Hiob*, Bitterfeld, 1840; *Des Heilands letzte Worte*, Dresden, 1844; *Die Feier der Erlösten am Grabe Jesu*. Masses for male voices, motets, hymns, and other church music; Festival cantatas; *Cyclus* for male chorus; Many choruses for male voices in the collection “*Ernst und Scherz*.” His brother Franz (1809–41) is also favourably known as composer of choruses for male voices, and of songs. He published 12 dances for orchestra.—Fétis; Mendel; Riemann.

OTTONE, Italian opera in three acts, text by Nicola Haym, music by Handel, first represented at the King's Theatre, London, Jan. 12, 1723. It was written in 1722. It contains a greater number of beautiful songs than almost any opera of the period. The subject is Otho I. the Great, King of Germany (936–973) and Emperor of Rome (962). Scene, Rome. Original cast: Ottone, King of Germany and lover of Teofane (C.), Signor Senesino; Teofane, daughter of the Roman commander of the Orient (S.), Signora Francesca Cuzzoni, her first appearance in London; Emireno, corsair, called Basilio, brother of Teofane (B.), Signor Boschi; Gismonda, widow of Berengario, tyrant of Italy (S.), Signora Duras-

tanti; Adelberto, son of Gismonda (A.), Signor Berenstadt; and Matilda, Ottone's cousin, betrothed to Adelberto (S.), Mrs. Anastasia Robinson. This opera became popular at once, and the gavotte at the end of the overture, Burney tells us, was “played throughout the length and breadth of the land on every possible instrument, from the organ to the salt-box,” an instrument used by clowns and jugglers. It was often played for a hornpipe or country-dance. In the original autograph, in Buckingham Palace, the overture is of four movements: An introduction, and two fugues, between which is the gavotte; but Handel afterwards substituted the second fugue for the first, closing with the gavotte, in which form the overture was first printed with the opera by Walsh (London, 1723). The first fugue Handel transposed a semitone lower and made it the second movement in the overture to *Giulio Cesare* (1724). The *sinfonia* in Act I. was afterward used by Handel for his sixth oboe concerto. The aria, “*Affanni del pensier*,” was sung by Signor Pacchierotti at the Handel Commemoration, May 27, 1784. Full score edited by Chrysander for the *Händelgesellschaft* (Leipsic, 1881). Same subject, Italian operas, Ottone in Italia, text by Diani, music by Marco Rosetti, Munich, 1670; *Ottone il Grande*, text by Silvani, music by Paolo Biego, Venice, 1688; *Ottone*, text by Roberti, music by Pollarollo, Venice, 1694; *Ottone in Italia*, text by Lalli, music by Vivaldi, ib., 1713; *Ottone amante*, text by Boccardi, music by Luigi Tavelli, ib., 1726; and *Ottone*, text by Salvi, music by Gennaro d' Alessandri, Naples, 1740.—Chrysander, *Händel*, ii. 88; *Rockstro*, *Handel*, 138; *Schœlcher*, *Handel*, 69; *Marshall*, *Handel*, 71; *Burney*, iv. 286; *Mainwaring*, *Memoirs*; *Burney*, *Handel Commemoration*, 63.

OUDRID Y SEGURA, CRISTÓBAL, born at Badajoz, Feb. 7, 1829, died at Madrid, March 15, 1877. Dramatic composer; went to Madrid in 1844, and began to produce some orchestral compositions in 1849;

soon won reputation as an orchestra conductor in several theatres, became chorus-master at the Italian opera in 1867, maestro de capilla in 1872 at the Teatro de la Zarzuela, and later at the Teatro del Oriente. He wrote more than thirty zarzuelas, given at Madrid, some of them conjointly with Barbieri, Gaztambide, Rogel, Caballero, and others. The last one, *El consejo de los diez*, was given after his death, 1884.—Fétis, *Supplément*, ii. 290.

OUÏ, C'EST MOI QUI VIENS ICI. See *Ambassadeur*.

OUÏ, VOUS L'ARRACHEZ À MON ÂME. See *Guillaume Tell*.

OUÏ JE VAIS? See *Huguenots*.

OUÏ PEUT-ON ÊTRE MIEUX QU'AU SEIN DE SA FAMILLE? (Where can one be better off than in the bosom of one's family?), quartet in the opera of *Lucile*, by Grétry, represented at the Italiens, Paris, Jan. 5, 1769. It was sung at Versailles, July 15, 1789; at Carlton House, at the first visit of George III. and Queen Charlotte to the Prince of Wales, Feb. 3, 1795; and at Korythnia, on the retreat from Moscow, Nov. 15, 1812. It was adopted by the Bourbons after the Restoration as a national air.—Grove, ii. 616; Clément et Larousse, 412; Larousse; Masson, *La lyre française*.

OURS, L' (The Bear), symphony for orchestra in C, by Haydn, written in 1786 for the society of the "Loge Olympique," in Paris. It got its name from the finale, which begins with a motive à la cornemuse (bagpipes), resembling a bear-dance. I. Vivace assai; II. Allegretto; III. Menuetto; IV. Finale: Vivace assai. Published by André, Haydn Sinfonien, No. 2 (Offenbach am Main).—Grove; Reissmann, Haydn, 168.

OUSELEY, Rev. Sir FREDERICK ARTHUR GORE, Bart., born in London Aug. 12, 1825, died at Hereford, April 6, 1889. Pianist and organist, son of Sir William Ouseley, Bart., to whose title he succeeded in 1844. He early showed musical ability,

and composed an opera when only eight years old; was educated at Christ Church, Oxford (B.A., 1846; M.A., 1849); was ordained in 1849, and in 1849-51 was curate at St. Paul's, Knightsbridge. In 1855 he succeeded Sir Henry R. Bishop as professor there, and in the same year was ap-

pointed precentor of Hereford Cathedral; in 1856 he became vicar of St. Michael's, and warden of St. Michael's College, Tenbury. He induced Oxford to confer degrees in music, which the university had not done before 1879. Mus. Bac., Oxford, 1850; Mus. Doc., ib., 1854; Mus. Doc., Cambridge, 1862; Hon. LL.D., ib., 1883; do., Edinburgh, 1885. Works: *L'isola disabitata*, opera; *St. Polycarp*, oratorio, 1855; *Hagar*, do., 1873; *The Lord is the true God*, cantata; 11 services; 70 anthems; About 35 preludes and fugues for the organ; Andantes; Sonatas; Glees and part-songs; Songs with pianoforte accompaniment; Sextet and two quartets for strings; Pianoforte music. He was author also of treatises on harmony, on counterpoint and fugue, and on form and general composition; edited Orlando Gibbons's sacred works; Cathedral services (1853); Anglican Psalter Chants (1872), with E. G. Monk; contributed articles to Grove's Dictionary of Music and Musicians; and edited Naumann's History of Music (English translation by F. Praeger).—Grove; Fétis; do., *Supplément*, ii. 291; Mendel, *Ergänz.*, 322; Riemann.

OUÏ VAS-TU, PAUVRE GONDOLIER? See *Zampa*.

OUVERTURA DI BALLO (Overture to the Ball), for orchestra, in E-flat, by Arthur S. Sullivan, first performed at the Birmingham (England) Festival, Aug. 29, 1870. It is written in graceful and melodious dance-rhythms. Published by Stanley Lucas (London, 1869).—*Athenæum* (1870), ii. 315.



## OVERTÜRE

**OVERTÜRE FÜR HARMONIE-MUSIK** (Overture for Wind-instruments), in C, by Mendelssohn, op. 24. It was written in 1826. *Andante con moto*, *Allegro vivace*. Published by Breitkopf & Härtel, Mendelssohn Werke, Serie vii., No. 29.—Hanslick, *Concertwesen in Wien*, ii. 419.

**OVERTÜRE, SCHERZO, UND FINALE**, for orchestra, by Schumann, op. 52, first performed at the Gewandhaus, Leipsic, Dec. 6, 1841. I. Overture, *Andante con moto* in E minor, *Allegro* in E; II. Scherzo, *Vivo* in C-sharp minor; III. Finale, *Allegro molto vivace* in E. The work is in the form of a symphony, but Schumann would not give it this name because it had no slow movement. He revised the finale in 1845. This work was first given in Dresden, Dec. 4, 1845; by the Philharmonic of London, April 4, 1853; and by that of New York in the season of 1857-58. Published by Kistner (Leipsic, 1854). Breitkopf & Härtel, Schumann Werke, Serie ii., No. 1.—*Allgem. mus. Zeitg.*, xliii. 1100; xlvii. 928; Maitland, Schumann, 78.

**OVERTURE TRIOMPHALE**, for orchestra, by Tschaikowski, op. 15. Its subject is the national hymn of Denmark. Published by Jürgenson (Moscow, between 1874-79). Arranged for pianoforte for four hands.

**OVEJERO Y RAMOS, IGNACIO**, born at Madrid, Feb. 1, 1828, still living, 1890. Organist, pupil of one Gimeno, and of Ledesma; in 1858 he was appointed assistant professor at the Conservatorio. Works: Fernando Cortez, lyric drama, Madrid, 1848; *La Cabana*, zarzuela, ib., 1848; About 200 compositions for the church.—Fétis, *Supplément*, ii. 291.

**OVER THE DARK BLUE WATERS.** See *Oberon*.

**O WEINT UM SIE** (Oh! weep for those), cantata for soprano solo, chorus, and orchestra, text from Byron's "Hebrew Melodies," music by Ferdinand Hiller, op. 49. Published by Simrock (Bonn, between 1841-44).

**OXFORD SYMPHONY**, for orchestra, in G, by Haydn, written for and first per-

formed under the composer's direction, July 7, 1791, at Oxford, where he received the degree of Mus. Doc. on the following day. This symphony is published in the London Philharmonic Catalogue as "Letter Q;" in Rieter-Biedermann's as No. 2; and in Peters's as No. 9.—Townsend, Haydn, 94; Pohl, Mozart und Haydn in London, ii. 148.

**OX MINUET, THE** (*Die Ochsen-Menuette*), Singspiel in one act, text from Hoffmann's "Le menuet du bœuf," music selected by Ignaz Seyfried from Haydn's works, first represented in Vienna, Dec. 13, 1823. The play is based on a story without foundation, regarding a minuet that Haydn is said to have written at the request of an Hungarian butcher for the wedding of his daughter, in acknowledgment of which the composer was presented with a living ox. Characters represented: Joseph Haydn; his niece, Therese; Frau Barbara, the housekeeper; Istöck, the butcher; Jantschi, Haydn's scholar; and Eduard. Arranged for the pianoforte by C. Burchard (Bauer, Dresden, 1863).—*Grove*; *Allgem. mus. Zeitg.*, xxvi. 41; xxxi. 791.

**OZI, ÉTIENNE**, born at Nîmes, France, Dec. 9, 1754, died in Paris, Oct. 3, 1813. Virtuoso on the bassoon, went to Paris in 1777, appeared in the Concerts Spirituels two years later, was first bassoon player in the royal, afterwards the imperial orchestra, also in the Opéra orchestra, and professor at the Conservatoire. Works: 7 concertos for bassoon, with orchestra; 3 symphonies concertantes for clarinet and bassoon; 24 duos for bassoons; 6 do. for do. or violoncellos; *Airs variés* for do.; Method for bassoon (Paris, 1800).—Fétis; Schilling.

**O ZITTE NICHT, MEIN LIEBER SOHN.** See *Zauberflöte*.

**PABST, AUGUST**, born at Elberfeld, Prussia, May 30, 1811, died at Riga, July 21, 1885. Dramatic composer, cantor and organist at Königsberg, where he was made royal music director in 1857.

## PACCHIONI

He became afterwards director of the Conservatorium at Riga. Works—Operas: *Der Kastellan von Krakau*, given at Königsberg, 1846; *Unser Johann*, ib., 1848; *Die letzten Tage von Pompeji*, Dresden, 1851; *Die Longobarden* (1860, not given).

**PACCHIONI, ANTONIO MARIA**, born at Modena, July 5, 1654, died there, July 15, 1738. Church composer, pupil of Murzio Erculeo d' Otricoli in singing, and of Giovanni Maria Bononcini in counterpoint; perfected his musical knowledge by the study of Palestrina's works. In 1694 he became maestro di cappella at the cathedral, and in 1722 to the Duke of Modena. Works: *Le porpore trionfali di S. Ignazio*, oratorio (1678); *La gran Matilda*, do., Modena, 1682; Motets for 4 voices (Venice, 1687); Cantatas, motets for 8 voices, and other church music in MS., in the ducal library, Modena.—Fétis; Schilling.

**PACELLI, ASPIRILIO**, born at Varciano, Italy, in 1570, died in Warsaw, May 4, 1623. Church composer; was at first maestro di cappella at the German college in Rome, then in the Vatican, 1602–3, and was called to Warsaw, in the same capacity, by Sigismund III., King of Poland and Sweden, who caused a monument to be erected to his memory in the Cathedral of Warsaw. Works: *Cantiones sacre*, for 5–10 voices (Frankfort, 1604); do. for 5 to 20 voices (ib., 1608); *Psalmi et motetti octo vocum* (ib., 1607); *Psalmi, motetti et Magnificat quatuor vocibus* (ib., 1608); *Madrigali*, etc.—Fétis; Mendel; Schilling.

**PACHELBEL, JOHANN**, born in Nuremberg, Sept. 1, 1653, died there, March 3, 1706. Organist, with Buxtehude one of the immediate precursors of Bach; pupil of Heinrich Schwemmer, then studied at Altdorf and Ratisbon, and in 1674 went to Vienna, where he became assistant organist, at St. Stephen's, to Kaspar Kerl, which great artist naturally influenced him very much. In 1677 he was court organist at Eisenach and in 1678 organist of the Predigerkirche in Erfurt, whence he was

called to Stuttgart in 1690. The invasion by the French army, in 1692, caused him to take refuge at Gotha, where he was city organist until 1695, when the post of organist, at St. Sebaldus, Nuremberg, was given him, in succession to Wecker. Works: *Musikalische Sterbensgedanken*, aus 4 variirten Chorälen bestehend (Erfurt, 1683); *Musikalische Ergötzung*, aus 6 verstimmtten Parthien von 2 Violinen, 2 Geigen und Generalbass (Nuremberg, 1691); 78 Choräle zum Präambuliren (ib., 1693); *Hexachordum Apollinis*, aus 6mal variirten Arien (ib., 1699); *Tabulaturbuch geistlicher Gesänge D. Martini Lutheri*, etc., 160 Choral-Melodien mit Generalbass und kurze fugierte Vorspiele (MS., grand-ducal library, Weimar); Many other vocal and instrumental pieces in Franz Commer's "*Musica sacra*," and other collections. His son and pupil, Wilhelm Hieronymus (born at Erfurt in 1685), who was organist at Wehrd, and from 1706 of the Jakobskirche at Nuremberg, published: *Musikalisches Vergnügen*, bestehend in einem Praeludio, Fuga, und Fantasia, etc.; *Fuga in F-dur fürs Klavier* (Nuremberg, 1725); *Praeludium für die Orgel* (Berlin, 1726).—Doppelmeier, *Von Nürnberger Künstlern*, 257; Fétis; Gerber; Mattheson, *Ehrenpforte*; Reissmann, *Gesch.*, ii. 241; Riemann; Schilling; Winterfeld, *Kirchengesang*, ii. 589, 626.

**PACHER, JOSEPH ADALBERT**, born at Daubrawitz, Moravia, March 29, 1818, died at Gmünden, Upper Austria, Sept. 3, 1871. Pianist, mostly self-taught, afterwards in Vienna pupil of Preyer in harmony and counterpoint; made successful concert tours through Austria and Germany, and taught in Vienna several years. His compositions for the pianoforte, consisting of nocturnes, caprices, études, variations, etc., number more than seventy works.—Wurzbach.

**PACINI, GIOVANNI**, born in Catania, Sicily, Feb. 19, 1796, died at Pescia, Dec. 6, 1867. Dramatic composer, son of a famous tenor, who took him while a child to Rome, where his musical education was

begun; then studied at Bologna under Marchesi and Mattei, and in 1808-12 at Venice under Furlanetto. Educated to occupy a position in some church choir, his first compositions were church music, but when eighteen he wrote an opera, *Annetta e Lucindo*, which had some success at Venice; and up to 1834 he had produced forty-two operas in the principal Italian cities with varying success. In 1825 he married Adelaide Castelli, of Naples, and became maestro di cappella to the Empress Marie Louise, widow of Napoleon I. The total failure of his opera *Carlo di Borgogna* at Venice in 1835 inducing him to give up composition for a time, he went with his family to Viareggio, near Lucca, where his mother lived, and there founded a successful music school, for which he wrote a history of music, a treatise on counterpoint, and one on harmony. Several of his pupils have since risen to eminence. The school was afterwards transferred to Lucca. In 1840 he brought out at Naples with flattering and deserved success his opera of *Saffo*, his best known, as it is probably his best, work. He married three times, and had three children by each wife, of whom four daughters and his only son, Luigi, survived him. He was musical director of the music school at Florence, and a knight of several orders. In 1854 he went to Paris to superintend the production of his *L'ultimo de' Clodovei*, a new version of *Gli Arabi nelle Gallie* which Napoleon III. had applauded at Rome twenty-seven years before. Pacini wrote, besides eighty operas, more than seventy masses, oratorios, and cantatas, of which the cantata for the Dante centenary best deserves mention. He was an imitator of Rossini, and when that master's peculiar style passed out of fashion, Pacini's success began to wane. He was a facile and melodious, but very careless writer; his knowledge of the voice and of the requirements of the stage was great, and he excelled in writing arias to exhibit the best qualities in the voices of individual singers. The vari-

ety and beauty of his cabalettas have been much praised. During his Viareggio period he made quite a study of the works of Mozart, Haydn, and Beethoven, for all of whom he had a profound admiration, and, in his subsequent operas he tried his best to throw off his Rossini habit.

Works: I. Operas: *Annetta e Lucindo*, Venice, 1814; *Gli sponsali de' silfi*, Milan, 1814; *L'evacuazione del tesoro*, Pisa, 1815; *Rosina*, Florence, 1815; *Il matrimonio per procura*, Milan, 1815; *Il carnevale di Milano*, ib., 1815; *Piglia il mondo come viene*, ib., 1815; *Il seguito di Ser Mercantonio* (sequel to Stefano Pavesi's *Ser Mercantonio*), Venice, 1815; *L'ingenua*, ib., 1816; *Dalla beffa il disinganno*, Milan, 1817; *La sacerdotessa d' Irmisul*, Trieste, 1817; *Adelaide e Comminghio*, Milan, 1818; *Il barone di Dolsheim*, ib., 1818; *La sposa fedele*, ib., and Venice, 1819; *Il falegname di Livonia*, Milan, 1819; *L'ambizione delusa*, ?, about 1820; *Atala*, ?, about 1820; *Vallace, ossia l'eroe scozzese*, Milan, Feb. 24, 1820; *La schiava di Bagdad*, Turin, 1820; *La gioventù di Enrico V.*, Rome, 1821; *Cesare nelle Gallie*, ib., 1822; *La vestale*, Milan, Feb. 6, 1823; *Temistocle*, Lucca, 1823; *Isabella ed Enrico*, Milan, June 12, 1824; *Alessandro nell' Indie*, Naples, 1824; *Amazilia*, ib., 1825; *L'ultimo giorno di Pompeja*, Naples, Nov. 19, 1825, and Paris, Oct. 2, 1830; *La gelosia corretta*, Milan, 1826; *Niobe*, Naples, Nov. 19, 1826; *Gli Arabi nelle Gallie, ossia l'ultimo de' Clodovei*, Milan, 1827, and Paris (with 7 new numbers), 1855; *Margherita d' Angiù*, Naples, Nov. 19, 1827; *I crociati in Ptolemaïde*, Trieste, about 1827; *I cavalieri di Valenza*, Milan, June 15, 1828; *Il talismano, ossia la terza crociata in Palestina*, ib., June 10, 1829; *Cesare in Egitto*, ?, about 1830; *I fidanzati, ossia il contestabile di Chester*, Milan, 1830; *Giovanna d' Arco*, ib., March 14, 1830; *Gli anni di Calais*, Naples, 1830; *Il corsaro*, Rome, 1831; *Ivanhoe*, Venice, April, 1832; *Il convitato di pietra*, Viareggio, 1832; *Gli Elvezi*, Naples, 1833; *Ferdinando duca di*

Valenza, *ib.*, 1833; Irene, ossia l' assedio di Messina, *ib.*, Nov. 30, 1833; Maria regina d' Inghilterra, Milan, 1834, and as Maria Tudor, Palermo, Feb. 11, 1843; Carlo di Borgogna, Venice, February, 1835; *Saffo*, Naples, Nov. 27, 1840; Furio Camillo, *ib.*, 1841; L' uomo del mistero, *ib.*, 1841; Il duca d' Alba, Venice, 1842; Adolfo di Werbeck, Naples, 1842; La fidanzata corsa, *ib.*, 1842; *Medea*, Palermo, December, 1843; Luisella, ossia la cantatrice del Malo di Napoli, Naples, January, 1844; L' Ebreo, Milan, Feb. 27, 1844; Lorenzino de' Medici, ossia Elisa Valasco, Rome, March 5, 1845; Buondelmonte, Florence, 1845; Stella di Napoli, Naples, 1845; La regina di Cipro, ossia Catarina Cornaro, Turin, 1846; Merope, Naples, 1846; Ester d' Engaddi, Turin, 1847; Allan Cameron, Venice, 1848; Malvina di Scozia, Naples, 1851; Zaffira, *ib.*, 1851; Il Cid, Milan, March 12, 1853; Romilda di Provenza, Naples, 1853; La punizione, Venice, 1854; Margherita Pusterla, Naples, April, 1856; Il saltimbanco, Rome, May 24, 1858; Lidia di Bruxelles, Bologna, November, 1858; Gianni di Nisida, Rome, November, 1860; Il mulattiere di Toledo, *ib.*, June, 1861; Belfegor, Florence, 1861; Don Diego di Mendoza, Venice, 1867; Berta di Varnol, Naples, April, 1867; *Niccolò de' Lapi* (posthumous), Florence, Oct. 29, 1873.

II. Oratorios: La distruzione di Gerusalemme, Sala dei Cinque Cento, Florence, 1858; Il carcere Mamertino, Rome, Sala del Capitolio, 1867; Il trionfo di Giuditta; Il trionfo della religione; Sant' Agnese. III. Cantatas and hymns: L' omaggio più grato, Pavia, 1819; Il puro omaggio, Trieste, 1822; Cantata for François I., Naples, 1825; Cantata for the wedding of Maria Cristina of Naples, 1830; Il felice imeneo, Naples, 1832; Cantata for Pius IX., Rome, 1848; Cantata for the Emperor of Brazil, 1851; Cantata for the Emperor of France; Cantata for the wedding of Prince Ferdinand of Naples; Cantata for the wedding of the Prince of Tuscany; Rossini e la

patria, cantata for the Rossini fêtes at Pesaro; L' Italia cattolica, cantata, for the Accademia dei Quiriti, Rome; Hymn to Guido d' Arezzo; Hymn to the Viceroy of Egypt; Hymn for San Marino; Hymn to the Virgin; Choruses for the (Edipus of Sophocles, Vicenza, 1847. IV. Masses, etc.: Messa alla Madonna del Castello, Milan, 1822; Messa a 8-voci, dedicated to Gregory XVI., 1827; Mass performed at Viareggio in 1835; Messa di Requiem, dedicated to the town of Catania; Mass sung at Monte Carlo; Messa di Requiem to the memory of Michele Puccini; Messa di Requiem for the removal of Bellini's body to Italy; and a large number of masses in 3 and 4 parts, with accompaniment of organ and contrabass, or with grand orchestra; two Miserere, a De profundis, and several vesper services for 4 and 8 parts with grand orchestra. V. Instrumental music: Dante symphony; Octet for three violins, violoncello, oboe, bassoon, horn, and contrabass; Six string quartets; Quartet, dedicated to Lucca, two trios for pianoforte, violin, and violoncello; A number of duos, trios, and quartets for the pianoforte and wind instruments; Several morceaux for pianoforte and harp; Collection of 6 songs; do. of 5 songs and a duet; and a number of songs for one and several voices.

VI. Theoretical works: Corso teorico-pratico di lezioni di armonia; Principj elementarj col metodo del meloplasto; Cenni storici sulla musica, e trattato di contrappunto (Lucca, 1864); Sulla originalità della musica italiana; Memoria sul migliore indirizzo degli studj musicali (Florence, 1863); Progetto per giovani compositori (1863); Lettera ai Municipj italiani per una scuola musicale (1863); Discorso in morte di Michele Palestrina (1865); Vita di Guido d' Arezzo; Discorso ai collegi sul concorso all' ufficio di Direttore nel Conservatorio di Palermo (Pescia, 1862); Discorso nel primo pubblico esperimento degli alunni dell'

Istituto musicale in Lucca (Lecca, 1865); *Ragionamento sull' opera del Tiron*: studies in Greek music; *Discorso nel secundo pubblico esperimento degli alunni dell' Istituto musicale in Lucca* (Pescia, 1867). — *Le mie memorie artistiche*, autobiography (Florence, 1865, revised and completed by Filippo Cicconetti, Rome, 1872); *Fétis*; *Clément*, *Mus. célèbres*, 434.

PACIUS, FRIEDRICH, born in Hamburg, March 19, 1809, died at Helsingfors, Finland, March 19, 1889. Virtuoso on the violin, pupil of Spohr; from 1834 music director at the University of Helsingfors. He was author of the Finnish national air, "Our Country," and other songs popular in Finland and Sweden. Works: *König Karl's Jagd*, opera; *Loreley*, Finnish opera, Helsingfors, April, 1887; Songs.

PADLOCK QUINTET. See *Zauberflöte*.

PAËR, FERDINANDO, born in Parma, Italy, June 1, 1771, died in Paris, May 3, 1839. Dramatic composer; studied composition in his native town under an organist and the violinist Ghiretti. He pursued his studies with great facility,



and at the age of sixteen stopped his lessons altogether, and began composing operas. His first, an opera buffa, *La locanda de' vagabondi* (Parma, 1789), showed decided comic talent; the second, *I pretendenti burlati*, although written before he was seventeen, contains some of the best music he ever wrote. It was intended for, and given at, an amateur theatre, but its success was soon noised abroad. During the next ten years Paër wrote twenty operas, given, with almost invariable success, at Venice, Rome, Naples, Florence, Milan, Bologna, and Padua. In 1791 he became maestro di cappella at Venice, where he composed with the greatest industry, leading the while a dissolute life and ending by marrying the

noted singer, Francesca Riccardi, from whom he afterwards separated. During this period he founded his style on Cimarosa, Paisiello, and Guglielmi. In 1797 he was called to Vienna, where Mozart's music made a strong impression upon him, and a consequent modification in his own style soon became apparent. His harmony grew more vigorous, his instrumentation richer, and his modulation more varied. *I fuorusciti di Firenze* (Vienna, 1800) marked the beginning of his second manner. In 1801 the Elector of Saxony invited him to Dresden to replace Naumann, deceased, as Kapellmeister. Here Paër composed several operas with unwonted care, and his finest works belong to this period of his life. In 1806 he followed Napoleon to Warsaw and Posen, and in 1807 was appointed his maître de chapelle, and settled permanently in Paris. In 1812 he succeeded Spontini at the Théâtre Italien, where he remained until 1827, Rossini being his associate from 1824 to 1826. In these years he wrote eight operas, none of which made any decided success. In 1831 he was admitted to the Académie, and in 1832 was made director of the King's chamber music. As a man, Paër was of the loosest morals, and he had an immeasurable love for intrigue. As a composer, he is one of the most important representatives of Italian opera at the close of the eighteenth century. His melodic power was great, and his mastery of the simpler forms of composition complete. His comic gift was remarkable, but he was almost totally lacking in pathos and earnestness. His best work, upon the whole, is probably *Camilla*, ossia *il sotterraneo*.

Works: I. Operas: *La locanda de' vagabondi*, Parma, 1789; *I pretendenti burlati*, ib., 1790; *Circe*, Venice, 1791; *Saïd*, ossia *il seraglio*, ib., 1792; *L' oro fa tutto*, Milan, 1793, and Dresden, 1795; *I molinari*, Venice, 1793; *Laodicea*, Padua, 1793; *Il tempo fa giustizia a tutti*, ossia *l' astuzie amorose*, Pavia, 1794; *Idomeneo*, Florence, 1794; *Una in bene ed una in male*, Rome, 1794,



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and Dresden (in German, as Nicht gelungen und doch gelungen), 1802 ; Il matrimonio improvviso, Vienna, 1794 ; L' amante servitore, Venice, 1795 ; La Rossana, Milan, Jan. 31, 1795 ; L' orfana riconosciuta, Florence, 1795 ; Ero e Leandro, Naples, 1795 ; *Tamerlano*, Milan, 1796 ; I due sordi, Venice, 1796 ; Sofonisba, Bologna, 1796, and Dresden, 1808 ; Griselda, ossia la virtù al cimento, Parma, 1796 ; L' intrigo amoroso, Venice, 1796 ; La testa riscaldata, ib., 1796 ; Cinna, Padua, 1797 ; Il principe di Taranto, Parma and Milan, 1797 ; Il nuovo Figaro, Parma, 1797 ; La sonnambula, Venice, 1797 ; Il fanatico in berlina, Vienna, 1797 ; Pirro, ib., 1798 ; Poco ma bene, ib., 1798 ; Il morte vivo, ib., 1799 ; Le donne cambiate, ossia il calzolaio, ib., 1800 ; I fuorusciti di Firenze, ib., 1800 ; *Camilla*, ossia il sotterraneo, ib., 1801 ; Ginevra degli Almieri, ossia la peste di Firenze, Dresden, 1802 ; *Sargino*, ossia l' allievo dell' amore, ib., 1803 ; Tutto il male vien dal buco, Venice, 1804 ; Il maniscalco, Padua, 1804 ; Leonora, ossia l' amore conjugale, Dresden, 1805 ; Achille, ib., 1806 ; Numa Pompilio, Paris, Théâtre de la Cour, 1808 ; Cleopatra, ib., 1809 ; *Didone* abbandonata, ib., 1810 ; I baccanti, ib., about 1811 ; L' oriflamme (with Berton, Kreutzer, and Méhul), ib., Académie Impériale de Musique, Jan. 31, 1814 ; L' eroismo in amore, Milan, 1816 ; La primavera felice, Paris, July 6, 1816 ; *Agnese*, ib., July 24, 1819 ; La gazza ladra (not performed, written about 1820) ; Le maître de chapelle, Paris, Théâtre Feydeau, March 29, 1821 ; *Blanche* de Provence (with Berton, Cherubini, and Kreutzer) ; Olindo e Sofronia (unfinished, written about 1824) ; La marquise de Brinvilliers (with Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, and Hérold), Paris, Opéra Comique, Oct. 31, 1831 ; Un caprice de femme, Paris, 1834.

II. Oratorios : Il San Sepolero, Vienna, 1803 ; Il trionfo della Chiesa, Parma, 1804 ; La Passione de Gesù-Cristo, 1810. III. Cantatas : Il Prometeo, with orchestra ; Bacco ed Ariana, do. ; La conversazione ar-

monica, do. ; Europa in Creta, voice and orchestra ; Eloisa ed Abelardo, two voices with pianoforte ; Diana ed Endimione, do. ; L' amor timido, voice with pianoforte ; L' addio di Ettore, two voices with pianoforte ; Ulisse e Penelope, two voices and orchestra (in score, Lanner, Paris) ; Saffo, voice with orchestra (ib.) ; 2 serenades for three and four voices with accompaniment of harp or pianoforte, horn, violoncello, and contrabass ; 6 duets for voices (Artaria, Vienna) ; 6 little Italian duets for voices, in two suites (Paris) ; 42 Italian ariettas for one voice with pianoforte ; 6 cavatinas of Metastasio for do. (Mollo, Vienna) ; 12 French romances with pianoforte ; 2 collections of exercises for soprano and tenor (Paris, 1821, 1825) ; 4 motets (O salutaris Hostia), three voices and orchestra (Petit, Paris) ; Offertory for chorus (Janet, Paris) ; Ave Regina cœli, two voices and organ (Porro, Paris). IV. Instrumental music : Symphonie bacchante for grand orchestra (Nadernmann, Paris) ; Vive Henri IV., variations for grand orchestra (ib.) ; Grandes marches militaires, Nos. I., II., III., IV. (Janet, Paris) ; 6 waltzes for six- and ten-part wind band (ib.) ; La douce victoire, fantasia for pianoforte, two flutes, two horns, and bassoon (Schonenberger, Paris) ;

3 grand sonatas for the pianoforte, violin obligato, and violoncello ad libitum (Janet, Paris) ; and many themes with variations for pianoforte. —Thomas Massé and Antony Deschamps, Paër et Rossini (Paris, 1820) ; Fétis ; Clément, Mus. célèbres, 289 ; Carafa de Colobrano, Funérailles de M. Paër : Discours (Paris, 1839).

PAESIELLO. See *Paisiello*.

PAGANINI, ERCOLE, born at Ferrara about 1770, died (?). Dramatic composer, settled in Milan during the first years of the 19th century. Works—Operas : La conquista del Messico, Milan, 1808 ; Le rivali generose, ib., 1809 ; I filosofi al cimento, ib., 1810 ; Cesare in Egitto ; Demetrio a Rodi.—Fétis.

*Paër.*

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PAGANINI, NICCOLÒ, born in Genoa, Oct. 27, 1782, died at Nice, May 27, 1840.



The father of this most famous of all violin virtuosos was a small tradesman, with no musical culture, but a decided love for the art; as soon as he perceived his son's marked musical gift, he gave him regular instruction on the mandolin, which instrument he played himself. But he soon turned him over to abler teachers, first to G. Servetto, and then to G. Costa, the Genoese maestro di cappella, with both of whom the young Niccolò studied the violin. At the age of eight the boy's proficiency was already remarkable, and he had composed a sonata for his instrument. His first public appearance was in 1793 in Genoa, he playing variations on *La carmagnole* with great success. Every Sunday, too, he would play a violin concerto in church. About 1795 he was taken to Parma to study under Alessandro Rolla, who gave him some lessons; he studied also for some time under Ghiretti, who had been Paër's teacher. In after-life Paganini always denied having taken lessons from Rolla, but it is almost certain that he really did. But, whoever his teachers were, he began so soon to explore new paths in violin playing that he must be considered as to a great extent self-taught. On his return to Genoa he composed his first studies, which contained then unheard-of difficulties, and gave himself up to the most arduous practising. His father's strict control was exceedingly irksome to him, and when he was allowed to go to Lucca to play at a musical festival in November, 1798 (his first journey alone), he did not return to his family, but made an independent tour through Pisa and some other towns. He

was addicted to all sorts of dissipation, although only sixteen; fits of illness, brought on by his habits, would interrupt his practice and his appearances in public, and his youthful excesses undoubtedly laid the foundation of his general ill-health in later life. In Leghorn he had gambled away everything, even to his violin; and, to enable him to play at a concert, one M. Levron lent him a fine Joseph Guarnerius, which he afterwards presented to him, in delight at his performance. This Guarnerius remained his favourite violin through life, and he bequeathed it to the town of Genoa, where it is still kept under glass in the Municipal Palace. The painter Pisani also gave him an admirable Stradivarius. In 1801 Paganini withdrew to the château of a lady of rank, where he lived in retirement four years, practising the guitar, and writing two sets of sonatas (op. 2 and 3) for guitar and violin. In 1804 he returned to Genoa, and once more took up violin practice, studying Locatelli's "*Arte di nuova modulazione*," and other of his studies, and doing his best to outdo their difficulties. In 1805 he set out on fresh travels, creating immense enthusiasm wherever he appeared. At Lucca, where he lived until 1808, as court violinist, he began his famous performances on the G-string alone. After 1808 he never accepted another regular position, but led a roving life, full of adventures, and not always devoid of danger from outraged husbands and fathers, and audiences with whom he allowed himself to take undue liberties. But his artistic success was constant; in Milan he gave in 1813 thirty-seven concerts. He came out victor in two violin contests—with Lafont in Milan in 1816, and with Lipinski at Piacenza in 1817. Pope Leo XII. conferred on him, in 1827, the order of the Golden Spur. His first trip outside of Italy was in 1828, when (March 9) he gave his first concert in Vienna; his reception was unexampled, the city giving him the grand gold medal of St. Salvator, and the Emperor making him

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court virtuoso. From Vienna he continued his tour through several cities, playing in March, 1829, for the first time in Berlin. On March 9, 1831, he appeared in Paris and on June 3 in London. His concerts in Great Britain and Ireland during this visit, and two more he made in the following year, were so successful, financially, that in 1832 he returned to the Continent with a large fortune, mainly invested in landed estates. He spent the winter of 1833 in Paris, and in January, 1834, asked Berlioz



Paganini in 1831.

to write a viola concerto for him, which request resulted in the composition of *Harold en Italie*. He passed most of the next two years at the Villa Gaiona, near Parma. But his bent for making money would not let him rest long in retirement. In 1836 he was induced to embark in a dubious speculation in Paris, the Casino Paganini, a fashionable club-house, ostensibly for concerts, but really chiefly for gambling. But the gambling license was refused, and the concerts alone could not float the undertaking. Paganini went to Paris to do his best to save the enterprise by appearing at the con-

certs, but he was too ill to play. The company went into bankruptcy, and his personal loss was 50,000 francs. He staid in Paris during the winter of 1838, and it was in this year that he gave Berlioz the so much talked of present of 20,000 francs as a mark of admiration for his *Symphonic fantastique*. But this apparent piece of munificence was in reality by no means what the world took it to be for many years. Ferdinand Hiller relates, on the authority of Franz Liszt, who was in Paris at the time, and was intimate with all the parties to the transaction, that the splendid gift was a mere advertising dodge, suggested by Jules Janin to Paganini, whose well-known miserliness had made him unpopular with the Parisian public, and that the 20,000 francs did not even come out of Paganini's purse. But Berlioz never knew the truth about the matter, and always supposed the gift to be from Paganini himself. Paganini was, and always had been, miserly and grasping in money matters, and it was this insatiable thirst for money which probably lay at the bottom of his ruinous passion for gambling. His chagrin at the failure of the Casino aggravated the laryngeal phthisis from which he had been suffering for some time; he stayed a few months at the house of a friend in Marseilles, but, getting no relief, went to Nice for the winter of 1839, and died there in the following May. Paganini's genius was epoch-making in the history of violin-playing. Both his technique and his whole style of performance were original. But marvellous and novel as were his feats of virtuosity, his immense hold upon his audiences was chiefly due to his impressive individuality and the passionate warmth of his playing. He was a romantic virtuoso rather than a classical player, and he never attained to that highest distinction of the violinist, of being a fine, or even a good, quartet-player. As a composer, his reputation was purely ephemeral, and his once famous violin caprices now live only through Schumann's and Liszt's pianoforte tran-

scriptions, works into which the transcribers put far more of their own individuality than they left of Paganini's. Works: *Ventiquattro capricci per violino solo*, op. 1; *Sei sonate per violino e chitarra*, op. 2; do., op. 3; *Tre gran quartetti a violino, viola, chitarra e violoncello*, op. 4 and 5; *Concerto in E-flat (solo-part in D, for violin tuned a semitone higher than usual)*, op. 6; do. in B minor (*rondo à la clochette*), op. 7; *Le streghe*, variations on a theme by Simon Mayr, op. 8; Variations on "God save the King," op. 9; *Il carnevale di Venezia*, burlesque variations on a popular air, op. 10; *Perpetuum mobile*, op. 11; Variations on "Non più mesta," op. 12; do. on "Di tanti palpiti," op. 13; 60 do., in all keys, on the air "Barucaba." Only the first five

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opus numbers were published during his life-time; other compositions ascribed to him are spurious.—M. Schottky, *Paganini's Leben und Treiben als Künstler und als Mensch* (Prague, 1830; translation by Ludolf Vinata, Hamburg); George Harris, *Paganini in seinem Reisewagen und Zimmer*, etc. (Vierweg, Brunswick, 1830); Ilmenau, *Leben, Charakter, und Kunst des Ritter N. P.* (1830); M. J. Imbert de la Phalèque, *Notice sur . . . N. P.* (Paris); Guhr, *Über Paganini's Kunst die Violine zu spielen* (1829, English translation by Sibilla Novello, London, 1831); G. E. Auders, *Paganini, sa vie, sa personne et quelques mots sur son secret* (Delaunay, Paris, 1831); Fr. Fayolle, *Paganini et de Bériot* (Paris, 1831); Bennati, *Notice physiologique sur . . . Paganini* (read before the Académie Royale des Sciences, Paris, 1831; *Revue musicale*, xi. 113-116); Giancarlo Conestabile, *Vita di N. P. da Genova* (Perugia, 1851); F. J. Fétis, *Notice biographique sur N. P.* (Paris, 1851; English translation by Wellington Guernsey, London, 1852); Niccolò Paganini, etc.,

racconto storico di Oreste Bruni (Florence, 1873); Elise Polko, *N. P. und die Geigenbauer* (Leipsic, 1875).

PAGEN UND DER KÖNIGSTOCHTER, VOM, four ballads for soli, chorus, and orchestra, by E. Geibel, music by Schumann, op. 140, first performed at Düsseldorf, Dec. 2, 1852. Characters represented: Prinzess, Königin, and Nixe (S.); Alto solo; Page (T.); König, Meermann, and Spielmann (B.). This work was given in Leipsic, Nov. 19, 1861. Published by Rieter-Biedermann (Leipsic and Winterthur, 1858). Posthumous works, No. 5. By Breitkopf & Härtel, Schumann Werke, Serie ix., No. 13.—*Neue Zeitschr.*, liii. 27.

PAGLIARDI, GIOVANNI MARIA, Florentine dramatic composer, maestro di cappella to the Grand Duke of Tuscany during the second half of the 17th century. Works—Operas: *Caligula delirante*, Venice, 1672; *Lisimacco*, ib., 1673; *Numa Pompilio*, ib., 1674.

PAINE, JOHN KNOWLES, born in

Portland, Maine, Jan. 9, 1839, still living, 1890. His first musical instruction was in his native town from H. Kotzschmar. In 1858 he went to Berlin, where he studied the organ and



counterpoint under Haupt, singing under Fischer, and instrumentation under Wieprecht until 1861, when he returned to the United States. After giving organ concerts in several cities he settled in Boston, where he held the position of organist at the West Church, Cambridge Street, for about a year. In 1862 he was engaged as music teacher at Harvard University, and organist at Appleton Chapel in Cambridge, where he has lived ever since. In 1876 he was invested with a full professorship of music at Harvard, the first chair of the sort created at

an American university. Paine's reputation as an organist was exceedingly brilliant during the first six or eight years after his return from Germany, his taste and style of playing placing him almost alone in this country as a follower of the extreme classic school; but of late years he has played but little in public, or even in church, and is known to-day principally, if not solely, as a composer and teacher of composition. As a composer he has admittedly held the first rank in America for some years. His musical education was very thorough, and entirely classic in its tendency; indeed, he may be said to have been brought up on Bach. His earlier works, too, are wholly of the classic type, and show a rare mastery over musical form. But after his Mass, op. 10, he began to strike out more and more plainly in the modern romantic direction, and is now to be classed with the romanticists. Works: I. For voices with orchestra: *Domine salvum fac*, for male chorus and orchestra, op. 8, given at the inauguration of President Hill, of Harvard University, Cambridge, March 4, 1863, and at that of President Eliot, *ib.*, Oct. 19, 1869 (MS.); *Mass* in D, for soli, chorus, and orch., op. 10, given under the composer's direction, Berlin, Singakademie, February, 1867 (pianoforte score, New York, Schirmer); *Saint Peter*, oratorio, op. 20, Portland, Me., May, 1873 (pianoforte score, Boston, Ditson, 1872); *Centennial Hymn*, in D, for chorus and orch., op. 27, given in Philadelphia, at the opening of the Centennial Exposition, May 10, 1876 (Boston, Ditson); *Music to the *Edipus Tyrannus* of Sophocles*, for male voices and orch., op. 35, Cambridge, Sanders Theatre, May 17, 1881 (Boston, Schmidt); *The Realm of Fancy*, cantata for soprano solo, chorus, and orch., op. 36, Boston, Music Hall, 1882 (Boston, Schmidt); *Phæbus, arise*, for tenor solo, male chorus, and orch., op. 37, *ib.*, 1882 (Boston, Schmidt); *The Nativity*, cantata for soli, chorus, and orch., op. 38, Boston, Music Hall, 1883 (Boston, Schmidt);

*Song of Promise*, do. for soprano, chorus, and orch., op. 43, Cincinnati May Festival, 1888 (Cincinnati, John Church & Co.); *Harvard Commencement Hymn*; *Mirabel*, romantic opera in 4 acts (MS., not yet finished). II. For orchestra: *Symphony No. 1*, in C minor, op. 23, Boston, Music Hall, Thomas orchestra, Jan. 26, 1876 (MS.); *Overture to Shakespeare's "As You Like It,"* in F, Cambridge, Sanders Theatre, Thomas orchestra, Nov. 21, 1878 (MS.); *Symphonic poem on Shakespeare's *Tempest**, in D minor, op. 31, New York, October, 1877 (MS.); *Duo concertante for violin and violoncello*, with orch., in A, op. 33, Cambridge, Sanders Theatre, Thomas orchestra, April, 1878 (MS.); *Spring symphony*, No. 2, in A, op. 34, Cambridge, Sanders Theatre, March, 1880 (Hamburg, Schmidt & Cranz); *An Island Fantasy*, symphonic poem in G-sharp minor and A-flat major, op. 44, Boston, Symphony Orchestra, April, 1888 (MS.); III. Songs and part-songs: *Part-songs and motets*, op. 14, 16, 18 (MS.); 4 songs, with pianoforte, op. 29 (Boston, Ditson); 3 songs, with do., op. 40 (*ib.*, Schmidt). IV. Chamber music: *String quartet* in D, op. 5 (MS.); *Trio for pianoforte, violin, and violoncello*, in D minor, op. 22 (MS.); *Larghetto and scherzo for do.*, in B-flat, op. 32 (MS.); *Sonata for pianoforte and violin*, in B minor, op. 24 (MS.); *Romanza and scherzo for pianoforte and violoncello*, op. 30 (MS.). V. For pianoforte: *Sonata No. 1*, in A minor, op. 1 (MS.); do. No. 2, in F-sharp minor, op. 4 (MS.); *Christmas gift*, in D, op. 7 (Boston, Ditson); *Funeral March for Abraham Lincoln*, in B-flat minor, op. 9 (New York, Schirmer); 4 *Charakterstücke*, op. 11 (Leipsic, Forberg); *Romance in C minor*, op. 12 (Boston, Schmidt); 4 character pieces, op. 25 (*ib.*, Ditson); *In the country*, 12 pieces, op. 26 (*ib.*, *ib.*); *Romance in D-flat*, op. 39 (*ib.*, *ib.*); 3 pieces, op. 41 (*ib.*, Schmidt); *Nocturno in B-flat*, op. 45 (MS.). VI. For organ: *Concert variations on the Austrian Hymn*, in F, and on *The Star-spangled Banner*, in C, op. 3 (Boston,

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Ditson); Fantasia in F, and double fugue on God Save the Queen, op. 6 (MS.); Fantasia and fugue in E minor, and Fantasia on Ein' feste Burg, op. 13 (MS.); Miscellaneous pieces, op. 17, 19 (MS.).

PAISIELLO (Paisiello), GIOVANNI,



born at Taranto, Italy, May 9, 1741, died in Naples, June 5, 1815. Dramatic composer, son of a veterinary surgeon, who sent him, when five years old, to the Jesuit school at Taranto.

The beauty of his voice attracted the notice of the cavaliere Guarducci, maestro di cappella at the Capuchin church, who advised his parents to send him to Naples to be educated as a musician. After he had been taught the elements of music by one Carlo Resta, a priest, his father took him, in May, 1754, to Naples, where he studied at the Conservatorio di S. Onofrio, under Durante, Cotumacei, and Abos. During his five years there he devoted himself to church music, and continued writing masses, motets, and oratorios for four years more. But in 1763 he wrote a dramatic intermezzo which showed so much dramatic talent that he was invited to Bologna to write a comic opera, *La pupilla*, ossia *il mondo al rovescio* (1764). The next twelve years were an almost unbroken series of successes at Modena, Parma, Venice, Rome (where he wrote his once so famous *Il marchese di Tulipano*), and Naples, where he sustained successfully a brisk rivalry with Piccinni and, afterwards, with Cimarosa. In this Paisiello did not depend upon his genius alone, as he might have done, for the success of his *L' idolo cinese* (1769) was fully equal to that of any work of his rivals at that time; he did not disdain to have recourse often to very shabby intrigues, jealousy and unscrupulousness

being marked traits in his character. In 1776 he went to St. Petersburg, on invitation of the Empress Catherine. He stayed eight years in Russia, being paid a royal salary, and writing some ten operas, of which the most noteworthy is *Il barbiere di Siviglia*. In 1784 he returned to Italy, stopping a while on his way at Vienna, where he wrote *Il rè Teodoro* and twelve symphonies for Joseph II. Appointed court maestro di cappella by Ferdinand IV. of Naples, the absence of Cimarosa and Guglielmi left him there without a rival, and during the thirteen years he remained at his post (refusing advantageous offers from Berlin in 1788, and Russia and London in 1790) he wrote some of his best and most successful scores, such as *I zingari in fiera*, *Nina, o la pazza per amore*, and *La molinara*. In 1797, on invitation of Napoleon, he competed successfully with Cherubini for the composition of a funeral march for General Hoche. Bonaparte's decision on this occasion spoke more for his well-known love for Paisiello's music than for his artistic discrimination. During the revolution of 1799 Paisiello adopted republican principles, which he was quick enough to repudiate at the subsequent restoration of Ferdinand IV., although it took him a good two years of scheming to regain the king's favour, and his former position. In 1802 he went to Paris to organize and direct the chapel of the First Consul. He was so munificently treated as to excite the jealousy of French musicians, notably Méhul and Cherubini, whom he furthermore enraged by spitefully using all his patronage to favour their rivals. While in Paris he wrote chiefly church music; in 1803, however, he produced an opera, *Pomone*, but with such ill-success that he asked leave to return to Naples on the plea of his wife's want of health. This permission was granted him next year, and he accordingly returned to his old post, endowed with a handsome pension, after appointing Lesueur (to general surprise) as his successor

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at Paris. In Naples he enjoyed the favour of Joseph Bonaparte and Murat, but on the return of the Bourbons lost his pensions, retaining only his salary at the Royal Chapel. The anxiety at this sudden downfall of his fortune undermined his health, which received a further shock at the death of his wife in 1815. He survived her only a few months. Paisiello was one of the most prolific of composers; besides 94 operas, he wrote 103 masses and other church compositions, and more than 50 instrumental pieces. Gifted neither with the highest tragic nor comic power, he was yet a master of beautiful, simple, and expressive melody. The musical means he employed were of the simplest, but he knew how to obtain singularly fine effects by them. He abhorred showy vocalization, and was incapable of producing elaborate work of any sort; but few writers have been so well able as he to keep up the interest in a melody in spite of frequent repetitions of the same phrase, without change or ornament. His operas are now wholly out of date, yet the student can probably find in them more food for thoughtful study than in those of any other Italian dramatic composer of his day. Works:

I. Operas: *La pupilla*, ossia il mondo al rovescio, Bologna, 1764; *La madama humorista*, Modena, 1765; *Demetrio*, ib., 1765; *Artaserse*, ib., 1765; *I virtuosi ridicoli*, Parma, 1765; *Il negligente*, ib., 1765; *I bagni di Albano*, ib., 1765; *Le pescatrici*, Venice, 1765; *Il ciarlone*, ib., 1766; *Il marchese di Tulipano*, Rome, 1766; *La vedova di bel genio*, Naples, 1766; *L' amore in ballo*, Venice, 1766; *L' imbroglio delle ragazze*, Naples, 1766; *L' idolo cinese*, ib., 1767, and Paris, Académie Royale de Musique, June 10, 1779; *Lucio Papirio dittatore*, Naples, 1767; *Il furbo mal accorto*, ib., 1767; *L' Olimpiade*, ib., 1768; *La serva padrona*, ib., 1769; *Andromeda*, Milan, about 1770; *Le nozze disturbate*, Naples, 1771; *La somiglianza dei nomi*, ib., 1771; *Gli scherzi d' amore e di fortuna*, ib., 1771;

*L' innocente fortunata* (*La semplice fortunata*), Venice, 1772; *Le trame per amore*, Naples, 1772; *Le Dardane*, ib., 1772; *L' Arabo cortese*, ib., about 1773; *La contesa de' numi*, ib., 1773; *Semiramide*, Rome, 1773; *Montesuma*, ib., 1773; *Il tamburro notturno*, Naples, 1773 (?), and Vienna, May 17, 1774; *Annibale in Italia*, Turin, 1773; *I filosofi* (perhaps identical with *I Socrati immaginarij*, q. v.), ib., 1773; *Il giocatore*, ib., 1773; *Le astuzie amorose*, Naples, about 1773; *La discordia fortunata*, Venice, 1773; *Demofonte*, ib., 1773; *Il credulo deluso*, Naples, 1774; *L' osteria di Marcellaro*, ib., 1774; *La Frascatana*, Venice, 1774; *La luna abitata*, Naples, about 1775, and, as *Il mondo della luna*, Moscow, 1778; *Alessandro nell' Indie*, Modena, about 1775; *Don Anchise Campanone*, ossia gli amanti comici, Naples, 1775; *Don Chisciotto della Mancia*, ib., about, 1775; *Il duello comico*, ib., 1775, and in French, as *Le duel comique*, with some numbers by Méreaux, Paris, Opéra Comique, Sept. 16, 1776; *Il finto principe*, Florence, 1775; *La disfatta di Dario*, Rome, about 1775; *Dal finto in vero*, Naples, about 1775; *I Socrati immaginarij*, ib., 1775, Milan, 1783, and, as *I filosofi immaginarij*, St. Petersburg, 1779; *La finta maga per vendetta*, Naples, 1776; *Il gran Cid*, Florence, about 1776; *Le due contesse*, Vienna, Nov. 17, 1776; *Il barbiere di Siviglia*, St. Petersburg, 1776, and Paris, Tuileries, July 12, Théâtre Feydeau, July 22, 1789; *Il matrimonio inaspettato*, St. Petersburg, 1777; *La finta amante*, Mohi-slaw, Poland, 1780; *L' amor contrastato*, St. Petersburg, 1780; *Achille in Sciro*, ib., about 1780; *Nitteti*, ib., 1781; *Lucinda ed Artemidoro*, ib., 1782; *Alcide al bivio*, ib., 1783; *Il rè Teodoro in Venezia*, Vienna, Aug. 23, 1784; *Antigono*, Naples, 1784; *L' amor ingegnoso*, Rome, 1785; *Ruggiero e Bradamante*, Naples, 1785; *La grotta di Trofonio*, ib., 1786; *Le gare generose*, ib., 1786; *Pirro*, ib., about 1786; *La lavandaja astuta*, Pisa, 1786; *Fedra*, Naples, 1788; *L' impresario in angustie*, Florence, 1788;

*Catone* in Utica, Naples, 1788; *La molinara*, ib., 1788, and Paris, Sept. 2, 1801; *I zingari* in fiera, Naples, 1789, and Paris, May 3, 1802; *Il matrimonio per fanatismo*, Naples, 1789; *Nina*, o la pazza per amore, Belvidere, near Naples, 1789; *Il fanatico in berlina* (*La locandiera*), London, 1789, and Naples, 1792; *Giunone Lucinda*, dramatic cantata, Naples, 1789; *Zenobia* in Palmira, ib., 1790; *La modista raggiratrice*, Milan, June 7, 1790, and, as *La scuffiara*, Naples, 1792; *Il conte di Bell'umore*, Verona, 1791; *Il genio poetico appagato*, Naples, 1791; *I pretendenti delusi*, Brunswick, 1791; *I giuochi d'Agrigento*, Venice, 1792; *Il ritorno di Perseo*, Naples, 1792; *I visionari*, ib., 1792, and in German, as *Die Phantasten*, Dresden, 1793; *Elfrida*, Naples, about 1793; *L'inganno felice*, ib., 1793; *I schiavi per amore*, ossia *il padrone generoso se buon padrone*, Paris, 1793; *L'antiquario burlato*, Bergamo, 1793; *Il calzolajo*, Berlin, 1793; *Elvira*, Naples, about 1793; *Didone abbandonata*, ib., 1795; *La Daunia felice*, Foggia, 1797; *Andromacca*, Naples, about 1798; *La contadina di spirito*, ib., about 1800; *Zelmira* (not performed, written about 1800); *Proserpine*, Paris, Opéra, March 30, 1803; *I Pittagorici*, Naples, 1807. The following are doubtful: *Solimanno*; *La finta giardiniera*; *Zanora*; *L'avarò punito*.

II. Church music: *La Passione di Gesù Cristo*, oratorio, Warsaw, 1784; *Pastorali per il S. Natale*, a canto e coro; 3 solemn masses for 2 choirs and 2 orchestras; *Requiem* for do.; *Te Deum* for do. (for the coronation of Napoleon); *Requiem* for 4 voices and orchestra; about 30 masses for do.; *Te Deum* for do.; 4 *Dixit*, 3 *Magnificat*, *Kyrie*, and *Gloria*, for do.; 2 masses for 5 voices; 2 *Dixit* for do., alla Palestrina; *Miserere* for do., with violoncello and viola; about 40 motets with orchestra, etc.

III. Instrumental: 12 symphonies for orchestra (dedicated to *Paisiello*, Joseph II.); *Marche funèbre* in memory of General Hoche, for do.; 6 concertos for pianoforte; 12 quar-

tets for do. and strings; 6 do. for strings; Sonata and concerto for the harp; 2 volumes of sonatas, caprices, etc., for pianoforte.—Arnold, Giov. Paisiello, seine kurze Biog., etc. (Erfurt, 1810); Biog. del regno di Napoli, iii.; Fétis; Gagliardo, Onori funebri, etc. (Naples, 1816); Le Sueur, Notice sur, etc. (Paris, 1816); Quatremère de Quincy, Notice historique (ib., 1817); Schizzi, Della vita e degli studi di G. P. (Milan, 1833); Villarosa, Memorie dei compositori, etc. (Naples, 1840).

PAIX, JAKOB, born at Augsburg in 1550, died at Lauingen, probably soon after 1590.



Organist at Lauingen, where he published the following collections: *Ein schön nütz und gebrauchlich Orgel-Tabulaturbuch*, etc., containing motets for 4 to 12 voices by famous composers, besides songs, Passamezzi, and other dances (1583); *Missa ad imitationem Motettæ* (1584); *Selecte, artificiosæ et elegantes fugæ*, etc. (1587, 1590); *Missa parodia Mutetæ* (1587); *Thesaurus motettarum*, 22 motets by different composers (Strasburg, 1589); *Missa Helveta, artificiosæ et elegantes fugæ*, etc. (1590).—Fétis; Gerber; Mendel.

PALADILHE, ÉMILE, born at Montpellier (Hérault), June 3, 1844, still living, 1890. Dramatic composer; entered when only nine years old the Conservatoire, where he was pupil of Marmontel on the pianoforte, of Benoist on the organ, and of Halévy in counterpoint. In 1857 he won the first prize for pianoforte, and in 1860 the organ prize and the prix de Rome, the latter for the cantata *Le czar Ivan IV*,





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given at the Opéra, 1860, but never published. During his stay in Rome he sent to the Institut several compositions, including an Italian opera buffa, a mass, and orchestral works, which showed ability. On his return to Paris he wrote his first opera, *Le passant*, on Coppée's text, but the music was not regarded as a success. His *Suzanne* was better received, and his *Patrie* still more favourably; but his methods are antiquated and he is wanting in invention. Legion of Honour, 1881. Works—Operas: *Le passant*, opéra-comique, one act, given at the Opéra Comique, Paris, 1872; *L'amour africain*, do., two acts, ib., 1875; *Suzanne*, do., three acts, ib., 1878; *Diana*, do., ib., 1885; *Patrie*, grand opera, text from Sardou's drama, Opéra, Dec. 20, 1886. Symphony for orchestra, 1860; 6 mélodies écossaises; 20 mélodies, voice and pianoforte; *Fragmentssymphoniques*, 1882; 2 masses; Songs, etc.—Fétis, *Supplément*, ii. 296; Grove.

PALESTRINA, GIOVANNI PIERLUIGI DA (Joannes Petraloysius Prænestinus), born at Palestrina, near Rome, probably in 1514–15, died in Rome, Feb. 2, 1594. His family name was Sante; in the earlier editions of his works he is called either simply Gianetto, or Gianetto with differently spelled affixes, such as Palestrina, Pallestrina, Palestino, Palestina, Pelestrino, with or without the da; sometimes, also, Jo. de Palestina. He is called J. P. Aloisius by his biographer Baini. The date of his birth has been much disputed, and was formerly set at 1524, but the best later authorities now agree that it must have been ten years earlier. He was the son of Pierluigi and Maria (Gismondi) Sante, people in a humble station. His musical gift is said to have been first discovered by the maestro di cappella of Sta. Maria Maggiore, in Rome. It is almost certain that he was sent at an early age to Claude Goudimel's music school, where he laid the foundations of his unsurpassed mastery in counterpoint. The first record of his occupying an official position is his

succeeding Francesco Rosseli as maestro de' putti (master of the boys) at the Cappella Giulia, in February or March, 1551, the chapter of St. Peter conferring upon him the title of maestro della cappella della Basilica Vaticana; it is estimated that he began his professional career as a musician in 1544. In 1554 was published his first book of masses, dedicated to Pope Julius III. On Jan. 1, 1555, he was made maestro di cappella of the Pontifical Chapel, Giovanni Animuccia succeeding him at his former post at St. Peter's. It is evident that his exceptional genius must have been pretty well recognized at this period, for the pope dispensed him from passing the strict examination prescribed in the *Motu proprio* of Aug. 5, 1553, for all applicants for admission to the Pontifical Chapel, and also overlooked the regulation that all members of the chapel must be priests; for at that time Palestrina was already married, and had several sons. But although these infractions of the rules of the chapel were winked at also by Julius's successor, Marcellus II., who had been a patron of Palestrina's before his accession to the Papal Chair, that stern reformer in church matters, Paul IV., expelled him and two other married singers from the chapel, with a very small pension, July 30, 1555, so that he held the position for only seven months. It was, however, a stroke of the irony of fate, that Palestrina should afterwards have been a potent agent in thwarting one of Paul's most cherished reformatory measures: the abolition of contrapuntal church music, and the return to the plain Gregorian chant. On Oct. 1, 1555, Palestrina was appointed maestro di cappella at San Giovanni in Laterano; but as this post was poorly paid he obtained a release from it, and in 1561 the



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appointment to the similar position at Sta. Maria Maggiore. In 1563 came the most



famous event of his life, the writing of the Marcellus Mass, and with it the so-called "saving of the art of music." This whole transaction, which ended in nullifying, in so far as music itself was

concerned, the radical reforms in church music proposed by Paul IV., and discussed at great length at the Council of Trent (1545-63), has been made the theme of almost endless romancing. A brief account of it may be found under the heading Missæ Papæ Marcelli, and a detailed one in Ambros (iv., 7-20). The result to Palestrina was his being made composer to the Pontifical Chapel, an honorary position which has been held only by him and by Felice Anerio. In 1571, on the death of Animuccia, he was made maestro di cappella at St. Peter's, which post he held until his death. Other supplementary posts held by him were those of composer to the Congregazione del Oratorio, founded by S. Filippo Neri, of maestro concertatore to Prince Buoncompagni in 1581, and occasional teacher in G. M. Nanini's music school. Pope Gregory XIII. intrusted him with the revision of the Roman Gradual and Antiphonal, an enormous task, in which he was assisted by his pupil Giudetti, but left unfinished at his death. In 1585 Pope Sixtus V. tried to reinstate him in his former position of maestro di cappella to the Pontifical Chapel, but the jealous opposition of the singers was too energetic to be overcome. Palestrina stands universally accepted as the greatest genius not only of the "great" Roman contrapuntal school but of the whole epoch of strict simple contrapuntal composition, which reached its

culmination in him. The only two men who could in any way dispute his supremacy in this style were Giovanni Gabrieli and Orlando Lasso; but, making all due allowance for the greatness of these men, the palm of superiority must still be awarded to Palestrina. The romantic legends that grew up around the nucleus of fact concerning the part he and his Marcellus Mass played in the history of church music after the Council of Trent for a long time misled musical historians into looking upon him as an important innovator in music. He was dubbed not only the Prince of Music, but the Father of Music. But Palestrina was in no sense a musical innovator; his tendencies were conservative, he never departed from the field of composition which had been so well worked by his great predecessors. In the Marcellus Mass itself there was not a single element of novelty either in style or construction. Palestrina's mission was to complete and perfect a great musical epoch, not to pave the way for a new one. His compositions are all in strict simple counterpoint in the Gregorian modes, for unaccompanied chorus; he made frequent use of almost every contrapuntal subtlety known to the older Netherlandish composers, but with a completeness of technical mastery and an unflinching sense for ideal beauty that wholly veiled the merely scholastic side of these devices. His long life was a hard-working, but not particularly eventful one; he saw a line of fifteen popes—from Leo X. to Clement VIII.—ascend the throne and pass away, and he held some of the most brilliant musical positions of his day; but the salaries were small, and there is little doubt that he was miserably poor the greater part of his life. The portrait on this page is a facsimile of part of the frontispiece of his first book of masses, representing him presenting the book to the pope. It is the only contemporary likeness of him. Works: I. Masses: Joannis Petri Aloysii Prænestini in Basilica S. Petri de Urbo cappellæ Magistri, Missarum, liber primus,

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four 4-part masses, and one in 5 parts (Rome, 1554; 2d ed., 1572; 3d ed., containing a 5-part Requiem and a 6-part mass, 1591); Missarum, liber secundus, four 4-part and two 5-part masses, and the 6-part *Missa Papæ Marcelli* (Rome, 1567; 2d ed., Venice, 1598); Missarum, liber tertius, four 4-part, two 5-part, including the *L'homme armé*, and two 6-part masses (Rome, 1570); Missarum, liber quartus, four 4-part and three 5-part masses (Rome, 1582; 2d ed., ib., 1582; 3d ed., ib., 1590); Missarum, liber quintus, three 4-part, two 5-part, and two 6-part masses (Rome, 1590; 2d ed., Venice, 1591); Missæ, liber sextus, four 4-part masses, and one 5-part (Rome, 1594; 2d ed., containing also a 6-part Ave Maria, Venice, 1596); Missæ, liber septimus, two 4-part and two 5-part masses, published after Palestrina's death by his son Hygin (Rome, 1594; 2d ed., ib., 1595; 3d ed., containing also a 6-part mass, Venice, 1605); Missarum, liber octavus, two 4-part, two 5-part masses, and one 6-part with perpetual double canon (Rome, 1599; 2d ed., ib., 1609); Missarum, liber nonus, two 4-part, two 5-part, and two 6-part masses (Rome, 1599; 2d ed., ib., 1608); Missarum, liber decimus, two 4-part, two 5-part, and two 6-part masses (Rome, 1600); Missarum, liber undecimus, one 4-part, two 5-part, and two 6-part masses (Rome, 1600); Missarum, liber duodecimus, two 4-part, two 5-part, and two 6-part masses (Rome, 1601); Missæ octonis vocibus concinendæ, four 8-part masses (Venice, 1601); Lauda Sion, Pater noster, and Jesu nostra redemptio, in 4-parts; Beatus Laurentius, Panem nostrum, Salve Regina, and O Sacrum Convivium, for 5 parts; Ecce ego Joannes, and Veni Creator Spiritus, for 6 parts, and other unedited masses preserved in the Library of the Vatican; also a collection in the Minerva Library, Rome. II. Motets: Motecta festorum totius anni, cum communione sanctorum quaternis vocibus, liber primus (Rome, 1585 and 1590; Venice, 1601; and Rome, 1622); Mottetorum quæ partim

quinis, partim senis, partim septenis vocibus concinantur, liber primus (Rome, 1569; 2d ed., Venice, 1586; 3d ed., 1600); Mottetorum, liber secundus, discovered by Baini (Venice, 1572); Mottetorum, liber tertius (Rome, 1575; Venice, 1581, 1589, and 1594); Mottetorum quatuor vocibus, partim plena voce, e partim partibus vocibus, liber secundus (Venice, 1581; Rome, 1590; Venice, 1604, 1606); Mottetorum quinque vocibus, liber quartus (Rome, 1584; 2d ed., Venice, 1584; 10th ed., Rome, 1650); Mottetorum quinque vocibus, liber quintus (Rome, 1584; Venice, 1588, 1595, 1601). Three books of motets for 4, 5, and 6 voices were collected by Baini. III. Lamentations of Jeremiah: 23 Lamentations in 4 parts, liber primus (Rome, 1588; Venice, 1589); and two other works in 4, 5, and 6 parts, collected by Baini. IV. Hymns: Hymni totius anni, secundum S. R. E. consuetudinem quatuor vocibus concinendi nec non hymni religionum (Rome and Venice, 1589; Rome, 1625). V. Offertoria (Rome, 1593; Venice, 1594, 1596). VI. Magnificat: Magnificat octo tonorum, liber primus (Rome, 1591; 2d ed., Venice, 1591); also of 5-, 6-, and 8-part unedited Magnificats, collected by Baini. VII. Litanies: Litanie Deipare Virginis (Rome, 1600); VIII. Madrigali spirituali, libro primo (Venice, 1581); libro secundo (Rome, 1594). IX. Psalms: Sacra omnia, solemn. Psalmodia Vespertina (Venice, 1596). X. Madrigals: Libro primo a quattro voci (Rome, 1555; Venice, 1568, 1570, 1594, 1596, 1605); libro primo a cinque voci (Venice, 1581); secundo libro a quattro voci (Venice, 1586). Many of Palestrina's masses were edited and published by Alfieri in his "Raccolta di Musica in cui contengono i capolavori di celebri compositori italiani" (Rome, 1841); and Alfieri also published, "Raccolta di mottetti a quattro voci di Giovanni Pierluigi da Palestrina, Ludovico de Vittoria di Avia e di Felice Anerio" (ib., 1841). A number of Palestrina's works were published by Proske in his collection of

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"Musica Divina." The most of Palestrina's MSS. are in the Library of the Vatican, and 37 motets are in the Library of the Conservatoire in Paris. Breitkopf & Härtel's edition of *Palestrina Werke*: I. 5, 6, and 7-part Motets; II. 5, 6, and 8-part Motets; III. 5, 6, and 8-part Motets; IV. 5-part Motets; V. 4-part Motets; VI. 5, 6, and 8-part Motets; VII. 4, 6, 8, and 12-part Motets; VIII. 4-part Hymns; IX. 5-part Offertories; X. Masses, 1st Book; XI. 2d Book; XII. 3d Book; XIII. 4th Book; XIV. 5th Book; XV. 6th Book; XVI. 7th Book; XVII. 8th Book; XVIII. 9 Books of Masses; XIX. 10 Books of Masses; XXIV. 15 Books of Masses; XXVI. Three Books of Litanies for 4, 5, 6, and 8 voices, and six 12-part Motets and Psalms; XXVII. 35 Magnificats in 3 Books. XXVIII. 3, 4, 5, and 6-part Madrigals, 3 Books; XXIX. 5-part Madrigals, 2 Books; 15 Books of Masses; 3 Books of *Lamentations* in 4, 5, *Jonah's psalm* and 6 parts; 3 Books of Litanies in 4 and 6 parts; 2 Books of Magnificats in 4, 5, 6, and 8 parts; and a Supplement of miscellaneous works, biographical data, and documents, etc.—Baini, *Memorie storico-critiche della vita e delle opere di G. Pierluigi da Palestrina* (2 vols., Rome, 1828; German translations by Kandler and Kiesewetter, 1834); C. Winterfeld, *Palestrina, seine Werke und deren Bedeutung für die Geschichte der Tonkunst* (Breslau, 1832); Bäumker, *Palestrina* (Freiburg, 1871); Fétis, vi.; Ambros, iv. 1.; Clément, *Mus. célèbres*, 7; Riemann; Naumann, *Italienische Tondichter von Palestrina bis auf die Gegenwart* (?).

PALESTRINA, oratorio, by Carl Loewe, written in 1841. It was performed by the Berlin Singakademie in 1845.—Wellmer, Loewe (Leipsic, 1887).

PALIONE, GIUSEPPE, born in Rome, Oct. 7, 1781, died in Paris, December (?), 1819. Dramatic composer, pupil of Fontemaggi in Rome and of Fenaroli in Naples; went to Paris in 1805, and taught vocal

music. Works—Operas: *La finta amante*, Naples, about 1800; *Le due rivali*, Rome, 1802; *La vedova astuta*, ib., about 1803; *La villanella rapita*, ib., about 1804. Debora, oratorio; Ariane, cantata; 2 symphonies for orchestra; 3 quintets for 2 pianofortes, 2 violins, and violoncello; 9 quartets for strings.—Fétis.

PALLAVICINO, BENEDETTO, born at Cremona in the second half of the 16th century, died (at Mantua?) after 1616. Vocal composer, maestro di cappella to the Duke of Mantua. Works: Book of madrigals, for 4 voices (Venice, 1570); 7 books of do., for 5 voices (ib., 1581, 1593, 1596, 1597, 1612, 1613); Book of do., for 6 voices (1587); do. of motets, for 8, 12, and 16 voices (ib., 1595); Madrigals in several collections of the time.—Fétis; Riemann.

PALLAVICINO, CARLO, born at Brescia, Italy, in 1630, died in Dresden, Jan. 27, 1688. Dramatic composer, Vize-Kapellmeister in Dresden, 1667; Kapellmeister in 1672; then lived for several years in Italy, but from 1685 again in Dresden as Kapellmeister of the new Italian opera. Works: *Aureliano, Demetrio*, Venice, 1666; *Il tiranno umiliato d'amore, ovvero Meraspe*, 1667; *Dioceleziano*, 1674; *Enea in Italia*, 1675; *Galeno*, 1676; *Il Vespasiano*, 1678; *Il Nerone*, 1679; *Messalina*, 1680; *Bassiano, ossia il maggiore impossibile*, 1682; *Carlo, rè d'Italia*, 1683; *Il rè infante*, 1683; *Licinio imperatore*, 1684; *Recimero, rè de' Vandali*, 1685; *Massimo Puppieno*, 1685; *Penelope la casta*, 1686; *Didone delirante*, 1686; *Amor innamorato*, 1687; *L' amazzone corsara*, 1687; *Elmiro, rè di Corinto*, 1687; *La Gerusalemme liberata*, 1688; *Antiope* (finished by Strungk), Dresden, 1689.—Fétis; Mendel.

PALMA, SILVESTRO DI, born at Ischia, near Naples, about 1762, died at Naples, Aug. 8, 1834. Dramatic composer, pupil of Valenti and Fenaroli at the Conservatorio in Loreto, and afterwards of Paisiello. Works: *La finta matta*, Naples, 1791; *La pietra simpatica*, ib., 1792; *Gli amanti ridi-*

coli, ib., about 1794; *La sposa contrastata*, Turin, about 1797; *Il naturalista immaginario*, Florence, 1806; Several others, given in Naples.—Fétis.

**PALME, RUDOLF**, born at Barby, Prussian Saxony, Oct. 23, 1834, still living, 1890. Organist of the Church of the Holy Ghost at Magdeburg, and royal music director; pupil of August Gottfried Ritter. Works: Sonatas, preludes, Concert-Phantasie with male chorus, and many other compositions for the organ; Choruses for male, and mixed voices, sacred songs, etc.—Riemann.

**PALMEN-SONNTAG MORGEN** (Palm-Sunday morning), for chorus, soli, and orchestra, text by Geibel, music by Ferdinand Hiller, op. 102. Published by Rieter-Biedermann (Leipsic, 1860-67).

**PALMER, HORATIO RICHMOND**, born, of American parentage, in Sherburne, New York, April 26, 1834, still living, 1890. When nine years old he sang alto in a church choir, at seventeen was organist and choirmaster, and at eighteen began composing. He studied thorough-bass and harmony under his father, but is chiefly self-taught. He became professor of music in the Academy, Rushford, New York, then musical editor of the "Sunday School Teacher;" in 1866 began editing the "Concordia," a monthly journal of music in Chicago, where for six years he was chorister in the Second Baptist Church. In 1874 he removed to New York, where he still resides. He has lectured in nearly every State in the Union, and has had several thousand pupils under his instruction. In 1879 the University of Chicago gave him the degree of Doctor of Music. He has published many collections, containing most of his own compositions; among them: *The Song Queen* (1867); *Sabbath School Songs* (1868); *Normal Collection of Sacred Music* (1870, 200,000 copies sold); *The Song King* (1871, 200,000); *The Standard* (with L. O. Emerson, 1872); *Concert Choruses* (1873); *Songs of Love for the Bible School* (1874); *The Leader* (with L. O. Emerson, 1874); *The*

*Song Monarch* (with L. O. Emerson, 1874); *The Song Herald* (1876); *Book of Anthems* (1879); *The Sovereign* (1879); *Rays of Light* (1882); *Concert Gems for Choruses* (1883); *Book of Threnodies* (1883); *The Choral Union* (1884); *Concert Collection of Choruses*, 1886; *Book of Interludes*, 1888; Anthems, glees, and part-songs.

**PALOTTA, MATTEO**, surnamed *Il Panormitano*, born at Palermo in 1680, died in Vienna, March 28, 1758. Church composer, pupil at the Conservatorio di S. Onofrio, Naples, about the same time as Pergolesi. He was ordained secular priest on his return to Palermo, devoted himself to studies in part-writing and counterpoint, and produced a valuable work entitled: *Gregoriani cantus enucleata praxis et cognitio*; a treatise on Guido d'Arezzo's Solmisation; and an instruction book on church tones. In 1733 he was appointed Hof-Kapellmeister in Vienna; was dismissed in 1741, and reinstated in 1749. Works: Masses in four and eight parts, motets, etc., in the libraries of the court chapel and the Gesellschaft der Musikfreunde, Vienna.—Mendel; do., *Ergänz.*, 324; Riemann; Schilling.

**PALUMBO, COSTANTINO**, born at Torre Annunziata, Naples, Nov. 30, 1843, still living, 1890. Pianist, pupil at the Conservatorio of Lanza and Russo, and in composition of Mercadante; made a concert tour in 1864 through Italy, and in 1867 went to Paris, where he profited by the advice of Henri Herz and Planté. Having appeared also in London as a virtuoso, he returned to Naples, where he gave many concerts, often performing in company with Thalberg. In 1873 he became professor at the Conservatorio. Works: *Maria Stuarda*, opera, given at Naples, Teatro San Carlo, 1874; More than 70 compositions for the pianoforte.—Fétis, *Supplément*, ii. 298.

**PAMINGER** (*Pammigerus*), **LEONHARDT**, born at Aschau, Upper Austria, in 1494, died at Passau, May 3, 1567. Contrapuntist, educated in the Monastery of

## PAMPANI

St. Nicholas at Passau, where he became secretary after completing his studies in Vienna in 1513–16.



Works: *Ecclesiasticarum cantionum* 4, 5, 6 et plurium vocum, etc. (Nuremberg, 1573); Others in several collections of the times. His three sons, Balthasar, Sophonias, and Sig-

ismund, were also composers.—Fétis; Mendel; Eitner, Bibl., 771.

**PAMPANI, ANTONIO GAETANO**, born in the Romagna in the beginning of the 18th century, died in Venice, February, 1769. Dramatic composer, maestro di cappella of the cathedral at Fermo until 1748, then director of the Venice Conservatorio. Member of the Accademia Filarmonica, Bologna, 1746. Works—Operas: *Anagilda*, 1735; *Artaserse Longimano*, 1737; *La caduta d'Anulio*, 1746; *La clemenza di Tito*, 1748; *Artaserse*, 1750; *Il Vincislao*, 1752; *Astianasse*, 1755; *Demofonte*, 1764; *Demetrio*, 1768. Church music.—Fétis.

**PANICO, MICHELE**, born at Naples, July 16, 1830, still living, 1890. Dramatic and church composer, pupil of the Conservatorii at Naples and Milan. Works: *La figlia di Domenico*, opera, Naples, 1857; *Stella*, do., ib., 1859; *Si e no*, operetta, ib., 1875; Mass with full orchestra, 1855; Other church music, and vocal melodies.—Fétis, Supplément, ii. 299.

**PANIZZA, GIACOMO**, born at Castellazzo, Italy, May 1, 1804, died there, April, 1860. Dramatic composer, and vocal instructor of considerable reputation, who formed many excellent singers. Works—Operas: *Sono eglino maritati?*, Milan, 1827; *La collerica*, ib., 1831; *Gianni di Calais*, Trieste, 1834; *I ciarlatani*, Milan, 1839. Ballets: *La rosiera*; *Merope* (with Viviani), Milan, 1832; *Faust* (with Costa and Bajetti), ib., 1848; *Palmina* (with

Santos and Pinto), ib., 1853; *Nana Saib* (with Strebing), Vienna, 1867. Inno a Maria Malibran, serenade for 4 voices and orchestra, Milan, 1834; Sextet for wind instruments; Arias and romances.—Fétis; do., Supplément, ii. 299.

**PANNAIN, ANTONIO**, born at Naples, Jan. 31, 1841, still living, 1890. Instrumental and vocal composer, pupil of Nicola Fornarini, his uncle. Works; 4 masses, of which 3 with orchestra; Other church music; 2 overtures for orchestra; Pianoforte music, and songs.—Fétis, Supplément, ii. 299.

**PANNY, JOSEPH**, born at Kohlmitzberg, Nether Austria, Oct. 23, 1794, died at Mainz, Sept. 7, 1838. Violinist, pupil of his father, and in theory of his grandfather, an organist; studied afterwards in Vienna, where Paganini took a fancy to him (1824), and invited him to join him on his future concert tours. In Prague they separated and Panny went to Germany, gave concerts in Munich (1828) and other cities, and settled at Mainz, whence he made concert tours to Hamburg and Berlin in 1830, to Norway, Sweden, and England in 1831–32. Works: 3 masses; Requiem, for 3 voices, 2 violins, 2 horns, and organ; Several gradu-als; Cantatas; Quartets; Sonata for clarinet and pianoforte; Violin music; Choruses for male voices, and songs.—Allgem. wiener mus. Zeitg. (1842), 448; Fétis; N. Necrol. der D. (1839), i. 38; Wurzbach.

**PANOFKA, HEINRICH**, born in Breslau, Oct. 2, 1807, died in Florence, Italy, Nov. 18, 1887. Violinist, and professor of singing; destined to the law by his father, he took lessons on the violin from his sister, a clever violinist; learned the principles of music from the cantor Strauch and his successor Foerster, played at a concert at the age of ten, when his father, recognizing his talent, sent him to study in Vienna under Mayseder and Hoffmann, 1824–27. He gave his first concert in 1827; left Vienna for Munich in 1829, and thence went to Berlin, and at last settled in Paris as violin-

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ist. He played at the Conservatoire concerts, studied vocal music and its practical instruction under Bodogni, and with him established in 1842 an Académie de Chant, in imitation of the one in Berlin. Their project was not successful, as the Prince de la Moskowa was then forming his Société de Concerts. In 1844 Panofka went to London, and in 1847 was engaged by Lumley as assistant at Her Majesty's Theatre at the time of Jenny Lind's visit. The Revolution of 1848 obliging him to remain in London, he became widely known as a teacher of singing, but returned to Paris in 1852, and settled at Florence in 1866. Works: *L'art de chanter*, op. 81 (Paris); 24 vocalises progressives, op. 85; *Abécédaire vocal*, 2d edition; 12 vocalises d'artiste, op. 86; *Erholung und Studium*, op. 87; 86 nouveaux exercices, op. 88; 12 vocalises pour contralto, op. 89; 12 Vokalisieren für Bass, op. 90; Works for violin and pianoforte, and violin and orchestra, etc.—Fétis; Riemann; Mendel; Schilling.

PANSEON, AUGUSTE MATTHIEU, born in Paris, April 26, 1796, died there, July 29, 1859. Vocal composer, professor of singing, and writer on music; the son of a professor of music who scored many of Grétry's operas, he entered the Conservatoire in 1804, became pupil of Gossec in counterpoint, of Levasseur on the violoncello, and of Bertini in harmony, winning prizes in these studies. He won, also, in 1813 the grand prix de Rome for his cantata *Herminie*. He went to Italy, took lessons in counterpoint from Mattei in Bologna, lived in Naples and Rome several years, studying under the best masters, went to Germany, and was pupil of Salieri in Vienna, and of Winter in Munich. In 1817 he became honorary Kapellmeister to Prince Eszterházy at Eisenstadt. After visiting Prussia he returned in 1818 to Paris, where he taught singing and became accompanist at the Opéra Comique, then in 1826 professeur de solfège and in 1826 professeur de chant at the Conservatoire. His

great charm as a composer was in his romances, which acquired great popularity, and of which he published two hundred between 1825 and 1840. His greatest merit lies in his didactic treatises, which were the outcome of his experiences as professor at the Conservatoire. L. of Honour; Orders of Oaken Crown, and of the Red Eagle. Works: *La grille du pare, opéra-comique*, Paris, Théâtre Feydeau, 1820; *Les deux cousines*, do., ib., 1821; *Le mariage difficile*, ib., 1823; *L'école de Rome*, Odéon, 1827; 3 solemn masses; 2 masses for 3 soprani; Requiem; *De profundis*; *Miserere* for 4 voices; *Mois de Marie*, motets and hymns for 1-3 voices; *Pie Jesu*; Many fugues; Fantaisies, nocturnes, and thèmes variés for pianoforte and flute. A B C musical; Suite de l'A B C; Solfège à deux voix; Solfège d'artiste; Solfège sur la clef de fa; Solfège d'ensemble à deux, trois et quatre voix, 3 parts; Solfège du pianiste; Solfège du violoniste; Solfège concertant à deux, trois et quatre voix, 3 parts; 50 leçons de solfège à changements de clefs; 36 do., suite aux 50 leçons; Méthode complète de vocalisation, 3 parts; Douze études spéciales; *Traité de l'harmonie pratique*, etc.—Fétis; do., Supplément, ii. 300; Riemann; Schilling, Supplement, 334.

PANZINI, ANGELO, born at Lodi, Nov. 22, 1820, still living, 1890. Pianist, professor at the Conservatorio in Milan. Works: *La carità, cantata*; *Il brindisi*, song with chorus; Ariettas and other vocal music; Grand sonata for pianoforte and harmonium; Various pieces for do.; do. for pianoforte and flute; Grand duo for 2 flutes; Nocturnes, caprices, mélodies, scherzi, etc.—Fétis, Supplément, ii. 300.

PAOLUCCI, PADRE GIUSEPPE, born at Siena in 1727, died at Assisi in 1777. Church composer and Franciscan monk, pupil of Padre Martini at Bologna, then maestro di cappella successively in the convents of his order at Venice, at Sinigaglia, and at Assisi. Works: *Preces pie*, for 8 voices (2 choirs), (Venice, 1767); Other church music in MS.

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He is particularly noteworthy through the publication of his *Arte pratica di contrapunto dimostrata con esempj di vari autori* (ib., 1765-72).—Fétis.

PA-PA-PAPAGENO. See *Zauberflöte*.

PAPILLONS (Butterflies), a set of twelve short pianoforte pieces in dance form, by Schumann; op. 2. Nos. 1, 3, 4, 6, and 8 were composed in 1829, the others in 1831. They were written in Heidelberg and Leipsic, and are dedicated to the composer's sisters-in-law, Therese, Rosalie, and Emilie Schumann. The name indicates musical ideas and phases, expressed from experiences of a thoughtful life, through which they break as the butterfly from its chrysalis. Schumann gives them a poetical meaning by referring to the chapter of Jean Paul's "*Flegeljahre*," describing a masked ball, or carnival, which the Papillons are supposed to depict. The last bars of the finale are inscribed with these words: "The noise of the Carnival night dies away. The church clock strikes six." The Papillons may be regarded as a sketch for the more elaborate *Carneval*, op. 9, and in this work a passage is inserted from the Papillons, No. 1. The finales of both works contain the *Grossvateranz*, which is the finale of op. 2, and is treated contrapuntally with the subject of Papillon No. 1. *Introduzione*, Moderato, in D; I. In D; II. Prestissimo, in E-flat and A-flat; III. In F-sharp minor; IV. Presto, in A; V. In B-flat; VI. In D minor; VII. Semplice, in F minor and A-flat; VIII. In C-sharp minor and D-flat; IX. Prestissimo, in B-flat minor; X. Vivo, in C, Più lento in G and C; XI. In D, Più lento in G, In tempo vivo in D; XII. Finale in D (*Grossvateranz*), Più lento. Published by Kistner (Leipsic, 1832). Breitkopf & Härtel, Schumann Werke, Serie vii., No. 2. —Wasielewsky, Schumann, 3d ed., 328; Reissmann, Schumann, 41; Maitland, Schumann, 49; Wiener mus. Zeitg. (1832), No. 26; Allgem. mus. Zeitg., xxxv. 616; Grove, ii. 645; iii. 408.

PAPINI, GUIDO, born at Camaggiore,

near Florence, Aug. 1, 1847, still living, 1890. Virtuoso on the violin, pupil of Giorgetti. He made his début at the age of thirteen in Florence, playing Spohr's third concerto; and was for several years leader of the Società del Quartetto in that city. In 1874 he appeared in England at the Musical Union, and has since played at the old and new Philharmonies, and in 1876 at the Pasdeloup Concerts in Paris. Works: Concerto for violin; do. for violoncello; Exercices du mécanisme pour le violon seul; Amour, romance-nocturne; À mon étoile, romance sans paroles; Feuilles d'album, etc.; Arrangements and transcriptions.—Fétis, Supplément, ii. 312; Grove; Mendel, Ergänz., 325.

PARADIES, PIETRO DOMENICO, born in Naples in 1710, died in Venice in 1792. Harpsichord player and dramatic composer, pupil of Porpora; he went to London in 1747, and lived there many years, teaching the pianoforte. Works: His best known operas are *Alessandro* in Persia, Lucca, 1738; *Il decreto del fato*, Venice, 1740; *Phaëton*, London, 1747; *Le muse in gara*, cantata, Venice, Conservatorio de' Mendicanti, 1740; 12 sonate di gravicembalo (London; 2d ed., Amsterdam, 1770).—Fétis; Grove; Mendel.

PARADIES UND DIE PERI, DAS (Paradise and the Peri), cantata in three parts, for soli, chorus, and orchestra, text from Moore's "*Lalla Rookh*," music by Schumann, op. 50, first performed at the Gewandhaus, Leipsic, Dec. 2, 1843, under the composer's direction. This is Schumann's first work for voices and orchestra, and is one of his most important compositions. It bears the same relation to the concert hall that Weber's *Oberon* does to the stage. The text was chosen largely from Emil Fechsigs translation of "*Lalla Rookh*," but Schumann added several numbers to the third part. Characters represented: A Peri (S.); an Angel (A.); the King of Gazna (B.); a Youth (T.); a Horseman (Bar.); a Maiden (S.); and cho-



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ruses of Indians, Angels, Houris, and Genii of the Nile. The part of Narrator is sung by the different voices and the chorus. This work was first given in Dresden, Dec. 23, 1843; in Berlin, Feb. 17, 1847; in Dublin, Feb. 10, 1854; in London, by the Philharmonic Society, with Mme Jenny Lind Goldschmidt as the Peri, June 23, 1856; at the Théâtre Italien, Paris, in December, 1869; and in New York by the Oratorio Society in 1876. Published by Breitkopf & Härtel (Leipsic, 1845). Schumann Werke, Serie ix., No. 1. Same title, cantata by John F. Barnett, Birmingham (England) Festival, Aug. 31, 1870.—Reissmann, Schumann, 129; Maitland, Schumann, 85-87; 130-131; Neue Zeitschr. xxvi. 71; Naumann (Ouseley), ii. 1020; Concertwesen im Wien, ii. 145; Signale (1858), 113; Allgem. mus. Zeitg., xlv. 951; xlv. 28; xlvii. 561, 585, 606, 617; lii. 210; Athenæum (1844), 951; (1855), 651; (1856), 816; Grove, ii. 648; iii. 416; Upton, Standard Oratorios, 273.

PARADIS, MARIA THERESIA VON, born in Vienna, May 15, 1759, died there, Feb. 1, 1824. Pianist and, although blind from her fifth year, a skilful organist, pupil of Richter and Koželuch, Salieri, and Righini, and in composition of Friberth and the Abt Vogler. She became a protégée of the Empress Maria Theresa, her god-mother, and went in 1784 to Paris, where she played at the court concerts and Concerts Spirituels, and at the then newly founded Professional Concerts. She visited London in 1786, then Brussels and the most important German courts, and on her return to Vienna played at the concerts of the Tonkünstler Societät. Mozart wrote a concerto for her, and a friend invented a system of notation for her so that she took up composition. Towards the close of her life she devoted herself to teaching singing and the pianoforte. Principal works: Ariadne and Bacchus, melodrama, Vienna, 1791; Der Schuleandidat, operetta, ib., 1792; Rinaldo und Aleina, fairy opera, Prague, 1797; Deutsches Monument Ludwig's des Unglück-

lichen, a funeral cantata for the anniversary of the death of Louis XVI., Vienna, 1794; Trio for pianoforte and strings; Sonatas, variations, etc., for pianoforte; German songs and Italian canzonets.—Fétis; Gerber; Mendel, viii. 15; Riemann; Schilling; Wurzbach.

PARADIS SORTI DU SEIN DE L'ONDE. See *Africaine*.

PARADISE AND THE PERI, fantasy-overture for orchestra, by William Sterndale Bennett, op. 42, written for, and first performed at the Jubilee concert of the Philharmonic Society, London, July 14, 1862.—Athenæum (1862), ii. 89.

PARDON DE PLOËRMEL, LE (The Pilgrimage of Ploërmel), French opéra-comique in three acts, text by Jules Barbier and Michel Carré, music by Meyerbeer, first represented at the Opéra Comique, Paris, April 4, 1859. Original cast:

Dinorah (S.).....	Mme Cabel.
Hoël (Bar.).....	M. Faure.
Corentin (T.).....	M. Sainte-Foy.

The scene is laid in the village of Ploërmel, Brittany. On a certain day, when the inhabitants of Ploërmel make a pilgrimage to the shrine of the Virgin, Hoël, a goatherd, and Dinorah, his betrothed, go to receive a benediction. A storm arises and destroys Dinorah's house. Hoël, resolving that she shall not suffer by the loss, and acting on a wizard's advice, leaves Ploërmel in quest of a treasure which is guarded by the Korrigans, fays of Brittany, and spends a year in the forest in solitude. Dinorah, believing that her lover has abandoned her, becomes mad and wanders about with her goat, seeking him. The opera begins at this point. After a rustie chorus, Dinorah enters and sings a slumber song to her goat, "Dors, petite, dors tranquille." Soon Hoël arrives, and goes to the house of a bagpiper, Corentin, to whom he tells the story of the treasure. Dinorah is seen in the distance, and the act closes with a trio. The second act begins with a drinking-song by the wood-cutters.

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When they leave the stage, Dinorah enters and begins a pathetic air ; but seeing her shadow in the moonlight, she dances to it, singing meanwhile the famous aria, "Ombre légère," or "Shadow Song," a polka mazurka, which is frequently given at concerts. The next scene is in the Val Maudit, where Hoël and Corentin are searching for the Korigans' treasure. Dinorah is heard singing, and from her words Corentin learns that whoever touches it first will die. He refuses to continue the quest, and Hoël, who sees Dinorah, believes her to be a spirit.



Désirée Artôt.

She falls from the bridge into the torrent and is rescued by Hoël, who takes her back to Ploërmel. In the last act Dinorah's reason returns, and she goes with Hoël to the chapel, while a procession is seen in the distance wending its way to the shrine. The overture is a retrospect, and is unique in having interpolated a chorus, which sings behind the scenes a chant to the Virgin. The rôle of Dinorah, one of the most fantastic and charming of light soprano parts, has been sung with success by Adeline Patti, Ilma de Murska and Désirée Artôt. The opera is given in Italian under

the title of "Dinorah." It was represented in Italian at Covent Garden, London, under Meyerbeer's direction, July 26, 1859, with Mme Miolan-Carvalho as Dinorah ; Signor Gardoni, Corentin ; and Signor Graziani, Hoël. It was given at Covent Garden in English, Oct. 3 of the same year, with Miss Pyne, Mr. Santley, and Mr. Harrison. It was first represented in New York with Mlle Cordier as Dinorah. Published by Brandus & Dufour (Paris, 1859) ; by Bote & Bock (Berlin, 1860).—Clément et Larousse, 511 ; Mendel, Meyerbeer, 86 ; Revue et Gaz. mus. de Paris (1859), 117, 125, 133, 349 ; Athenæum (1859), i. 522 ; ii. 151, 473 ; Upton, Standard Operas, 153 ; Hanslick, Moderne Oper, 161.

PARENTI, FRANCESCO PAOLO (MAURIZIO), born in Naples, Sept. 15, 1764, died in Paris in 1821. Dramatic and church composer, pupil, at the Conservatorio della Pietà de' Turchini, of Tarantia, Sala, and Traetta ; went to Paris in 1792, and was accompanist and chorus-master at the Italian opera there in 1802-3. Works—Operas : *Le vendemie*, Venice, about 1784 ; *Il matrimonio per fanatismo*, 1785 ; *I viaggiatori felici*, about 1785 ; *Il rè pastore*, about 1787 ; *Nitteti*, Venice, about 1788 ; *Artaserse*, about 1789 ; *Les deux portraits*, Paris, 1792 ; *L'homme ou le malheur*, ib., 1795. Masses and motets alla Palestrina, and other church music.—Fétis.

PARIDE ED ELENA (Paris and Helen), Italian opera in five acts, text by Calzabigi, music by Gluck, first represented in Vienna in 1769. This work was written after *Alceste* and *Orfeo*, and continued the reformation begun in those operas. The story is from the Iliad ; but Elena is made Queen of Sparta, and the betrothed, instead of the wife of Menelaus. Characters represented : Paride, son of Priam, King of Troy (S.) ; Elena, Queen of Sparta (S.) ; Erasto (Amore, the god of love), (S.) ; Pallade (Pallas), the goddess (S.) ; a Trojan (T.) ; and chorus of Trojans and Spartans. The opera closes with a ballet. Among the





## PARIS

best numbers are : The Overture in C ; the ballet music in A minor ; and Paride's first three arias, " O del mio dolce ardor," in G minor ; " Spiagge amate, ove talora," in F ; and " La bella immagine," in F minor. The score was dedicated to the Duke Giovanni di Braganza, and published by Trattner (Vienna, 1770). The overture was rescored by Hans von Bülow, and published by Peters (Leipsic, 1864). He added two clarinets in C, two horns in F, and a bass trombone, to the original score, which required strings, two flutes, two oboes, two bassoons, two trumpets, two horns, and drums. A new edition of the opera in pianoforte score, by H. M. Schletterer, was published by Peters (Leipsic, 1864) ; and a new edition of the ballet music, by Carl Reinecke, by Breitkopf & Härtel (Leipsic, 1882). Other operas on the same subject—in Italian : *Il ratto d' Elena*, by Virgilio Puecitelli, Dantzic, 1634 ; by Francesco Cirillo, text by Gennaro Paolella, Naples, 1655 ; *Elena, regina di Sparta*, by Cavalli, Venice, 1659 ; *Il Paride*, text and music by Giovanni Andrea Bontempi, Dresden, Nov. 3, 1662 ; *Elena rapita da Paride*, by Giovanni Domenico Freschi, Venice, 1677 ; *L'amorosa preda di Paride*, by G. B. Bassani, Bologna, 1684 ; *Il giudizio di Paride*, by Pollarolo, Venice, 1699 ; by Gianettini (Zanettini), about 1710 ; by K. H. Graun, text by Viliati, Berlin, June 25, 1752 ; by Valentino Fioravanti, about 1803 ; *Il giudizio di Paride corretto della giustizia, serenata*, text by L. N. Cilni, music by P. R. Baldasari, Vienna, July 10, 1707 ; *Helena, ossia la forza dell' amore*, text and music by Reinhardt Keiser, Hamburg, 1709 ; *Paride in Ida*, text by Mazzari, music by Coletti and Carlo Monza, Venice, 1709, revised by Mendozzi as *Le due rivali in gara*, Padua and Bologna, 1719 ; *Le nozze di Paride*, by Galuppi, Venice, 1756 ; *Il Paride*, by Pietro Casella, Naples, 1806 ; and *Elena in Troja*, Italian operetta by Roberto d' Alessio, Naples, January, 1875. Operas in French, *Le jugement de Pâris*, by Marc Antoine Char-

pentier, Paris, about 1700 ; by T. Bertin de la Dué, text by Mlle Barbier and Pellegrin, ib., June 21, 1718 ; by Franz Horzizky, Reinsberg, about 1790 ; opéra-comique, by Laurent de Killé, text by Alby and Commerson, Paris, Feb. 11, 1859 ; *La belle Hélène*, by Offenbach, ib., Dec. 17, 1864 ; *La belle Hélène dans son ménage*, by Georges Rose, ib., 1867 ; ballet by Méhul, ib., 1793, and cantata by Salieri, ib., 1787. Operas in German : *Paris und Helena*, text by David Schirmer, composer of music unknown, Dresden, Dec. 2, 1650 ; by Johann David Heinichen, Leipsic, 1709 ; by Peter von Winter, Munich, 1780 ; *Der Raub der Helena*, ballet by Josef Weigl, Vienna, May 16, 1795 ; *Paris und Helena*, ballet by J. N. Hummel, about 1810 ; *Der trojanische Krieg* (second part of *Die schöne Helena*), by W. Homann, text by Schöbel, Hamburg, August, 1867 ; and music to Euripides's *Helena*, by Louis Köhler, about 1860. Operas in English : *The Judgment of Paris*, masque, by Congreve, music by Purcell, Eccles, Weldon, and Finger, London, March 11, 1701 ; new music, by Dr. Arne, ib., 1740 ; opera, by F. H. Barthélemon, ib., 1770 ; and a ballet, by D. Steibelt, ib., 1804.—Marx, *Gluck und die Oper*, i. 396-433 ; ii. 377 ; Schmid, *Ritter von Gluck*, 135-154 ; Bitter, *Reform der Oper durch Gluck*, 256 ; Reissmann, *Gluck*, 129 ; *Allgem. mus. Zeitg.*, xiv. 632 ; (1864), 849, 865, 869.

PARIGI, O CARA. See *Traviata*.

PARIS, CLAUDE JOSEPH, born at Lyons, March 6, 1801, died in Paris, July 25, 1866. Dramatic composer ; studied first in his native city, then was pupil of Lesueur at the Conservatoire, Paris, where he won the second grand prix in 1825, and the first in 1826. He then studied two years in Rome and Naples, returned to Paris, then to Lyons, and about 1835 became chef d'orchestre at the Théâtre du Panthéon, Paris. Works : *L' alloggio militare*, opera buffa, Vienna, 1829 ; *La veillée*, Paris, Opéra Comique, 1831 ; *Le cousin de Denise*, Théâtre Beaumarchais, 1849 ; ballet, Thé-

## PARISE

âtre de la Porte Saint-Martin, 1825; *Hermine*, cantata, 1826.—Fétis; *do.*, Supplément, ii. 304.

PARISE, GENNARO, born at Naples during the last years of the 18th century. Church composer, pupil of his father, but formed himself chiefly by studying the works of the great masters. He became *maestro di cappella* at the cathedral and several other churches of Naples, and in 1851 professor at the Royal College of Music. Works: Masses with orchestra; *Do. alla Palestrina*; *Do. for 3 voices, with organ*; Short masses and vespers, with organ and harp; Requiem with full orchestra; 2 *do. alla Palestrina*; 3 complete vespers with all the psalms, *do.*; Other psalms with full orchestra; Dixit, Credo, Te Deum, etc., hymns with orchestra, or organ, or *alla Palestrina*.—Fétis.

PARISER SINFONIE, for orchestra, in D, by Mozart, first performed at the Concert Spirituel, Paris, June 18, 1778, with great success. I. Allegro assai; II. Andantino; III. Allegro. The opening phrase of the first movement was written with regard to the "*premier coup d'archet*," for which the Paris orchestra was famous. Legros, by whom Mozart was commissioned to write the symphony, wished him to insert a lighter movement in place of the Andantino. Mozart acquiesced, and the symphony in its new form was played in Paris, Aug. 15, 1778. It is one of the composer's most fully scored symphonies, and is usually given as originally written. It was performed at the Crystal Palace, London, March 15, 1873. The autograph, in possession of André (Offenbach), was published by Breitkopf & Härtel, *Mozart Werke*, Serie viii., No. 31. A second symphony is said to have been written by Mozart in Paris at that time and first performed there, Sept. 18, 1778, but the score of this has been lost.—Köchel, *Verzeichniss*, No. 297; André, *Verzeichniss*, No. 127; Jahn, *Mozart*, ii. 287; Nissen, *Mozart*, i. 377, 385; Gehring, *Mozart*, 76; *Mozart's Letters* (Lady Wallace), i. 208; Grove.

PARISH-ALVARS, ELIAS, born at Teignmouth, England, Feb. 28, 1808, died in Venice, Jan. 25, 1849. Virtuoso on the harp and pianist, pupil of Dizi, Labarre, and Bochsá; became one of the most distinguished performers on the harp; visited Germany in 1831, and played at Bremen, Hamburg, and other places with great success. After visiting Milan, he went in 1836 to Vienna, where he remained two years; travelled in the East in 1838-42, and on his return gave concerts in Leipzig, and visited Berlin, Frankfurt, Dresden, Prague in 1843, and Naples in 1844. In 1846 he went to Leipzig, where his association with Mendelssohn improved his composition, and in 1847 he settled in Vienna and became chamber musician to the Emperor. Works: 2 concertos for harp and orchestra; Concertino for two harps and orchestra; Fantasias, transcriptions, romances, and melodies, for harp and orchestra, harp and pianoforte, etc.; March for harp; Voyage d'un harpiste en Orient, a collection of airs and melodies popular in Turkey and Asia Minor.—Grove; Fétis; Mendel; Wurzbach.

PARISIAN BACCHANALE. See *Tannhäuser*.

PARISIENNE, LA, French revolutionary song, text by Casimir Delavigne, music by Brack, supposed to have been written in 1757, at the time of the siege of Harburg. The music was transposed by Auber, who composed for it additional bars of instrumental accompaniment. It was first sung in public at the Théâtre de la Porte Saint-Martin, Paris, Aug. 2, 1830, and at the Académie Royale de Musique, Paris, Aug. 4, 1830, during a representation of *La muette de Portici*, by Adolphe Nourrit, who sang it every evening for several months, and it was greatly owing to him that it became popular. The subject is the triumph of the Orleanist party. Of late years a controversy has arisen regarding its origin. The air, which is bold and martial, was previously introduced into *Le baron de Trenk*, a comédie-vaudeville in two acts, by Scribe

## PARISINA

and Delavigne, Paris, Oct. 4, 1828. Henri Herz wrote variations on this air, op. 58, published by Schott (Mainz, 1830).—Grove, ii. 649 ; Larousse ; Revue et Gaz. mus. de Paris (April 9, 1849).

**PARISINA**, overture for orchestra, in F-sharp minor, to Lord Byron's poem of the same title, by William Sterndale Bennett, op. 3, composed in 1834–35, and first performed in Leipsic, in March, 1837, and at the London Philharmonic in 1839. It was given at the Euterpe Concert, Leipsic, Feb. 1, 1876. Published by Kistner (Leipsic, 1876).

**PARISINA**, Italian opera in three acts, text by Romani, music by Donizetti, first represented at the Pergola, Florence, March 18, 1833. The story is from Byron's "Parisina." Azzo, Duke of Ferrara, who has put his wife, Matilda, to death, marries a young and beautiful woman, Parisina, who loves Hugues, a young soldier who has won renown under Ernest, the Duke's general. Hugues, victor in a tournament, is crowned by Parisina, who betrays her affection for him. On making this discovery, Azzo has the two arrested and sentenced to death. Ernest reveals to him that Hugues is his child, whom Matilda left in his charge. Although Azzo hates this son, he revokes the sentence and orders him to be banished. The order comes too late, for at the moment when Parisina makes her last prayer Ernest appears, and, drawing a curtain, discloses the corpse of Hugues, upon which Parisina falls dead. Original cast :

Parisina (S.) .....	Mlle Ungher.
Hugues (T.) .....	M. Duprez.
Azzo (B.) .....	M. Coselli.

This opera was given at the Théâtre Italien, Paris, Feb. 24, 1838, with Grisi, Rubini, and Tamburini in the cast. Published by Ricordi (Milan). — Clément et Larousse, 512 ; Revue et Gaz. mus. de Paris (1837–38), 101 ; Allgem. mus. Zeitg., xxxvii. 465.

**PARKER, HENRY**, born in London, Aug. 4, 1845, still living, 1890. Instrumental and vocal composer, pupil at Leipsic of Moscheles, Richter, and Plaidy, and in Paris of Lefort. Works: Pamela, gavotte for orchestra ; Clarissa, minuet for do. ; Dorothea, sarabande, do. ; Pavanne de Guise, do. ; Imogen, do. ; Dance of Sirens, do. ; 400 songs and pianoforte pieces.



**PARKER, HORATIO WILLIAM**, born,



of American parents, at Auburn-dale, Massachusetts, Sept. 15, 1863, still living, 1890. Organist and composer, pupil from 1877 of his mother, an accomplished musician, then in Boston of Stephen A. Emery in har-

mony and pianoforte, of John Orth in pianoforte, and of George W. Chadwick in composition. In 1880 he was organist of St. Paul's, Dedham, Mass., and in 1881 of St. John's, Boston Highlands. In 1882 he went to Munich, where he studied for three years the organ and composition under Josef Rheinberger, and conducting under Ludwig Abel. In 1885 his cantata, King Trojan, was successfully given in Munich. On his return to America in the same year he became professor of music at the Cathedral Schools of St. Paul and St. Mary, Garden City, Long Island ; in 1886 he became organist and choirmaster at St. Andrew's Church, Harlem, New York, and in 1887 resigned his position in St. Paul's, but retained that in St. Mary's School ; in 1888 became organist and choirmaster at the Church of the

Holy Trinity, Madison Avenue, New York. Works: Concert overture, in E-flat, given in Munich, 1884; Psalm xxiii., for female chorus, organ, and harp, *ib.*, 1884; Romance for chorus and orchestra, *ib.*, 1884; Symphony in C major, orchestra, *ib.*, 1885; Regulus, heroic overture, *ib.*, 1885; *King Trojan*, ballad for chorus or orchestra, *ib.*, 1885; String quartet in F major, Garden City, 1886; *Der Normannenzug*, ballad for male chorus and orchestra, New York, 1889; Chamber music; Organ and pianoforte music; Songs and part-songs for male, female, and mixed voices.

PARKER, JAMES CUTLER DUNN,



born, of American parentage, in Boston, Massachusetts, June 2, 1828, still living, 1890. Organist; was graduated at Harvard College in 1848, and began to study law, but

soon gave it up for music, and, after preliminary study in Boston, went in 1851 to Europe and studied, in Leipsic, the pianoforte under Moscheles and Plaidy, harmony under Hauptmann, and composition under Rietz and Richter. In 1854 he returned to Boston and soon took a prominent place as organist, leader, and instructor. In 1862 he organized the Parker Club, an amateur vocal association which gave classical works with success. He has been organist of the Handel and Haydn Society, and for the past twenty-four years organist and choir director of Trinity Church, Boston; and has held a professorship in the College of Music connected with the Boston University. Works: *Redemption Hymn*, for contralto solo and chorus, written for the fourth triennial festival of the Handel and Haydn Society, May 17, 1877; *The Blind King*, cantata, 1886; Church music. Didaetic: Manual of

Harmony (1855); Theoretical and Practical Harmony (1870).

PARKER, LOUIS NAPOLEON, born at Calvados, France, Oct. 21, 1852, still living, 1890. Pianist; studied in Italy, France, and Germany, and from 1870 at the Royal Academy of Music, London, under Harold Thomas, Walworth, Banister, Steggall, Cusins, and



Sterndale Bennett. In 1874 he was elected an Associate of the Royal Academy of Music, and he has been since 1877 director of music in the King's School, Sherborne. Works: *Silvia*, dramatic idyl, text by Seward Mariner (Walter Raymond), for four solo voices, chorus, and small orchestra, 1880; Psalm xxiii., motet for female voices; *The Wreck of the Hesperus*, trio for female voices, text by Longfellow; *Cantate Domino* and *Deus misereatur*; Overtures for orchestra (MS.); Violin music; Pianoforte music; Songs.

PARLAR, SPIEGAR. See *Mosè* in *Egitto*.

PARMENTIER, CHARLES JOSEPH THÉODORE, born at Barr (Bas-Rhin), March 14, 1821, still living, 1890. Amateur composer, general in the French army, where he served with distinction in the corps of engineers, and took part in the campaigns in the Crimea, 1855, Italy, 1859, and France, 1870-71; was wounded at Wörth, and taken prisoner at Sedan. He is the husband of the violin virtuoso Teresa Milanollo. Works: Grande polonaise de Weber, for orchestra; 2 polkas for do.; 4 pieces and fugue for organ; 96 préludes and versets, do.; Nocturnes, barearolles, caprices, etc., for pianoforte; Choruses for 4 male voices; Romances; German songs and Balladen.—Fétis; do., *Supplément*, ii. 304.

PARNASSO CONFUSO, IL (Parnassus in Confusion), festa teatrale in one act, text by Metastasio, music by Gluck, first repre-



## PARNASSO

sented in the palace of Schönbrunn, Jan. 23, 1765, on the wedding day of Joseph II. and Maria Josepha of Bavaria, for which occasion both the text and music were written. The Archduke Leopold conducted and accompanied the play on the clavecin. The part of Apollo was sung by the Princess Amalia, and the Three Graces, by Elizabeth, Charlotte, and Josephine.—Marx, *Glück und die Oper*, i. 335; Schmid, *Ritter von Glück*, 115.

**PARNASSO IN FESTA**, Italian serenata by Handel, first represented at the King's Theatre, London, March 13, 1734, in honour of the marriage of the Princess Anne with the Prince of Orange, which took place on the following day. The royal family was present at the first performance; the work was repeated several times. It was given without dramatic action and in one gayly decorated scene, representing Mount Parnassus, with Apollo and the Muses seated, celebrating the marriage of Peleus and Thetis. The work contains only thirteen new airs, the rest of the music being taken from Handel's oratorio, *Athaliah*, which had not been heard in London at that time, and to which he afterwards added several new airs from the *Parnasso in Festa*. Characters represented: Apollo (S.); Orfeo (S.); Clio (S.); Calliope (S.); Cloride (A.); Eurilla (A.); Enterpe (A.); Proteo (B.); and chorus of nymphs and shepherds. At the close of the wedding ceremony, March 14, the choir sang an anthem, "This is the day," with orchestral accompaniments, the music of which was selected by Handel from *Athaliah*, the *Parnasso in Festa*, and the seventh Chandos Anthem. The MS. conducting score of this and of the *Parnasso in Festa* are in the Public Library, Hamburg. In each the music is in Smith's handwriting and the text in Handel's. The *Parnasso in Festa* was published by the Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1878).—Chrysander, *Handel*, ii. 319, 358; Scholcher, *Handel*, 163; Rockstro, 201; Burney, iv. 374.

**PARRATT, WALTER**, born at Huddersfield, Yorkshire, England, Feb. 10, 1841, still living, 1890. Organist, pupil of his father, Thomas Parratt (organist at Huddersfield), and in London of George Cooper. Organist at Armitage Bridge Church, 1852; St. Paul's, Huddersfield, 1854-60; at Witley Court, Worcestershire, 1861-67; Wigan Parish Church, 1868-71; Magdalen College, Oxford, 1872-81; appointed to St. George's Chapel, Windsor, in 1882, vice Sir George Job Elvey. In 1873 he became Mus. Bac., Oxford, and in 1883 professor of the organ in the Royal College of Music. Works: Music to Agamemnon, given at Oxford, 1880, and to The Story of Orestes, Prince's Hall, 1886; Anthems; Songs; Organ music.

**PARRY, CHARLES HUBERT HASTINGS**, born at Bournemouth, Feb. 27, 1848, still living, 1890. Instrumental and vocal composer, educated at Eton and Christ Church, Oxford; pupil of Elvey, and in Stuttgart of Pierson; in London, of Macfarren and Dannreuther. Mus. Bac., 1870; Mus. Doc., Oxford; do., Cambridge (honorary degree), 1883; professor at Royal College of Music; choragus of Oxford University; professor of composition and musical history in Royal College of Music. Works: Scenes from Shelley's "Prometheus Unbound," for soli, chorus, and orchestra, Gloucester Festival, 1880; Music to "The Birds" of Aristophanes, Cambridge, 1883; *Judith*, oratorio, Birmingham Festival, 1888; Ode for chorus and orchestra; Guillem de Cabestanh, overture, Crystal Palace, 1879; Symphony in G, Birmingham, 1882; do. in F, Cambridge, 1883; do. in C, Philharmonic Society, London, May 23, 1889; Suite moderne, Gloucester Festival, 1886; Concerto for pianoforte and orchestra; Nonet for wind instruments; Quartet for pianoforte and strings; 2 tries for do.; Quintet for strings; Quartet for do.; Sonata for pianoforte and violin; 2 sonatas for pianoforte and violoncello; Sonatas for pianoforte; Duo for 2 pianofortes; O Lord, thou hast, cantata; Morning and Evening

Service ; 3 Odes of Anacreon ; Charakterbilder, for pianoforte ; Songs, etc.—Grove ; Riemann ; Crystal Palace Programmes (1878-79), 523.

PARRY, JOHN, born at Denbigh, North Wales, Feb. 18, 1776, died in London, April 8, 1851. Clarinet player and teacher, composer of songs and dramatic music. He received his earliest education from a dancing master, joined the band of the Denbighshire militia in 1795, became master in 1797, resigned in 1807 ; settled in London as teacher of flageolet. He was engaged in 1809 to compose songs for Vauxhall Gardens, and adapted English words to many Welsh melodies. He composed the music for the extravaganzas, *Harlequin Hoax*, 1814 ; *Oberon's Oath*, 1816 ; and *High Notions*, 1817 : and wrote both text and music for *Fair Cheating*, 1814 ; *Helpless Animals*, 1818 ; *Two Wives*, 1821 ; *My Uncle Gabriel*, etc. He also adapted music for *Ivanhoe*, 1820, and *Caswallon*, a tragedy, 1829. He was for many years conductor of the *Cymmrodorion* and *Eisteddfodan*, or Congresses of Welsh bards, held in various places in Wales ; received in 1821 the degree of Bard d Alaw, or Master of Song. He was author of *An Account of the Rise and Progress of the Harp* ; *An Account of the Royal Musical Festival held in Westminster Abbey in 1834*, of which he was secretary. Was musical critic for the "Morning Post" from 1834 to 1848. He published also a collection of Welsh melodies under the title of the "Welsh Harper."—Grove ; Fétis ; Riemann, 676 ; Mendel.

PARRY, JOSEPH, born at Merthyr-Tydvil, Wales, May 21, 1841, still living, 1890. Dramatic composer, son of Daniel Parry, who removed to the United States in 1853. Joseph returned in a few years, and after receiving some instruction in music at his native place went back to America, where he continued his studies. In 1868, through the aid of Brinley Richards and others, he was enabled to enter the Royal Academy of Music in London, where he studied until

1871 under Sterndale Bennett, Garcia, and Steggall. A bronze medal was awarded



him in 1870, a silver one in 1871, and in the same year his overture to the *Prodigal Son* was given at the Academy. In 1871-78 he was professor of music at the University College at Aberystwith, in 1879-86 principal of the Music College

of Wales at Swansea, and since then has been professor at Cardiff University. Mus. Bac., Cambridge, 1871 ; Mus. Doc., ib., 1878. Works : *Blodwen*, opera, Aberdare, and Alexandra Palace, London, 1878 ; 2 other operas (MS.) ; *Emmanuel*, oratorio, St. James's Hall, London, May 12, 1880 ; 2 other oratorios (MS.) ; 6 overtures ; *Symphony* for full orchestra ; *Anthems* ; *Druids' Chorus*, 1888, and other cantatas ; 400 songs ; *Pianoforte music*, etc.—Grove ; Riemann.

PARSIFAL, a festival stage-consecration play in three acts, text and music by Richard Wagner, first represented at Bayreuth, July 26, 1882, with the following cast :

Amfortas (Bar.).....	Herr Reichmann.
Titirel (B.).....	Herr Kindermann.
Gurnemanz (B.).....	Herr Searia.
Parsifal (T.).....	Herr Winekelmann.
Klingsor (B.).....	Herr Carl Hill.
Kundry (S.).....	Frau Materna.

The action takes place in and near the Castle of Monsalvat, Spain, where the Holy Grail is kept, and whence came Lohengrin, son of Parsifal (called Parzival in *Lohengrin*), in his swan-boat, to the rescue of Elsa of Brabant. The Holy Grail, the crystal chalice used by Christ at the eucharist and in which Joseph of Arimathea caught the Saviour's blood after the lance-thrust, is in charge of the Knights of the Holy Grail, who derive from it all their sustenance, physical as well as spiritual. In order to share in the benefits to be de-

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rived from its adoration, the Knights are required to lead lives of purity. Amfortas, their king, who has fallen from this estate, is suffering from a wound received in an encounter with the magician Klingsor. Klingsor, who aspired to become a Knight of the Grail but had been rejected, studied the magic arts and created for himself a fairy palace at the foot of the mountain on which stands the castle, peopling it with beautiful women to tempt the Knights of



Winckelmann, as Parsifal.

the Grail. Kundry, one of these women, beguiles Amfortas, who falls into the power of Klingsor, and loses the holy spear—the spear with which the Saviour's side was pierced—receiving from it a wound which will never heal until the coming of “*der reine Thor*” (the guileless fool), appointed to cure him. Parsifal (whose name Wagner derives from two Arabic words signifying “foolish pure-one”), who has been reared by his mother in ignorance of the world, has his chivalric nature aroused by sight of

some knights, and starts out in search of adventure, armed only with his bow and arrows. He shoots a swan in the vicinity of the Castle of the Grail, where all animals are sacred, and when questioned by Gurnemanz, one of the Knights of the Grail, appears to be unaware that he has committed any wrong. In hope that he may prove to be *der reine Thor*, he is led into the great hall of the castle and permitted to witness the adoration of the Grail. Parsifal is bewildered at the splendour of the holy vessel, which glows with ever-increasing light, and at the ceremonial, but acknowledges that he does not understand the rite and is ignominiously cast out. The second act is in the palace and gardens of Klingsor, who, recognizing Parsifal as the promised redeemer, turns all his magic powers against him; but Parsifal overcomes wicked knights sent against him and is proof against the fascinations of the flower-maidens who seek to seduce him. Kundry, who leads a dual life—in the service of the Knights of the Grail as well as in that of the sorcerer—also fails; but Parsifal, who spurns her, learns from her kiss the meaning of all that has taken place, and demands to be led to Amfortas. She, declaring he shall never find the way to the castle, summons Klingsor, who hurls the sacred spear at Parsifal. It remains suspended in the air, and Parsifal, grasping it, makes with it the sign of the cross, and the enchanted palace disappears: Parsifal and Kundry are left alone in a desert, and while she sinks to the ground he turns from her to seek the Castle of the Grail. In the third act Parsifal, after wandering for years, at last meets Gurnemanz, now an old man living as a hermit in the forest, where Kundry is serving him. Gurnemanz, recognizing the sacred spear, hails him king, and Parsifal, after baptizing Kundry, is led to Monsalvat just as the tolling bells announce the funeral of Titurel, father of Amfortas. Parsifal heals the wound of Amfortas by touching it with the spear, and, while Kundry dies in the joy of

repentance and the others kneel in homage, proclaims himself King of the Grail and raises on high the chalice amid the joyful chants of the knights. Parsifal, like *Lohengrin*, is founded on the Arthurian legend of the Holy Grail, and follows, with some changes, the metrical romance of "Parzival," by Wolfram von Eschenbach. The poem of Parsifal was published by Schott (Mainz, 1877); the sketch of the first act was completed in the spring of 1878, the second act, Oct. 11, the third, April, 1879, and the orchestration was finished at Palermo, Jan. 13, 1882. The Vorspiel was first performed privately by the Meiningen orchestra, under the composer's direction, at Bayreuth, Christmas, 1878. It was given sixteen times at Bayreuth in 1882, and was repeated in 1883, 1884, 1886, and 1889. It was sung as an oratorio by the Royal Albert Hall Choral Society, London, Nov. 10 and 15, 1884, and by the Oratorio Society of New York, March 4, 1886. Full score published by Schott (Mainz, 1882); pianoforte score, by Joseph Rubinstein (ib., 1882). English translation by H. L. and F. Corder (ib., 1882).—Wagner, *Gesammelte Schriften*, x. 417; Pohl, Wagner, 323; Nohl, Wagner (Upton), 159; Wolzogen, *Leitfaden durch Parsifal*; Bartsch, *Parsifal* (1870-72); Brachvogel, *Parsifal* (Berlin, 1877); Wolfram von Eschenbach, *Parsifal aus dem Mittelhochdeutschen von San-Marte* (A. Schulz, Leipsic, 1858); Wolfram von Eschenbach, *Parsifal Fragmente vom Titirel und Willehelm und Lieder-Lachmann*; Wolfram von Eschenbach, *Parsifal Epos*; Carl Simrock, *Parsifal, dritte Auflage* (1857); Eichberg, *Parsifal* (Leipsic, 1882); Mayer-Markau, *Parsifal* (Magdeburg, 1882); Max Gutenhaag, *Parsifal* (Leipsic, 1883); *Allgem. deutsche mus. Zeitg.* (1877), No. 49; *Bayreuther Blätter* (1878), 95, 119, 222; (1879), 12, 47, 66, 106; (1881), 112, 181, 206, 238, 272, 342; (1882), 189; (1883), 57, 264; (1884), 97; (1885), 27; (1886), 41, 69, 103; (1888), 277; *Neue Zeitschr.* (1882), 301, 341, 353, 361, 429, 471, 527; (1883),

318; (1884), 317, 326; (1888), 387, 399; *Mus. Wochenblatt* (1882), 313, 325, 337, 357, 369, 395, 606; (1883), 369, 386; (1884), 457, 469; *Signale* (1882), 641; *Athenæum* (1882), ii. 151, 183; (1884), ii. 633; *Academy* (1882), ii. 91, 109; (1888), ii. 169; *Krehbiel, Review* (1885-86), 159; *Grove*, iv. 364; *Upton, Standard Operas*, 308.

PARSONS, ALBERT ROSS, born, of American parentage, in Sandusky, Ohio, Sept. 16, 1847, still living, 1890. Organist and pianist; he studied in 1854-56 the pianoforte under Robert Denton in Buffalo, in 1863-66 the pianoforte and theory under Dr. F. L. Ritter in New York, and in 1867-69, at the Leipsic Conservatorium, pianoforte under Moscheles, Reinecke, Wenzel, and Papperitz, and counterpoint and fugue under E. F. Richter and Oscar Paul. The following year he studied in Tausig's High School for Pianists, in Berlin, pianoforte under Tausig, and harmony, counterpoint, and fugue under C. F. Weitzmann, and in 1871, in the same city, at Kullak's New Academy of Music, pianoforte under Kullak and composition under Richard Wüerst. On his return to America he settled in New York, where he has since resided. He has occupied the following positions: 1861-62, organist of Third Presbyterian Church, Indianapolis; 1863-66, organist of First Baptist Church, Indianapolis; 1873, principal of department of instrumental music in New York Institute for the Blind; 1874-79, organist of First Reformed Episcopal Church, New York; 1875, editor of "Berham's Musical Review;" 1877, editor of "The Orpheus," New York; 1879-85, organist of Church of the Holy Trinity, New York; since 1885 organist of Fifth Avenue Presbyterian Church, New York. In 1889 he was elected president of the Music Teachers' National Association. He is the translator and editor of the following: Wagner's "Beethoven," Lessmann's "Liszt," Kullak's "Complete Works of Chopin," Holländer's "Complete Works of Schumann," and other works of impor-

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tance ; and has edited and annotated many pieces for instructive purposes. His original compositions include songs, vocal quartets, etc.

**PARTAGEZ-VOUS MES FLEURS.** See *Hamlet*.

**PARTANT POUR LA SYRIE**, French song, text by Count Alexandre de Laborde, music by Queen Hortense, written in 1809. It was suggested by a picture which the Queen showed Count Laborde, representing a knight cutting an inscription on a stone with his sword. Louis Napoleon took his mother's melody for a national air when he ascended the throne of France in 1853, and it was arranged for military bands. Dronet claims to have had a share in its composition, and a claim has been made for Narcisse Carbonel, Queen Hortense's accompanist. Dussek wrote variations for the pianoforte in E-flat on this tune.—Grove ; Larousse ; Mlle Cochelet's (*Mme Parquin*) *Mémoires sur la Reine Hortense*, i. 45 ; Masson, *La Lyre française*, 106.

**PART DU DIABLE, LA**, opéra-comique in three acts, text by Scribe, music by Auber, first represented at the Opéra Comique, Paris, Jan. 16, 1843. Subject, Philip V. of Spain, who after the death of his son had fallen into a state of despair and melancholy, and is restored to health by the power of music through the singing of Farinelli (Carlo Broschi), whom the Queen employs for this purpose. Afterwards Farinelli plays the part of Satan in order to win Philip's consent to the union of a young student, Rafael d'Estuniga and Caselda, Farinelli's sister, with whom the King also is in love. *Mme Rossi-Caccia* sang the part of Farinelli in the original cast. The opera was given in Berlin and Leipzig in 1843. Published by Schott (Mainz, 1843).—*Clément et Larousse*, 514 ; *Allgem. mus. Zeitg.*, xlv. 861.

**PARTENIO, GIOVANNI DOMENICO**, died at Venice in 1701. Dramatic and church composer, of a family from Friuli, who had settled at Venice. He became a priest, and was at first a singer in the ducal

chapel of S. Marco, where he succeeded Legrenzi as second maestro di cappella, in 1685. Shortly after this he founded the philharmonic society, and in 1690 was made director of the Conservatorio de' Mendicanti ; in 1692, maestro di cappella at S. Marco. Works—Operas : *Genseric*, Venice, 1669 ; *La costanza trionfante*, 1673 ; *Dionisio*, 1681 ; *Flavio Cimberto*, 1682. Much church music.—*Fétis*.

**PARTENOPE**, Italian opera in three acts, text by Silvio Stampiglia, music by Handel, first represented at the King's Theatre, London, Feb. 24, 1730. The original score, in Buckingham Palace, is dated at the end of the first act, Jan. 14 ; at the end of the opera, Feb. 12, 1730. Besides the overture there are in this work four sinfonie—short instrumental interludes—and many beautiful arias. The aria, "*Furibondo spira il vento*," has been published with additional accompaniments by Robert Franz (*Kistner*, Leipzig). Burney considers this one of Handel's best operas. Original cast : Partenope, Queen of Parthenope (Naples), and lover of Arsace (S.), Signora Strada ; Rosmira, Princess of Cyprus and lover of Arsace (A.), Signora Merighi ; Arsace, Prince of Corinth, once lover of Rosmira, now of Partenope (C.), Signor Bernacchi ; Armindo, Prince of Rhodes, lover of Partenope (A.), Signora Bertolli ; Emilio, Prince of Cuma, lover of Partenope (T.), Signor Fabri ; Ormonte, captain of the guards of Partenope (B.), Signor Riemschneider ; and chorus of soldiers and people of Naples. The opera was given only seven times during the first season, but it was revived the following year and received seven more representations, when several alterations were made, especially in cutting the recitatives. Partenope was translated into German by H. Wend, and represented in Hamburg with recitatives by Reinhard Keiser in 1733. Published by Walsh ; Händelgesellschaft, Breitkopf & Härtel (Leipzig, 1879). Other Italian operas of the same title : By Caldara, Venice, 1707 ; by Luca Antonio Pre-

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dieri, Bologna, 1719; by Sarri, Metastasio's text, Naples, 1722; by Porpora, *ib.*, about 1742; by J. A. Hasse, Vienna, 1767; a dramatic cantata by Rossini, Naples, May 9, 1819; and Partenope, by Cordella, Naples, about 1830.—Chrysander, *Händel*, ii. 237; Burney, iv. 344-349.

PASCAL, FLORIAN. See *Williams*, Joseph.

PASCAL, PROSPER, born in France about 1825, still living, 1890 (?). Dramatic composer, and musical critic. Works: *Le roman de la rose*, given in Paris, Théâtre Lyrique, 1854; *La nuit aux gondoles*, *ib.*, 1861; *Le cabaret des amours*, Opéra Comique, 1862; *Fleur de lotus*, Baden-Baden, 1864; *Les Templiers*, grand opera. *Les chants de la veillée*, collection of vocal melodies.—Fétis, *Supplément*, ii. 305.

PASMORE, HENRY BICKFORD, born, of English parentage, in Jackson Township, Wisconsin, June 27, 1857, still living, 1890. Organist; began the study of music in San Francisco when twenty years old, pupil on the organ and in harmony of John P. Morgan, and in singing of S. J. Morgan. In 1882 he went to Leipsic, and studied harmony and composition under S. Jadasohn and C. Reinecke, and singing under Frau Unger-Haupt; then, in London, singing under William Shakespeare and R. H. Cummings. On his return to America he settled in San Francisco, where he is organist of St. John's Episcopal Church; also professor of vocal music in University of the Pacific, San José. Works: *Conclave March*, for orchestra, performed at Sinfonie-Concert, Leipsic, 1883; *Overture to Miles Standish*, performed at Leipsic Conservatorium concert, 1884; *Suite for organ and string orchestra*; *Tarantelle for pianoforte*; *Kyrie from Mass in F*; *Mass in B-flat*; *Rainy Day*, *Sechs Lieder*, *Sea Song*, *Stars of the Summer Night*, *Those Evening Bells*, *Among the Heather*, and other songs; also, part-songs for male voices.

PASQUINI, BERNARDO, born at Massa di Valnevola, Tuscany, Dec. 8, 1637, died

in Rome, Nov. 22, 1710. Organist, pupil of Loreto Vittori and of Antonio Cesti, but formed himself chiefly by studying the works of Palestrina; went to Rome when quite young, and became organist at S. M. Maggiore; later received the title of organist to the Senate and the Roman people, and was also chamber musician to Prince Borghese. Works: *Dov' è amor è pietà*, opera, Rome, 1679; *Allegorical drama*, *ib.*, 1686; *La forza d' amore*, opera; *La sete di Cristo*, oratorio; *Toccatas et suites pour le clavecin* (Amsterdam, 1704); *Organ music*; *Saggi di contrappunto* (1695).—Fétis; Mendel; Schilling.

PASSACAGLIA, a work for the organ, in C minor, by Johann Sebastian Bach, written in Weimar between 1717 and 1723. Its form, a dance-form, consisting of a short theme on a ground bass elaborated with contrapuntal devices, was a favourite one with the organ and harpsichord composers of the 17th and 18th centuries. The work was published by the Bachgesellschaft, year xv., *Orgelwerke*, vol. i. The first chorus of the cantata, *Weinen, Klagen, Sorgen, Zagen* (Bachgesellschaft, year ii., *Kirchen-cantaten*, ii., No. 12), contains a passacaglia the theme of which is again used in the cantata, *Jesu, der du meine Seele* (Bachgesellschaft, year xviii., vol. viii., No. 78). Other noted passacaglias are by Buxtehude, Frescobaldi (*Toccatte d' Intavolatura*, vol. i.), and by Handel (*Suite vii.* and *Sonata iv.* of VII. *Sonatas or Trios*). There are also passacaglias in Gluck's operas, and some curious examples in Salvatore Mazzella's "*Balli, Correnti, Gighe, Gavotte, Brande, e Gagliarde, con la misura giusta per ballare al stile Inglese*" (Rome, 1689).—Spitta, *Bach*, i. 276; ii. 234, 650; Spitta, *Bach* (Bell), i. 279; ii. 405; iii. 170; Grove, ii. 661; Schœlcher, *Handel*, 174.

PASSARINI (Passerini), Padre FRANCESCO, born at Bologna during the first half of the 17th century, died there in 1698. Church composer, Franciscan friar, was appointed maestro di cappella in the convent

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of his order in 1657, and resumed that position after having fulfilled the same functions at Viterbo in 1674-80. Works: *Salmi concertati a 3-6 voci con violini*, etc. (Bologna, 1671); *Antifone della Beata Vergine a voce sola* (ib., 1671); *Compieta concertata a 5 voci, con violini obligati* (ib., 1672); *Misse brevi a otto voci col' organo* (ib., 1690).—Fétis.

PASSION, German oratorio, text from Barthold Hermann Broekes's poem, "Der für die Sünden der Welt gemartete und sterbende Jesus," music by Handel, first performed in Hamburg in 1717. This, Handel's only German oratorio, was written during his visit to Hamburg with George I. It is different in treatment from his other oratorios and shows the influence of Keiser and Steffani. Characters represented: Maria, Drei Mägde, Tochter Zion, and Gläubige Seele (S.); Judas, Johannes, Jacobus, Kriegesknecht, and Gläubige Seele (A.); Evangelist, Petrus, and Gläubige Seele (T.); Jesus, Caiphas, Pilatus, Hauptmann, and Gläubige Seele (B.); and chorus. The work contains a sinfonia, arias, recitatives, and choruses. The duet between Maria and Jesus, "Soll mein Kind, mein Leben sterben, Ja ich sterbe dir zu gut," was worked over for the duet in *Esther*, "Who calls my parting soul from death, Awake my soul, my life, my breath," and the Daughter of Zion's aria, *Die ihr Gottes Gnad' versäümet*, was again used in the air, "In Jehovah's awful sight," in *Deborah*. The original MS. is lost, but several autograph transcriptions are extant, two in Buckingham Palace, two in the Royal Library, Berlin; and one, partly in Johann Sebastian Bach's handwriting. It was first published by the Händelgesellschaft, Chrysander's edition, Breitkopf & Härtel (Leipsic, 1863). The same poem was set by Rheinhard, Keiser, Hamburg, 1704; by Gottfried Heinrich Stölzel, Prague, 1715; by Telemann, Hamburg, 1716; and by Mattheson, ib., 1718. Handel wrote also a Passion cantata, in two parts, on Postel's version of the Passion according to Saint

John, Hamburg, 1704. The autograph in the Königl. Bibliothek, Berlin, was edited by Chrysander and published by the Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1860).—Chrysander, *Handel*, i. 88-102, 427-449; *Rockstro*, 32, 101; *Schoelcher*, 45; *Maitland*, 60; *Winterfeld*, *Der evangelische Kirchengesang*, iii. 128, 164, 179, 195; *Athenaeum* (1872), i. 215.

PASSION—nach dem Evangelisten Matthäus, in two parts, text selected from the Bible, St. Matthew, chapters xxvi. and xxvii., by Picander (Christian Friedrich Henrici) and J. S. Bach, music by Johann Sebastian Bach, first performed at St. Thomas's Church, Leipsic, Good Friday, April 15, 1729. This surpasses all other works on the same theme. The text, contained in Picander's "Scherzhafte und satyrische Gedichte" (vol. ii., 101), is written partly in the dramatic and partly in the epic form. An Evangelist, the principal tenor, relates certain events; but Christus, Petrus, Pilatus, and other persons speak in the words assigned to them in the Bible. The arias and choruses, called *Soliloquie* at the time of their composition, are meditations and expressions of sorrow upon the events acted and narrated. The double choruses of fanatical Jews, or loving disciples, in the dramatic form, are in intricate part-writing. The congregation was expected to join in the chorals, representing the voice of the entire Christian Church, and the sermon was delivered between the parts of the oratorio. Part I. treats of the conspiracy of the High Priests and Scribes; the anointing of Christ; the institution of the Lord's Supper; the prayer on the Mount of Olives; and the betrayal by Judas. Part II., of the hearing before Caiaphas; Peter's denial; Pontius Pilate's judgment; Judas's death; the progress to Golgotha; and the crucifixion, death, and burial of Christ. The music is written for two choruses, each with its separate orchestra and organ accompaniment, but in the less dramatic numbers and chorals they

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are combined into one choir. The opening double chorus, "Kommt ihr Töchter, helft mir Klagen," sung by the Daughters of Zion and believers, has the addition of a third choir, Soprano ripieno, which sings the choral melody, "O Lamm Gottes unschuldig," one of the finest numbers in the work. All of the solos by biblical persons, excepting the false witnesses, are supported by the first chorus. The Evangelist and other speakers sing in recitativo secco, and Jesus is accompanied by the strings. Among the fourteen chorals the one, "*O Haupt voll Blut und Wunden*," occurs five times, each time with new words and harmony. The work was revised by Bach and extended into its present form and given about 1740-41. The original score is in the Königl. Bibliothek, Berlin, which also possesses a copy in Bach's autograph. Another copy is owned by the Berlin Singakademie, and one, in Kirnberger's writing, is in the Joachimsthal Gymnasium, Berlin. The oratorio was revived by Mendelssohn, and first given under his direction by the Singakademie, Berlin, March 11, 21, and 24, 1829. The solo singers were Herr Stümer, the Evangelist; Herr Devrient, Christ; Herr Bader, Herr Busolt, Mme Milder, Mme Türschmidt, Frl. Blanc, and Frl. von Schätzel. This work was first given in Breslau, April 3, 1829; in Dresden, April 3, 1833; selections in Paris, Jan. 12, 1840; in Vienna, 1862; in London, by the Bach Society, under W. S. Bennett's direction, April 6, 1854; in St. Martin's Hall, March 23, 1858; at St. James's Hall, Feb. 15, 1871; at Westminster Abbey, April 13, 1871, and March 28, 1872; and it is frequently given during Passion week, and at the musical festivals in England. It was first given in America by the Handel and Haydn Society, Boston, May 8, 1874; and by the Oratorio Society, New York, March 18, 1880. Published by Schlesinger (Berlin, 1829); French translation by Maurice Bourges, ib. (Paris, 1844); by Trautwein (Berlin, 1829); by the Bachgesellschaft

(year iv.), edited by Julius Rietz and revised by W. Rust, by Breitkopf & Härtel (Leipsic, 1854); by Novello, with an introduction by Macfarren (London); edition by Julius Stern, by Peters (Leipsic, 1860-67); and with additional accompaniments by Robert Franz, by Breitkopf & Härtel (Leipsic, 1860-67); and by Leuckart (Leipsic, 1860-67).

Bach left five settings of the Passion, the most important of which, next to the *Matthäus*, is the *Passion nach dem Evangelisten Johannes*, in two parts, first performed at St. Nicholas's Church, Leipsic, Good Friday, April 7, 1724. This is supposed to have been written at Cöthen in 1723. The text was selected from the Bible by Bach, who adopted some verses of Broekes's Passion poem for the arias. It is written for a single chorus with orchestra and organ accompaniment. Several of the chorals set to Stockmann's hymn, "*Jesu Leiden, Pein und Tod*," are in Bach's most exquisite style, and the arias are among the finest that he ever wrote. The work originally opened with the chorus, "*O Mensch beweine deine Sünde gross*," which Bach afterwards cut out, transposed from E-flat to E, and inserted into the Matthew Passion, when he revised it in 1740, and it closed with a choral chorus, "*Christe du Lamm Gottes*," now the last number of the cantata, *Du wahrer Gott*. It treats of the betrayal of Jesus by Judas; Peter's denial; the scene with Pilate; the cries of the Jews for the crucifixion; the division of the garments; the agony of the cross; and a final Requiem. This work was first given in Berlin, March 21, 1833; in London, under Mr. Barnby, March 22, 1872. The oldest copy of the original score is lost, but one of Bach's later copies is in the Königl. Bibliothek, Berlin. This was edited by W. Rust for the Bachgesellschaft (year xii.), and published by Breitkopf & Härtel (Leipsic, 1862).

Between the writing of the first and second parts of the *St. John Passion*, Bach is



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supposed to have composed another Passion oratorio on a text by Picander, written for Good Friday, 1725. The music is lost but the text remains. The Bible narrative is recited by an Evangelist, and the characters represented are Christ, Peter, John, and Mary. There are no dramatic choruses, and only two chorals are introduced.

The *Passion nach dem Evangelisten Lucas* is supposed by some authorities to be the earliest of Bach's compositions on this theme. It is thought to have been written for Good Friday, 1733, but the King Elector of Saxony died in that year and there was a general mourning. It is supposed that Bach set the work aside, finished it in 1734, and gave it at St. Thomas's Church on Good Friday of that year. There are only eight lyric numbers, but there are thirty-one chorals, among which Johann Flittner's hymn, "Jesu meines Herzens Freude," occurs many times. The authenticity of this work is, however, more than doubtful, and many excellent authorities, among them Mendelssohn and Robert Franz, have denied it altogether. It has been published by H. Dörffel (Breitkopf & Härtel, Leipzig and Brussels, 1887). See Prieger, *Echt oder unecht?* (Berlin, 1889).

The *Passion nach dem Evangelisten Marcus*, in two parts, was first given in St. Thomas's Church, Leipzig, on Good Friday, 1731. The text, which is by Picander, is thought to have been adapted to the music, written originally for the *Trauer-Ode* on the Electress of Saxony (1727). Five lyric pieces are preserved in this ode (Bachgesellschaft, year xiii.).

The earliest known *Cantus Passionis* is a solemn Plain Chant Melody, which was handed down by tradition, a version of which was published at the instance of Pope Sixtus V., by Giudetti, under the title, "Cantus ecclesiasticus Passionis Domini nostri Jesu Christi secundum Matthæum, Marcum, Lucam, et Johannem" (Rome, 1586). From the beginning of the 13th century until the 16th the Passion was sung

by three Deacons, but in 1585 Vittoria made a polyphonic setting of words uttered by the crowd, Turba, which, intermingled with the chants of the Deacons, were so effective that they were continued in use. Published by Gardano (Rome, 1585). Portions of this were published by R. Butler (London). Francesco Suriano also made a polyphonic setting for four voices of these words, his last work (Rome, 1619), included in Proske's "*Musica Divina*" (vol. iv.). The old church form of the Passion contained a dramatic germ which developed into the Mystery and Miracle plays, originally performed in the churches, and some valuable specimens of the music to these plays are extant. The Passion music borrowed its form from the contemporary sacred drama, and the German Passion music, which reached its climax with Bach, was developed through these old forms and the influence of the Italian oratorio into a singular compound, both simple and intricate. S. Gregory Nazianzen (330-390) was the first to arrange the history of the Passion in a dramatic form. In the 16th century the German text came into general use. The principal settings are by Jakob Obrecht, 1538, in Georg Rhau's collection, "*Harmonice selecte quatuor vocum de Passione Domini*" (Wittenberg, 1538); Orlando di Lasso, for five voices (*Patrocinium* Musices, vol. iv., Munich, 1575); Jakob Reiner (1559-?) 1606), three Passions (Proske's Library); Johann Walther, St. Matthew and St. John, 1530, from the four Gospels, in German, 1552; Balthasar Resinarius, 1544; a MS. in the Royal Library, Vienna, Meissen, 1559; Antonius Scadellus, about 1560; Clemens Stephani, text by Buchan, Nuremberg, 1570; Ludwig Daser, Munich, 1578; Jakob Gallus, copy in Königsberg, 1587; Bartholomäus Gese, 1588, published in F. Commer's "*Musica Sacra*," vol. vi. (Berlin); Three Passions after Matthæus in Matt. Ludecus's *Vesperale e Mattutinale*, 1589; Johann Machold, Erfurt, 1593, MS. in Königsberg; Melchoir Vulpius, 1613; Th.

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Mancinus, 1620, reprinted in Schöberlein's *Schatz des liturgischen Chor und Gemeindegangs*, part ii., 362; Christoph Demantius, Freiburg, 1631, copy of MS. in Pirna; Christoph Schultz, Leipsic, 1653; Heinrich Schütz, *Sieben Worte des Erlösers am Kreuz*, 1645, published by Riedel (Leipsic, 1870); *Historia des Leidens und Sterbens unsers Herrn und Heilandes Iesu Christi* (1665-66); Giovanni Sebastiani, Königsberg, 1672, MS. in Königsberg; Johann Theile, Lübeck, 1673; Funcke, Lüneburg, 1683, MS. in Lüneburg; J. C. Rothe, Sondershausen, 1697, MS. in Sondershausen; Reinhardt Keiser, text by Hunold, *Der blutige und sterbende Jesus*, Hamburg, 1704; on Brockes's text, ib., 1712; Handel, text by Postel, ib., 1704; text by Brockes, ib., 1716; *The Messiah*, Dublin, 1741; Gottfried Heinrich Stölzel, Prague, 1715; Telemann, Hamburg, 1716; *Markus-Passion*, 1725; Mattheson, Hamburg, 1718; Johann Kuhnau, Leipsic, 1721; Kramer, Arnstadt, 1735; Karl Heinrich Graun, *Der Tod Jesu*, text by Ramber, Berlin, 1756; by J. F. Doles, same text, Leipsic, 1759; Karl Philipp Emanuel Bach, 22 Passions; Christoph Ehregott Weinlig, Leipsic, 1780; J. H. Rolle, 8 Passions, 1780; J. Abr. P. Schulz, *Christi Tod*, Copenhagen, 1792; J. G. Schicht, *Die Feier der Christen auf Golgotha und Das Ende des Gerechten*, Leipsic, 1785; F. Schneider, *Gethsemane und Golgotha*, 1838; E. F. Richter, *Christus der Erlöser*, Leipsic, March 8, 1849; and Friedrich Kiel, Berlin, 1874. Oratorios: *Christo al limbo* and *La morte del giusto*, by Giac. Perti, Bologna, 1698; *La morte di Christo*, by Ant. Gianettini, Vienna, 1704; *La morte vinta sul Calvario*, by M. Ant. Ziani, text by P. A. Bernardoni, ib., 1706; and *La passione nell' orto*, by the same, ib., 1708; *La passione di Christo*, by Attilio Ariosti, ib., 1709; *Christo nell' orto*, by J. J. Fux, text by Pariati, ib., 1718; *La deposizione della croce di Gesù Christo*, by the same, ib., March 23, 1728; *La passione di Gesù Christo*, by Antonio Caldara, text by Metastasio, ib., April 4, 1730; same text by Gius. Venturelli, Modena, 1735; *La virtù appiè della croce*, by J. A. Hasse, Dresden, 1737; *I pellegrini al sepolcro*, ib., 1742; *La deposizione della croce di Gesù Christo*, text by Pasquini, Dresden, 1744; same title, by Ad. Schürer, ib., 1755; by J. Gottfried Naumann, ib., 1769; by Ign. Holzbauer, Mannheim, 1773; *La morte di Christo*, by Jos. Mysliwecek, about 1775; by Ant. Salieri, Vienna, 1776; by Josef Schuster, Dresden, 1778; by Luc. Xavier dos Santos, Lisbon, 1783; by Giovanni Paisiello, Warsaw, 1784, Bologna, 1790; G. Andreozzi, Naples, 1792; S. Mayr, Forlì, 1794; *Die sieben worte des Erlösers am Kreuz*, Vienna, by Haydn, 1798; *I pellegrini al sepolcro*, J. G. Naumann, Dresden, 1798; by Gius. Niccolini, Naples, 1799; by Dom Cercià, about 1800; *Christus am Oelberge*, by Beethoven, 1815; by F. Paër, about 1810; by Pietro Raj, Monza, 1807; by Josef Weigl, text by Carpani, Vienna, 1811; by F. Morlacchi, Dresden, 1812; by Michael Costa, Naples, 1827; by Josef Elsner, Warsaw, 1844; and Franz Liszt, *Christus*, Rome, 1867.—Spitta, *Bach*, ii. 307-400; do. (Bell), ii. 477-569; Bitter, *Bach*, i. 315-423; Mosewius, *J. S. Bachs Matthäus-Passion musikalisch-ästhetisch dargestellt* (Berlin, 1852); Winterfeld, *Der evangelische Kirchengesang*, iii. 364; Bitter, *Geschichte des Oratoriums*, 198; Poole, *Bach*, 88; *La Mara*, *Mus. Studienköpfe*, iv. 104; Grove, ii. 540, 663; *Allgem. mus. Zeitg.*, xxxi. 234, 258, 601; xxxiii. 265, 285, 302; xxxv. 257, 294, 323; *Berliner mus. Zeitg.* 1829), 65, 73, 79, 89, 97, 121; (1830), 105, 153, 157; *Neue Zeits.*, xiv. 99; xviii. 57, 61, 65, 69, 73, 77, 85; (1887), 374, 558; Hanslick, *Concertwesen in Wien*, ii. 242; Hensel, *The Mendelssohn Family*, i. 170; *Athenæum* (1854), 469; (1858), i. 409; (1872), i. 409; Bitter, *Emanuel und Friedemann Bach*, i. 274; *Vierteljahrsschrift für Musikwissenschaft* (1888) iv. 471; *Monatshefte für Musikgeschichte*, iii. 97; v. 77; xi. 71, 87; Arrey von Dommer, *Handbuch*

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der mus. Geschichte, 243 ; Reissmann, Geschichte der Musik, ii. 1863 ; Sebastiani, Kurze Nachricht wie die Passion, etc., gesungen wird (1686), in the Royal Library of Königsberg.

**PASSIONE DI GESÙ CRISTO**, LA, oratorio in two parts, text by Metastasio, music by Salieri, first performed by the Tonkünstler-Societät, Vienna, in 1777. Same text, oratorio by Caldara, Vienna, 1730 ; and German translation, music by Eberlin, at the Convent of the Benedictines, Salzburg, 1755.

**PASSIONE**, LA, symphony, in F minor, by Haydn, supposed to have been written in 1773. I. Adagio ; II. Allegro di molto ; III. Menuet ; IV. Presto. Rieter-Biedermann's Catalogue, No. 1.—Pohl, Haydn, ii. 265.

**PASTORALE EN MUSIQUE**, LA, French opera, text by the Abbé Perrin, music by Cambert, first represented privately at Issy, April, 1689. It was the first French opera.—Clément et Larousse, 516.

**PASTORAL SYMPHONY**. See *Sinfonia pastorale*.

**PASTORAL SYMPHONY**, a short composition for strings, in Handel's *Messiah*, inserted to introduce the scene of the "Shepherds abiding in the fields." This air, marked Pifa in Handel's MSS. and in Smith's transcriptions, is an ancient Calabrian melody which Handel heard played by the peasants, called Pifferari, on the Piffero (fife) in the streets of Rome during his visit there in 1709. It was scored for strings only, with a third violin part, which has often been left out. When the name Pastoral Symphony was given to it is not known. Wright, Randall, and Abell's edition of the *Messiah* (London, 1768) bears the word Pifa ; but Arnold's earlier edition calls it "Sinfonia Pastorale." Dr. Rimbault, in his edition of the *Messiah* for the Handel Society of London (London, 1850), gives the origin of the air, and says it was included in a MS. collection of hymns (1630). Similar tunes, under the title of Parthenia,

are contained in Playford's "Musick's Handmaid" (1678), and in Crotch's "Specimens of Various Styles of Music," where the air is called a Siciliana. This title is given also to short orchestral movements in other oratorios by Handel.—Rockstro, Handel, 55, 237 ; Schoeleher, Handel, 284 ; Grove, ii. 671.

**PASTOR FIDO**, IL (The Faithful Shepherd), Italian opera in three acts, text by Giacomo Rossi, music by Handel, first represented at the Queen's Theatre, London, Nov. 26, 1712. The subject was taken from a pastoral by Battista Guarini, represented and published in Venice in 1590. The greater part of the original autograph has been lost ; but fragments of the second and third acts, and the final chorus, dated London, Oct. 24, 1712, are in the second volume of "Songs and Sketches" in Buckingham Palace, where the conducting score, with the exception of the overture, may be found. Several of the airs were used again for later operas, and many oboe passages in the aria, "Ritorna adesso Amor con la Speranza," were introduced into the overture to *Esther*. Original cast :

Mirtillo (S.)	.....	Cavaliere Valeriano.
Amarilli (S.)	.....	Margarita de l'Épine.
Eurilla (S.)	.....	La Pilotti Schiavonetti.
Silvio (A.)	.....	Signor Valentini.
Dorinda (A.)	.....	Mrs. Barbier.
Tirenio (B.)	.....	Richard Leveridge.

The opera was revived by Handel at Covent Garden, Nov. 9, 1734. "Favourite songs in Pastor Fido" were published by Walsh (London, 1734). The opera was first published by the Händelgesellschaft, with a restoration of the overture, Breitkopf & Härtel (Leipsic, 1876). Other operas of the same title : In English, by Sir Richard Fanshawe, London, 1646 ; by E. Settle, ib., 1677 ; in Italian, after Guarini, music by Luigi Pietraruja, Venice, 1721 ; by Apollini, Venice, 1739 ; by Salieri, text by da Ponte, Vienna, 1789.—Chrysander, Handel, ii. 363 ; Rockstro, 76 ; Schoeleher, 167 ; Clément et Larousse, 516 ; Burney, iv. 234, 377.

## PATIENCE

**PATIENCE**, æsthetic English opera in two acts, text by Gilbert, music by Sullivan, first represented at the Opéra Comique, Strand, London, April 25, 1881, with the following cast :

Patience (S.) . . . . . Miss Leonora Braham.  
Bunthorne (T.) . . . . . Mr. Grossmith.  
Lady Jane (A.) . . . . . Miss Alice Barnett.  
Archibald Grosvenor (B.) . Mr. R. Barrington.

It is a droll satire on æstheticism, and was very successful in London and in New York, where it was first given at the Standard Theatre, Sept. 22, 1881. Published by Chappell & Co. (London, 1881).—*Athenæum* (1881), i. 601 ; *Academy* (1881), i. 326 ; *Pall Mall Budget* (April 29, 1881) ; *New York Tribune* (Sept. 23, 1881).

**PATRIE**, overture for orchestra, by Georges Bizet, first performed at the Concert Populaire, Paris, in 1874. This is one of Bizet's last works, and it was given at the composer's memorial concert, Paris, Oct. 31, 1875. Published by Fürstner (Berlin, 1874).

**PATRIE**, oder die Erben des weissen Berges (The Heirs of the White Mountain), hymn for mixed chorus to words by Hálek, music by Dvořák, originally published as op. 4, reissued as op. 30 by Novello & Co. (London).—*Grove*, iv. 623.

**PATRIE**, French opera, text by Sardon, music by Paladillie, first represented at the Opéra, Paris, Dec. 16, 1886. It was well received.

**PATRIOTIC HYMN**, by Antonin Dvořák. See *Patrie*.

**PATTISON, JOHN NELSON**, born, of American parentage, at Niagara Falls, New York, Oct. 22, 1845, still living, 1890. Pianist, early showed musical talent, and at fifteen had some reputation as a performer ; soon after he went to Europe, and again in 1862, and studied in Berlin, Leipsic, Paris, and London, and has had as teachers Liszt, Thalberg, Henselt, and von Bülow on the pianoforte, and Haupt in harmony. Since his second return to America he has per-

formed in more than 800 concerts in the United States ; and has made concert tours

with Parepa Rosa, Miss Kellogg, Albani, Lucca, and others. Among his more notable performances were his recitals at the Centennial Exhibition, Philadelphia ; he has played also with success at the

concerts of the New York and Brooklyn Philharmonic Societies. His works consist of more than 200 compositions ; among them the following : In the Forest, The Dawn of Day, Dreamland, The Village Mill Wheel, Marche militaire, for the pianoforte ; Concert overture, in A minor, for grand orchestra, performed in Berlin, and by Thomas's Orchestra in New York ; Niagara, grand symphony for orchestra and military band ; Concerto fantaisie-romantique, for pianoforte and orchestra.

**PATTISON, THOMAS MEE**, born at Warrington, England, Jan. 27, 1845, still living, 1890. Organist of St. Paul's church, Warrington, since 1869. Works : The Happy Valley, opera ; The Ancient Mariner, cantata, 1885 ; Lay of the Last Minstrel, do., 1885 ; Anthems ; Organ and pianoforte music.

**PAUER, ERNST**, born in Vienna, Dec. 21, 1826, still living, 1890. Pianist, son of the general superintendent of the Lutheran churches of Austria, and pupil of Theodor Dirzka, of Wolfgang Amadeus Mozart the younger, and of Sechter in Vienna, then of Franz Lachner in Munich. He became director of musical societies in Mainz in 1847, and



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played in London with success in 1851. In 1852 he married the singer Miss Andree of Frankfort-on-the-Main, and then settled in London. In 1861 he began giving historical recitals of pianoforte music, played within a few years in Holland, Leipsic, Munich, and Vienna, and was made Austrian court pianist in 1866. From 1870 he lectured on the history of music in Great Britain and Ireland; succeeded Cipriani Potter in the Royal Academy of Music; in 1876 became professor at the National Training School for Music at Kensington Gore; and in 1878 was a member of the musical board of Cambridge University, being made examiner the next year. He has rendered great service by publishing editions of classical composers. Hanslick calls him the first pastor of German music in London. Works—Operas: *Don Riego*, Mannheim, 1849; *Die rothe Maske*, ib., 1850; *Die Brautschau Friedrichs des Grossen*, ib., 1861. Symphony in C minor, op. 50; Quartet, quintet, pianoforte music, and songs; Arrangements of Schumann's symphonies and Mendelssohn's pianoforte concertos. He edited: *Alte Klavier-Musik*; *Alte Meister*; *Old English Composers for the Virginals and Harpsichord*; classical composers, from Bach and Handel to Schumann, in Augener's edition; *New Gradus ad Parnassum*, containing 100 studies, some by himself; *Primer of the Pianoforte*, and *Elements of the Beautiful in Music* (1876); and *Primer of Musical Forms* (1878).—Grove; Wurlzbach; Mendel; Riemann; Fétis; do., *Supplément*, ii. 311; Hanslick, *Concertwesen in Wien*, 326.

**PAUKENSCHLAG, SINFONIE MIT DEM**, in G, by Haydn. I. Adagio cantabile, vivace assai; II. Andante; III. Menuetto; IV. Allegro di molto. It is known in England and America as the *Surprise Symphony*. Breitkopf & Härtel edition, No. 6; Peters, No. 4; London Philharmonic Catalogue, No. 3.

**PAUKENWIRBEL, SINFONIE MIT DEM**, in E-flat, by Haydn, supposed to

have been written in 1795. I. Adagio, Allegro con spirito; II. Andante; III. Menuetto; IV. Allegro con spirito. Breitkopf & Härtel's edition, No. 1; Peters, No. 1; London Philharmonic Catalogue, No. 8.

**PAUL ET VIRGINIE**, French opera in three acts, text by Dubreuil, music by Lesueur, first represented at the Théâtre Feytaud, Paris, Jan. 13, 1794. The libretto is founded on the romance of Bernardin de Saint-Pierre, but the story is greatly changed. The hymn of the Indians to the rising sun, "*Divin soleil, âme du monde*," was long sung at concerts after the opera had been withdrawn from the stage.—Clément et Larousse, 517.

**PAUL ET VIRGINIE**, French opera in three acts and seven tableaux, text by Michel Carré and Jules Barbier, music by Victor Massé, first represented at the Opéra National Lyrique, Paris, Nov. 15, 1876. The libretto is from Bernardin de Saint-Pierre's romance. Original cast: Paul, M. Capoul; Virginie, Mlle Cécile Ritter; Mme de La Tour, Mme Sallard; Marguerite, Mme Téoni; Méala, Mme Engally; M. de Sainte-Croix, M. Melchisédech; Domingue, M. Bouhy; M. de La Bourdonnais, M. Bonnefoy. This opera is one of Massé's best works. It was given at Covent Garden, London, in Italian, with M. Capoul as Paul and Mlle Albani as Virginie, June 1, 1878, and first in New York, March 28, 1883. The score, dedicated to M. Capoul, was published by Théodore Michaelis (Paris, 1878) and by Chappell & Co. (London). Other operas of the same title, in French: By Rudolphe Kreutzer, text by Favères, Paris, Jan. 15, 1791; by Lesueur, text by Dubreuil, ib., Jan. 13, 1794; by Denis Robert, Port Louis, Mauritius, Oct. 30, 1876. In Italian: *Paolo e Virginia*, by Angelo Tarehi, Venice, 1789; by Pietro Guglielmi, text by Palomba, Naples, about 1790, Milan, Jan. 3, 1830; by Migliorucci, Milan, 1813; by Mario Aspa, Rome, April 29, 1843. In Spanish: *Pablo y Virginia*, by José Rogel, Madrid, 1861. Paul and Virginia, English ballet, by

## PAULUS

William Reeve and Mazzinghi, London, 1800; and Paul und Virginia, German ballet, by Wenzel Gährich, Berlin, about 1840. —Clément et Larousse, 864; Athenæum (1876), ii. 696; (1878), i. 742; Academy (1878), i. 519.

PAULUS (St. Paul), oratorio in two parts, text compiled from the Bible by Fürst, Schubring, and Mendelssohn, music by Mendelssohn, op. 36, first performed at the Lower Rhine Festival, Düsseldorf, May 22, 1836, under the composer's direction. It was sung by Frau Fischer-Achten (S.); Fräulein Grabau (A.); Herr Schmuetzer (T.); and Herr Wersing (B.). Mendelssohn received a commission to write this, his first oratorio, from the Cäcilien-Verein of Frankfort in 1831. The music was begun in March, 1834, when its composer was in his twenty-sixth year. The oratorio contains an overture in A minor, and forty-five numbers. Its chief subjects are the martyrdom of Saint Stephen, the conversion of Saint Paul, and the latter's subsequent career. The choral inserted on the death of Stephen was by Georg Neumark, who also wrote the original words. After the first performance Mendelssohn revised the work, cutting out fourteen numbers, and it was again given at Liverpool, under Sir George Smart's direction, Oct. 3, 1836. It was first performed in London by the Sacred Harmonic Society, March 7 and Sept. 12, 1837; at the Birmingham (England) Festival, under Mendelssohn, Sept. 20, 1837; in Leipsic, March 16, 1837; in Berlin, Oct. 6, 1837; in Dresden, Dec. 8, 1837; in Vienna, March 1, 1839; and in Paris, March 19, 1847. It was first sung in New York by the Sacred Harmonic Society, Oct. 29, 1838, and by the Oratorio Society, Nov. 9, 1875, and first by the Handel and Haydn Society, Boston, Jan. 22, 1843. Published by Simrock (Bonn, 1837); by Breitkopf & Härtel (Leipsic, 1837); and by Novello, English translation by W. Ball. An oratorio in Italian, San Paolo in Atene, text by Pasquini, music by Bonno, was given in Vienna in 1740.

—Lampadius, Mendelssohn, 47; Reissmann, 173; Rockstro, 61; Hensel, The Mendelssohn Family, ii. 331; Goethe and Mendelssohn, 189; Hand, Aesthetic der Tonkunst, ii. 576; Schumann, Gesammelte Schriften, ii. 68; Bitter, Geschichte des Oratoriums, 5–22; Neue Zeitschr., vii. 75, 147; x. 87; xiii. 150; Cäcilia, xix. 201; xx. 135; Allgem. mus. Zeitg., xxxviii. 410, 807; xxxix. 209, 497, 513, 534, 705, 821; xli. 250; xliv. 386; Grove, ii. 271, 555, 675; Athenæum (1837), 708; (1871), i. 310; (1872), ii. 817; Chorley, Modern German Music, i. 22; Upton, Standard Oratorios, 208; Clément et Larousse, 518.

PAUSCH, EUGEN, born at Neumarkt, Bavaria, in 1758, died there after 1838. Church composer, instructed in music while a choir-boy in the church at Neuburg; entered in 1777 the Cistercian Order at Walderbach, where he taught music and conducted the choir. After the suspension of the abbey in Bavaria, he was for a short time director of the seminary at Amberg; then returned to his native town. Works: 6 masses, 7 motets, and 1 Requiem, for 4 voices, 2 violins, 2 horns, organ, and bass (Dillingen, 1790); Te Deum, for 4 voices, organ, and orchestra (Augsburg, 1791); Psalmi vespertini, etc. (ib., 1792); 6 missæ breves, solemnnes tamen, etc., op. 4; Missæ breves ac solemnnes, etc., op. 5. In manuscript: 12 operettas, and other music.—Fétis; Schilling.

PAUVRE DAME MARGUERITE. See *Dame blanche*.

PAUWELS, JEAN ENGELBERT, born in Brussels, Nov. 26, 1768, died there, June 3, 1804. Violinist, pupil of van Malder, and in harmony of Witzthumb, then in Paris of Lesueur in composition. He obtained a position at the Italian opera, but in 1790 went to Strasburg, where he was chef d'orchestre at the theatre. In 1791 he returned to Brussels, appeared with success as a virtuoso in a concerto of his own composition, and became solo violinist at the theatre, and in 1794 maître de chapelle.

In 1799 he established permanent concerts, the technical perfection of which contributed much to the advancement of music in Belgium. Works—Operas ; *La maisonette dans les bois*, *L'auteur malgré lui*, *Léontine et Frouse*, all given at Brussels, about 1791–1800 ; Concerto for violin and orchestra ; do. for horn and orchestra ; 3 quartets for strings ; 6 duos for violins ; 3 polonaises for soprano and orchestra ; *L'amitié*, duet for soprano and tenor, with orchestra. In manuscript : Symphonies, concertos for violin, masses, etc.—Fétis ; Mendel ; Riemann.

PAVESI, STEFANO, born at Casaleggio Vaprio, near Cremona, Jan. 22, 1779, died at Crema, July 28, 1850. Dramatic composer ; studied at the Conservatorio dei Turchini, Naples, until the Revolution of 1799, when he was imprisoned and finally sent to Marseilles ; thence he went to Dijon and joined a regimental band, with which he returned to Italy for the Marengo campaign. He seized the opportunity of returning to Venice, where he began in 1802 writing for the theatre, and was soon engaged as composer by all the leading theatres in Italy. He wrote most of his operas for Venice, where he lived chiefly, although he was appointed maestro di cappella at Cremona in 1818, to succeed Gazzaniga. Works : *L'avvertimento ai gelosi*, *L'anonimo*, Venice, 1803 ; *I castelli in aria*, Verona, 1804 ; *L'accortezza materna*, *L'amor contrastato*, Venice, 1804 ; *L'amore prodotto dall'odio*, Padua, 1804 ; *Fingallo e Comala*, *Amare e non voler esser amante*, Venice, 1805 ; *Il trionfo d'Emilio*, Milan, 1805 ; *Il giuocatore*, Erminia o la Vestale, Rome, 1806 ; *Napoleone il Grande al tempio dell'immortalità*, cantata, *La sorpresa*, *L'amor vince l'inganno*, Venice, 1806 ; *Sapersi scegliere un degno sposo*, *L'alloggio militare*, ib., 1807 ; *I baccanali*, Leghorn, 1807 ; *La festa della rosa*, *L'amor perfetto*, *I Cherusci*, Venice, 1808 ; *L'Aristodemo*, Naples, 1808 ; *Il servo padrone*, *Il maldicente*, Bologna, 1809 ; *Le Amazzoni*,

Bergamo, 1809 ; *Il Corradino*, Venice, 1810 ; *Elisabetta*, regina d'Inghilterra, Turin, 1810 ; *Traiano in Dacia*, Milan, *L'orfanello di Ginevra*, ossia *Arminia*, 1810 ; *Il Giobbe*, oratorio, Bologna, 1810 ; *Ser Marc'Antonio*, *La contadina abruzzese*, *Il monastero*, Milan, 1811 ; *La Nitteti*, Turin, 1812 ; *Tancredi*, Milan, 1812 ; *Amore e generosità*, *L'ostregario*, *Il Teodoro*, Venice, 1812 ; *La forza dei simpatici*, *Una giornata pericolosa*, ib., 1813 ; *Irene e Filandro*, Naples, 1813 ; *L'Agatina*, Milan, 1814 ; *La Celanira*, Venice, 1815 ; *La fiera di Brindisi*, Modena, 1815 ; *Le Danaïde romane*, Venice, 1816 ; *La gioventù di Cesare*, Milan, 1817 ; *Il tiranno geloso*, Venice, 1818 ; *I pitocchi fortunati*, Venice, 1819 ; *Il trionfo di Gedeone*, oratorio, Modena, 1819 ; *Don Gusmano*, ib., 1819 ; *Il gran naso*, Naples, 1820 ; *Eugenia degli Astolfi*, Naples, 1820 ; *L'Arminio o l'eroe germano*, Venice, 1821 ; *L'Andromacca*, Milan, 1822 ; *L'Inès d'Almeida*, *Anco Marcio*, Naples, 1822 ; *L'Egilda di Provenza*, Venice, 1823 ; *I cavalieri del nodo*, Naples, 1823 ; *Andano e Dartulla*, ib., 1825 ; *Il solitario ed Elvida*, Naples, 1826 ; *Antigono e Lauso*, Milan, 1827 ; *La donna bianca d'Avenello*, ib., 1830 ; *Fenella o la muta di Portici*, Venice, 1831 ; *L'incognito* ; *La fiera* ; *La gloria*, cantata. He published also a quantity of church music and, with Gazzaniga, a collection entitled : *Salmi, Canti ed Inni Cristiani del Conte L. Tadini*, posti in musica popolare (Milan).—Sanseverino, Biog. di Stefano Pavesi (Milan, 1851) ; Fétis ; do., *Supplément*, ii. 312 ; Mendel ; Schilling.

PAVILLON DES FLEURS LE, ou les pêcheurs de Grenade, comédie-lyrique in one act, text by R. C. Guilbert de Pixérécourt, music by Dalayrac, first represented at the Opéra Comique, Paris, May 13, 1822. It was a posthumous arrangement of the *Pavillon du Calife*, ou *Almanzor et Zobéide*, opera in two acts, text by Deschamps and Morel, music by Dalayrac, first given at the Opéra, Paris, April 11, 1804.—Clément et Larousse, 519.

## PAYER

**PAYER, HIERONYMUS**, born at Meidling, near Vienna, Feb. 15, 1787, died at Wieburg, near Vienna, September, 1845. Dramatic and church composer, instructed by his father, otherwise self-taught; was at first organist in his native village, went to Vienna in 1816 to teach music, and was made Kapellmeister at the Theater an der Wien. In 1818 he made a concert tour through Germany, accepted a call to Amsterdam as Kapellmeister in 1824, but went to Paris in 1825, and for eight years was much sought as a pianoforte and singing teacher, also conducted the German opera, founded there during the last year of his sojourn. In 1832 he returned to Vienna, and became Kapellmeister at the new opera in the Josefstadt Theater. A stroke of paralysis in 1838 reduced his resources to the income from his lessons, which left him in narrow circumstances during the remainder of his life. Works—Operas: *Hochlands Fürsten*, given at Amsterdam; *La folle de Glaris*, Paris, Odéon; *La croix de feu*, ib. Operettas: *Der wilde Jäger*; *Der hohle Baum*; *Das Sternennädchen*; *Die musikalische Akademie*; *Die Trauer*; *Die Einsame*; *Coco*, vaudeville. Six masses; motets, graduals, *Tantum ergo*, etc.; 3 concertos for pianoforte; Octet for do., flute, 2 horns, and strings; Quintet for do., flute, and strings; Trio for do. and strings; Many overtures, marches, rondos, etc., for military band; Serenades for flute and guitar concertante; do. for mandolin and guitar; Many waltzes, minuets, and other dances; Organ and pianoforte music, etc.—*Allgem. wiener mus. Zeitg.* (1846), Nos. 5 and 6; do., 384; *Fétis*; *Schilling*; *Seyfried*, *Denksteine*, etc. (Vienna, 1848), 95; *Wurzbach*.

**PAZZA PER AMORE, LA.** See *Nina*.

**PEACE, ALBERT LISTER**, born at Huddersfield, England, in 1845, still living, 1890. Organist and church composer. He was appointed organist of the parish church of Holmfirth in 1854, when only nine years old, and subsequently held a similar position in other churches in that neighbour-

hood. He settled in Glasgow in 1866 as organist of Trinity Congregational Church,



and soon after became organist of the University; organist at St. Andrew's Hall, 1877; do., Glasgow Cathedral, 1879. Mus. Bac., Oxford, 1870; Mus. Doc., ib., 1875. Works: *Psalm cxxxviii.*, 1870; *The*

*Narrative of St. John the Baptist*, cantata, 1875. *Morning, Communion, and Evening Services*; *Anthems*; *Organ arrangements*, etc.—*Grove*.

**PEARCE, STEPHEN AUSTEN**, born near London, England, Nov. 7, 1836, still living, 1890.

Organist, pupil at Cambridge of John Larkin Hopkins. In 1859 he was graduated at New College, Oxford University, as Mus.



Bac., and in 1864 as Mus. Doc. During the same year he visited America, and on his return to England became organist and musical director at St. Katharine's Royal Collegiate Church, London, and later of St. John's Church. In 1872 he again went to America, where he has since remained. He has been instructor of vocal music in Columbia College, New York, and has lectured on harmony and the science of music at the General Theological Seminary; on the music of all nations at the Peabody Institute, Baltimore; and on classical music at Johns Hopkins University. In 1874 he became musical editor of the New York "*Evening Post*," and he has contributed many articles on music to periodicals. He has been organist of several



## PEARSALL

churches in New York, among them, in 1879-85, of the Collegiate Church, 48th Street and Fifth Avenue, in 1885-88 of Zion Church, and now (1890) of the Church of the Ascension. Works: *La belle Américaine*, opera in three acts; *Allegro agitato* in D minor, for orchestra; *Overture* in E minor, for orchestra, written for the Crystal Palace Classical Concerts, London; *The Psalm of Praise*, an ecclesiastical cantata; *Celestial Visions*, dramatic oratorio for eight-part chorus, soli, full orchestra, and organ; Pianoforte music; Church choral music; Organ music; Songs. He is author also of a pocket Dictionary of Musical Terms in twenty-one languages.

PEARSALL, ROBERT LUCAS, born at Clifton, England, March 14, 1795, died at Wartensee, on Lake Constance, Aug. 5, 1856. Vocal composer; was educated for the bar but left it in 1825 and went to live in Mainz, where he became the pupil of Panny in composition. He revisited England in 1829, then settled in Carlsruhe in 1830, and at Wartensee in 1832. Works: *Requiem*; *Madrigals* for 4, 5, 6, and 8 voices (London, 1840); 8 *Glees* and *madrigals* (ib., 1863); 24 *Choral Songs*, edited by J. Hullah (ib., 1863); *Ballet Opera Choruses* (ib., 1878); *Psalms and Anthems*; *Part-songs*, among them: "The hardy Norseman's house of yore," "A king there was in Thule," "O who will o'er the downs so free?," and "Sir Patrick Spens." He published also *Catholisches Gesangbuch* (1863), founded on that of St. Gall, which is still in use, though mostly in MS.—Grove; Fétis, *Supplément*, ii. 313.

PEARSON (Peerson, Pierson), MARTIN, born in latter half of 16th century, died in London in 1650. Vocal composer, master of the children in St. Paul's Cathedral in 1603; Mus. Bac., Oxford, 1613. He was one of the contributors to Leighton's "Teares or Lamentacions," etc. (1614). Works: *Private Musicke*, or the First Booke of Ayres and Dialogues, containing Songs of 4, 5, and 6 Parts of severall sorts, etc. (1604);

*Motteets* or *Grave Church Musique*, etc., with organ part, which for want of Organs can be performed on Virginals, Base Lute, Bandora or Irish Harpe (1630); also a *Mourning Song* of sixe parts.—Grove; Fétis.

PEASE, ALFRED HUMPHREYS, born in Cleveland, Ohio, May 6, 1838, died in St. Louis, Missouri, July 13, 1882. Pianist, educated at Kenyon College, Ohio; studied the pianoforte in Berlin under Theodor Kullak and von Bülow, composition under Richard Wüerst,

and scoring under Wieprecht. After three years he made a short visit to the United States, and returned to Germany for three years' further study. On his final return he made extended concert tours, playing with success in most of the important cities and towns. Works: *Reverie* and *Andante*, *Andante* and *Scherzo*, *Romanze*, *Concerto* (1875), all for orchestra, given with success by Theodore Thomas; Many pianoforte compositions, arrangements, etc.; Songs.

PECHÁTSCHÉK (Pechaczec, Pechaček), FRANTIŠEK, the elder, born at Wildenschwert, Bohemia, in 1763, died in Vienna, Sept. 26, 1816. Violinist, first instructed in his native town, then at Weisswasser, Silesia, pupil of Lambert, and of Dittersdorf. In 1783 he went to Vienna, and in 1790-1805 was Kapellmeister at one of the theatres. He was the Strauss of his time, being especially notable as a composer of dance music. Works: 2 operas; 12 operettas; about 30 ballets; Several masses and other church music; 12 symphonies for orchestra; *Overture* for do.; Music for violin, with other instruments; Many waltzes, Ländler, écossaises, minnets, etc., for orchestra, or for pianoforte, violin, etc.—Dlabacz; Fétis; Wurzbach.

PECHÁTSCHÉK, FRANZ, the younger, born in Vienna, July 4, 1793, died in Carls-



## PÊCHEURS

ruhe, Sept. 15, 1840. Violin virtuoso and composer, son and pupil of the above, afterwards pupil of Förster in composition; performed at the imperial court when only ten years old, and in 1803 made a concert tour with his father to Prague. For a time second Kapellmeister at the Theater an der Wien in Vienna, he went to Hanover in 1818 as first violinist in the court orchestra, gave many concerts in various cities of Germany in 1824-25, and was called to Carlsruhe, in 1826, as Konzertmeister. Works: Concertino for violin and orchestra, op. 16; Polonaises for do., or pianoforte; *Thèmes variés*, do.; *Rondos*, do.; *Pot-pourris*, do.; Quartets for strings; Duo concertant for 2 violins, etc.—Fétis; Wurzbach.

**PÊCHEURS DE PERLES, LES** (The Pearl Fishers), French opera in three acts and four tableaux, text by Cormon and Michel Carré, music by Georges Bizet, first represented at the Théâtre Lyrique, Paris, Sept. 30, 1863. The story is of Léila, a vestal virgin, who is stationed on a high rock jutting out over the sea, where she prays to the gods to protect the pearl fishers. She is closely veiled, and no man may approach her. Zurga and Nadir, two fishermen, climb the rock, and Nadir tells his love, which is accepted by Léila. They are surprised, captured, and condemned to death; but they escape through aid from Zurga, who sets fire to the fishermen's cabins. The music is written in the modern school, and the instrumentation is well worked. Mlle Léontine de Maësen, Ismaël, and Morini appeared in the original cast. Published by Bote & Bock (Berlin, 1863).—Clément et Larousse, 521.

**PÊCHEURS, LES** (The Fishermen), comédie in one act, text by the Marquis de la Salle, music by Gossec, first represented at the Comédie Italienne, Paris, June 7, 1766. It was one of Gossec's most successful works.—Clément et Larousse, 520.

**PEDRELL, FELIPE**, born in Catalonia, contemporary. Pianist, and dramatic composer. Works: *El ultimo Abencerrajo*, op-

era, Barcelona, 1874; *Quasimodo*, do., ib., 1875; Mass for 3 voices and choruses, with orchestra, organ, and harp; Pianoforte music and songs.—Fétis, Supplément, ii. 314.

**PEDROTTI, CARLO**, born in Verona, Italy, Nov. 12, 1817, still living, 1890. Dramatic composer, pupil of Domenico Foroni; was conductor of the Italian opera in Amsterdam in 1840-45, then lived for several years in his native city, and in 1868 was called to Turin as director of the Liceo Musicale, maestro concertatore, and maestro di cappella of the Teatro Regio. In 1872 he established popular concerts, which prospered rapidly, and are still successful. Works: *Lina*, *Clara del Mainland*, Verona, 1840; *Matilde*, Amsterdam, 1841; *La figlia del arciere*, ib., 1844; *Romea di Monfort*, Verona, 1846; *Fiorina*, ib., 1851; *Il parrucchiere della reggenza*, ib., 1852; *Gelmina, o col fuoco non si scherza*, Milan, 1853; *Genoveffa del Brabante*, ib., 1854; *Tutti in maschera*, Verona, 1856; *Isabella d' Arragona*, Turin, 1859; *La guerra in quattro*, Milan, 1861; *Mazeppa*, Bologna, 1861; *Marion de Lorme*, Trieste, 1865; *Il favorito*, Turin, 1870; *Olema la schiava*, Modena, 1872.—Fétis, Supplément, ii. 314; Mendel; Riemann.

**PEELLAERT, AUGUSTIN PHILIPPE MARIE GHISLAIN**, Baron DE, born in Bruges, March 12, 1793, died at Saint-Josse-ten-Noode-lez-Bruxelles, April 16, 1876. Dramatic composer, pupil at Lille of d'Ennery, and in Paris of Momigny and Paër. He entered the army, and retired as lieutenant-colonel. Works: *L'amant troubadour* (1815), not performed; *Le sorcier par hasard*, given at Ghent, 1819; *L'heure du rendez-vous*, Brussels, 1821; *Agnes Sorel*, ib., 1823; *Le Barmécide*, ib., 1824; *Teniers*, ib., 1825; *L'exilé*, ib., 1827; *Songe et réalité* (1829), not given; *Faust*, Brussels, 1834; *Le coup de pistolet*, ib., 1836; *Louis de Male*, ib., 1838; *Le barigel*; *Monsieur et Madame Putiphar*, Brussels, 1857; *Le mariage par testament*; *Régilde*; *Castor et Pollux*. Operettas: *Les trois clefs*;

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Trois contre un ; Thécia ; Sans dot ; La sirène. Several masses ; 2 trios for pianoforte and strings ; More than 100 vocal melodies.—Fétis ; do., Supplément, ii. 315 ; Peellaert, Cinquante ans de souvenirs (Brussels, 1867).

PEER GYNT, entr'acte music and dances to Hendrik Ibsen's comedy of "Peer Gynt," by Edvard Grieg, op. 23. Published by Peters (Leipsic, 1884). Arranged for pianoforte for four hands. It was first given in New York, at Chickering Hall, by Theodore Thomas, Jan. 24, 1889.—Mus. Wochenblatt (1884), 511.

PELLEGRINI AL SEPOLCRO, I (The Pilgrims at the Sepulchre), Italian oratorio, text by Pallavicini, music by Johann Adolph Hasse, first performed in Dresden in 1742. The Pilgrim's chorus from this oratorio was given in Berlin in November, 1844. The original score, in the Königliche Bibliothek, Berlin, was published by J. A. Hiller, German translation by Eschenbach (Leipsic, 1784). Oratorio of the same title by Johann Gottlieb Naumann, Dresden, 1798.—Allgem. mus. Zeitg., xxxi. 243.

PELLET, ALPHONSE, born at Uzès (Gard), Oct. 18, 1828, still living, 1890. Dramatic composer, first instructed by his father, who was organist of the cathedral at Uzès ; then pupil at the Paris Conservatoire of Colet and of Halévy. In 1849 he settled at Nîmes, where he became director of the Conservatoire and organist of the Basilica. Works : *Les deux avarés*, Nîmes, 1864 ; *L'ours et le pacha*, ib., 1865 ; *Salsifi, ou les inconvénients de la grandeur*, ib., 1866 ; *Futaille à vendre, saynète*, ib., 1868 ; *Deux locataires*, ib., 1873 ; *Sous les palmiers*, ib., 1878 ; Oratorio ; About 20 cantatas ; Quintet for strings ; Quartet for pianoforte and strings ; Trio for do. ; Sonata for pianoforte and violoncello ; 2 series of melodies for do. ; Collection of sacred music ; Pianoforte pieces, etc.—Fétis, Supplément, ii. 316.

PENA TIRANNA IO SENTO, alto aria of Dardano, in D minor, with accompaniment of oboe solo, bassoon, three violins,

viola, and bass (senza cembalo), in Handel's *Amadigi*, Act II., Scene 5. Published also separately, with the accompaniment transcribed by Otto Dresel (Leipsic, Breitkopf & Härtel).

PENDANT LA NUIT J'AI PARÉ MA CHAUMIÈRE. See *Âme en peine*.

PENDU ! PENDU ! See *Postillon de Longjumeau*.

PENFIELD, SMITH NEWELL, born, of

American parentage, in Oberlin, Ohio, April 4, 1837, still living, 1890. Organist and pianist, pupil in New York of James Flint ; then studied, in Leipsic, pianoforte under Moscheles, Reinecke, Papperitz, and Plaidy, organ under Richter, and harmony and theory under Hauptmann ; later, in Paris, under Delieux. After his return to America he resided in Rochester, New York ; then in Savannah, Ga., where he founded the Savannah Conservatory of Music, and the Mozart Club ; later, lived for six years in Brooklyn, where he founded the Arion Conservatory, and since 1882 has resided in New York. In 1884 the degree of Mus. Doc. was given him by the University of the City of New York, and in 1885 he became president of the Music Teachers' National Association ; he is now organist of the Broadway Tabernacle Church. Works : Psalm xviii., cantata, for soli, chorus, and orchestra ; Overture for orchestra ; String quintet ; Anthems ; Pianoforte pieces ; Songs.

PENNA, LORENZO, born in Bologna, Italy, in 1613, died at Imola, Oct. 20, 1693. Church composer and didactic writer, entered the Carmelite monastery at Parma, became its maestro di cappella, and later occupied the same position in the cathedral at Imola. Works : *Messe piena a quattro ed otto voci se piace*, libro primo, op. 9 (2d



## PENTENRIEDER

ed., Bologna, 1677); *Galeria del sacro Parnasso*; *Messe piene con stromenti ad libitum*, libro secondo (ib., 1670); *Il sacro Parnasso delli Salmi festivi*, etc., op. 8; *Salmi per tutto l'anno ed una Messa*, etc. (1669). He published also a treatise: *Li primi albori musicali per li principianti della musica figurata*, etc. (1679), and *Directorio del canto fermo* (1689).—Fétis; Mendel; Riemann.

**PENTENRIEDER, FRANZ XAVER**, born at Kaufbeuren, Bavaria, Feb. 6, 1813, died in Munich, July 17, 1867. Dramatic and church composer, pupil of Kalcher and Stunz in Munich, where he entered the choir of the *Frauenkirche*. He became court Kapellmeister, court organist, choir director at St. Ludwig's, and Repetitor at the royal theatre. Injuries received from being run over by a carriage resulted in such serious consequences that he passed the last years of his life in an insane asylum. Works: *Die Nacht auf Paluzzi*, opera, given on all the principal stages of Germany; *Das Haus ist zu verkaufen*, do., Leipsic, 1846; Cantatas, masses, motets, etc.—Mendel; Riemann.

**PENTHESÍLEA**, overture for orchestra, in G, to Kleist's drama of the same title, by Goldmark, op. 31, first performed in Vienna, Dec. 26, 1880. Published by Schott (Mainz, London, and Brussels, 1881); by Leede (Leipsic). Arranged for the piano-forte for four hands.—Mus. Wochenblatt (1881), 92.

**PEPUSCH, JOHANN CHRISTOPH**, born in Berlin in 1667, died in London, July 20, 1752. Dramatic composer, pupil at Stettin of Gottlieb Klingenberg, and of Grosse, a Saxon organist. He was a musician at the Prussian court in 1681-97, was in Holland in 1698, and about 1700 went to London, where he became a member of the orchestra at Drury Lane. In 1707 he adapted the music of *Thomyris*, Queen of Scythia, and of other operas, adding recitatives and songs. He devoted much time to the study of ancient music, and in 1710

aided in establishing the Academy of Ancient Music. In 1712 he became organist and composer to the Duke of Chandos at Cannons, where he preceded Handel; in 1713 he took the degree of Mus. Doc. at Oxford, and soon after became music director of Lincoln's Inn Theatre.



In 1724 he joined Dr. Berkeley in his scheme of a college in the Bermudas, but was shipwrecked and returned to England. Soon afterwards he married Marguerite de l'Épine the singer, and in 1731 became organist of the Charter House, a position he held until his death. His wife, who brought him a fortune of £10,000, died in 1746. Pepusch, though pedantic, was skilled in musical science, and was one of the chief authorities on music in England previous to Handel. He is best known by his scoring and arrangement of the *Beggar's Opera*. Works: *Venus and Adonis*, masque, 1715; *Apollo and Daphne*, and *The Death of Dido*, masques, 1716; *The Union of the Three Sister Arts*, masque for St. Cecilia's Day, 1723; *The Beggar's Opera*, 1727; *Polly*, opera, 1729; *The Wedding*, ballad opera, 1734; *Ode to the Memory of the Duke of Devonshire*, 1707; *Ode for the Princess of Wales's Birthday*, 1715-16; 6 English cantatas (London, 1712); Sonatas and concertos for strings and wind instruments; Anthems and motets. He published also a *Short Treatise on Harmony* (London, 1730; 2d ed., 1731); and edited Corelli's *Sonatas in score*.—Grove; Fétis; Burney, *Hist.*, iv. 634; Mendel.

**PERABO, (JOHANN) ERNST**, born in Wiesbaden, Germany, Nov. 14, 1845, still living, 1890. Pianist, the youngest of ten children, all of whom followed the profession of music; began when five years old to study under his father. In 1852 he went to

America with his parents, and two years later made his first public appearance at a concert in New York. After two years spent in Dover, New Hampshire, he studied the violin in Boston under William Schultze, and played at a concert under Carl Zerrahn's direction. He lived



next in Chicago, and then in Washington, returning finally to New York, whence, in 1858, he went to Europe. In 1862 he entered the Leipsic Conservatorium, where he studied the pianoforte under Moscheles and E. F. Wenzel; harmony under Pappeitz, Hauptmann, and Richter; and composition under Reinecke. In 1865 he returned to America, and after a concert tour in the West settled in 1866 in Boston. He has played often in public, and has a high reputation as a pianist and teacher of the pianoforte. In 1878-79 he again visited Leipsic, to study further under Wenzel. Many of his works are transcriptions and arrangements for the pianoforte; among them the following: Löwe's ballads, The Dance of Death, Melek at the Spring, The Secluded; First movement of Rubinstein's Ocean Symphony, and the overture to Dimitri Donskoi; First movement of Schubert's unfinished symphony; 10 selections from Iolanthe, op. 14. Among his original compositions, mostly for the pianoforte, are: Moment musical, op. 1; Scherzo, op. 2; Prélude, op. 3; Waltz, op. 4; Three studies, op. 9, 1880; Pensées, op. 11, 1884; Circumstance, or Fate in a Human Life, op. 13, 1887; Songs.

PERANDI, MARCO GIUSEPPE, born in Rome, beginning of the 17th century, died in Dresden, Jan. 12, 1675. Church composer, entered the service of the Elector of Saxony between 1651 and 1656, and was appointed Kapellmeister in 1663. Works:

Die Historia von der Geburt des Herrn und Heilandes Jesu Christi; Passion des Evangelisten St. Marcus; 6 masses for 5 voices, with trumpets and drums; 3 Magnificat for 5 and 9 voices; 15 concertos for 3-6 voices, with instruments; 15 madrigals for 2-5 voices; 3 symphonies. With Bontempi he also composed a German opera, Daphne, given in Dresden, 1672.—Mendel.

PERDONO E TI COMPLANGO. See *Norma*.

PEREIRA, DOMINGOS NUNES, born at Lisbon about the middle of the 17th century, died at Camarate, near Lisbon, March 29, 1729. Church composer, for many years mestre da capella of the cathedral at Lisbon. Works: Responsorios da Semana Santa, for 8 voices; Do. dos officios de defuntos, for do.; Lições de defuntos, for 4 voices; Confitebor, Laudate pueri, for 8 voices; Villancicos e motetes, for 4, 6, and 8 voices.—Vasconcellos.

PERELLI, NATALE, born in Lombardy about 1815. Dramatic composer, pupil at the Conservatorio, Milan. Works: Galeotto Manfredi, opera, Pavia, 1839; Osti et non osti, do., Genoa, 1840; Il contrabbandiere, Turin, 1842.

PEREZ, DAVIDE, born in Naples, of Spanish parents, in 1711, died in Lisbon in 1778. Church and dramatic composer, pupil at the Conservatorio di Loreto of Antonio Galli on the violin, becoming a virtuoso on that instrument, and of Francesco Mancini in counterpoint. He went in 1739 to Palermo as maestro di cappella of the cathedral. There he wrote his first operas, and soon acquired great reputation in Italy; he composed for all the leading cities, and in 1752 went to Lisbon, where, after the great success of his Demofonte, the king bestowed on him the Order of Christ, and appointed him royal mestre de capella. In 1755 he opened the new theatre in Lisbon with his Alessandro nell'Indie, procuring for it the best singers from Italy; went to London in the same year, and produced his Ezio, with great success. Fétis

ranks his compositions next to those of Jommelli. Works—Operas: *L'eroismo di Scipione*, Palermo, 1741; *Astartea*, Medea, *L'isola incantata* (Palermo), *La clemenza di Tito*, Naples, 1749; *Semiramide*, Rome, 1750; *Farnace*, ib.; *Merope*, Genoa, 1751; *Didone abbandonata*, ib.; *Alessandro nell'Indie*, ib.; *Zenobia*, Turin, 1751; *Demetrio*, ib., 1752; *Demofonte*, ib.; *Artaserse*, *Adriano in Siria*, ib., 1755; *L'eroe cinese*, ib., 1753; *Ipermestra*, ib., 1754; *Olimpiade*, ib.; *Ezio*, London, 1755; *Solimanno*, Lisbon, 1757; *Enea in Italia*, 1759; *Giulio Cesare*, 1762. A fine edition of his *Matutini de' morti*, his best sacred work, was published while he was in London. Other church music: Mass for 8 voices and orchestra; do. for 5 voices and orchestra; Motets for 4 voices; 2 *Salve Regina* for do.; Responses for do.; Psalms for 3 voices and chorus.—Grove; Fétis; Burney, *Hist.*, iv. 570; Mendel; Schilling; Gerber; Hogarth, *Mus. Hist.*, i. 225.

PERFALL, KARL, Freiherr VON, born in Munich, Jan. 29, 1824, still living, 1890. Dramatic composer, pupil of Hauptmann at Leipsic (1848); left the government service in 1850, and assumed the direction of the *Münchener Liedertafel*. In 1854 he founded the Oratorio Society, which he conducted until 1864, when he was appointed court music intendant. In 1867 he became intendant of the royal theatre, in which position he has made the Munich opera one of the most prominent. Works—Operas: *Sakuntala*, Munich, 1853; *Das Konterfei*, ib., 1863; *Raimondin* (also as *Melusine*), ib., 1881; *Junker Heinz*, ib., 1886; *Barbarossa*, melodrama; *Dornröschen*, Märchen for soli, chorus, and orchestra; *Undine*, do.; *Rübezahl*, do.—Riemann.

PERGOLESI (Pergolese), GIOVANNI BATTISTA, born at Jesi, Roman States, Jan. 3, 1710, died at Pozzuoli, March 16, 1736. Dramatic composer, pupil, when very young, at the Conservatorio dei Poveri di Gesù Cristo, Naples, on the violin of Domenico de Matteis. He soon attracted

notice at the conservatory by the curious and unheard-of passages he improvised



while practising, chromatic progressions based upon harmonic successions being then unknown. Such seemed to be his originality, that he was placed under Gaetano Greco to study

counterpoint (harmony having hardly risen to the dignity of a separate study at that time); he continued his contrapuntal studies for a while under Durante, and then under Francesco Feo. He made rapid progress, but soon formed a style of his own, retaining only as much of the contrapuntal science he had learned as could be subordinated to melodious and expressive writing. His first composition worthy of the name was an oratorio, *La conversione di San Guglielmo*, which was given (with comic interludes) at the cloister of S. Agnello in 1731, before Pergolesi had left the conservatory. After leaving the conservatory he studied vocal composition under Vinci, and possibly also under Hasse. His first opera, *La Sallustia*, was given in 1731, but had no more than a succès d'estime. Two other operas also failed, and starvation would probably have been his fate had not the Prince of Steglino, first equerry to the King of Naples, taken an active interest in him and helped him to get work. After a great earthquake in Naples, a solemn mass was voted to the patron saint of the city, and Pergolesi was commissioned to write the music. He accordingly wrote a mass and vespers for ten-part chorus and double orchestra, which was soon followed by a second mass for double chorus and two orchestras (to which the composer afterwards added parts for two more choruses), which was much admired by Leo. About this time Pergolesi wrote also thirty trios for two violins, vio-

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loncello, and bass, dedicated to the Prince of Stegiano. In the winter of 1731 the world-famous *La serva padrona*, was written and produced. Its success at first was not overwhelming, but it was the only genuine success Pergolesi had during his lifetime. Several other operas followed it, but they were all regarded by the public as failures. In 1734 he went to Loreto as maestro di cappella. After the failure of a new opera, *Flaminio* (1735), the Confraternity of San Luigi di Palazzo, who had for years been in the habit of giving Alessandro Scarlatti's *Stabat Mater* on every Friday in March, ordered a new one of Pergolesi for ten ducats (about \$8.75). He immediately set to work, but was soon called off to Rome to write an opera for the Teatro Tordinone. His fame, which was now spreading beyond Naples, seems to have been almost wholly due to the high esteem in which contemporary musicians held his works, for the public almost ignored them. But at Rome *L' Olimpiade* failed with a crash, while *Duni's Nerone* (a far inferior work, as its composer admitted) made a resounding success. Pergolesi returned to Loreto, in disgust with the stage, and resumed work on the *Stabat Mater*. But his health, which had long been undermined by excesses of the gallant sort, now gave way, and consumption declared itself. He moved to Pozzuoli, near Naples, and, although really far too ill to work, he persisted in composing a cantata, *Orfeo e Euridice*, a *Salve Regina*, and in finishing the *Stabat Mater*, in spite of the urgent entreaties of his old master Feo, who counselled rest. He died a few days after the completion of the *Stabat*. He was buried in the precincts of the Pozzuoli Cathedral, where, a century later, the Marquis de Villarosa and the Cavaliere Corigliano raised a monument to his memory. His death was an almost immediate signal for a boundless enthusiasm for his works all over Italy, and twenty-four years later in France. *L' Olimpiade* was revived at Rome with overwhelming success. Indeed,

Pergolesi's high renown was entirely posthumous, a fact unparalleled in the annals of Italian music. Pergolesi is to be regarded as virtually the father of "modern" music in Italy—perhaps even in Europe. In his music the contrapuntal element steps for the first time definitely into the background, and the melodic-harmonic element asserts its supremacy. The step from Leo and Feo to Pergolesi is somewhat like that from the younger Bachs to Gluck and Haydn. Pergolesi's chief merits were great pathos, sweetness, and depth of expression. Of contrapuntal, or even melodic invention, he did not give surpassing evidence, but it should be remembered that he died at the age of twenty-six, and that there is no calculating the splendour of development which awaited his genius had he but lived longer. Although in originality of conception his works pale somewhat beside the more mature productions of other composers, if we compare them with what other great men had written before the age of twenty-six, we shall see that the comparison is rather in Pergolesi's favour than against him. In fact, his *Serva padrona* was the model of nearly all Italian *opere buffe* that followed it.

Works—I. Operas : *San Guglielmo d' Aquitania*, Naples, 1731; *La Sallustia*, 3 acts, ib., 1731; *Amor fa l' uomo cieco*, 1 act, ib., 1731; *Recimero*, 3 acts, ib., 1731; *La serva padrona*, 2 acts, ib., Teatro San Bartolomeo, 1731, and Paris, Théâtre Italien, Oct. 4, 1746; *Il maestro di musica*, 2 acts, Naples, 1731; *Il geloso scherzito*, ib., 1732; *Lo frate innamorato*, in Neapolitan dialect, ib., 1733; *Il prigioniero superbo*, 3 acts, ib., 1733; *Adriano* in Siria, ib., 1734; *Livietta e Tracolo*, ossia *la contadina astuta*, ib., 1734; *Flaminio*, 3 acts, ib., 1735; *L' Olimpiade*, 3 acts, Rome, 1735.

II. Church music: *Kyrie cum gloria*, 4 voc., with orchestra (Vienna, Haslinger); *Mass*, 5 voc., with orch.; do. for two 5-part choruses and double orch.; *Dixit*, 4 voc., strings, and organ; do., double chorus and

orch.; Miserere, 4 voc. and orch. (Paris, Pleyel); Confitebor, 4 voc.; 2 Domine ad adjuvandum, 4 and 5 voc.; Laudate, 5 voc. with orch.; Laetatus sum, 2 soprani and 2 basses; do., 5 voc.; Laudate, one voice with instruments; Salve Regina, one voice, strings, and organ (Paris, Leduc and Porro); *Stabat Mater*, for soprano and contralto, strings, and organ (Paris, Bonjour and Porro); *Dies iræ*, for soprano and contralto, and strings; Mass, 2 voc., and organ; do., in D, 4 voc., with orchestra; Oratorio sacro per la nascita del Redentore.

III. Chamber and concert music: Orfeo, cantata for one voice and orchestra (in Choron's *Principes de composition des Écoles d'Italie*); 5 cantatas for soprano with clavier; 30 trios for 2 violins and violoncello, with a figured bass for harpsichord (24 of these were published in London and Amsterdam); Two movements, 6 voc., from Psalms are in the Fitzwilliam Music (London, Novello); Air in F minor, for clavier, is in Clauss-Szarvady's *Klavierstücke* (Leipzig, Senff); Mass, and a Kyrie, and Gloria, 10 voc., are in MS. in the Fitzwilliam Library; 3 psalms, a *Stabat Mater*, a *Salve*, and a mass are in the British Museum, Add. MSS., No. 5044.—Villarosa, *Lettera biografica*, etc., Naples (1831); do., *Memorie dei compositori di musica del Regno di Napoli* (Naples, 1840), 141; Belasis, *Biografia di Pergolese*; *Fétis*; Grove.

PERI, ACHILLE, born at Reggio d'Emilia, Italy, Dec. 20, 1812, died there, March 28, 1880. Dramatic composer; was at first maestro di cappella of an Italian opera troupe at Marseilles, afterwards at the Teatro Grande in his native city. Works: *Una visita a Bedlam*, Marseilles, 1839; *Il solitario*, Reggio, 1841; *Dirce*, ib., 1843; *Ester d'Engaddi*, Parma, 1843; *Tancredi*, Genoa, 1848; *I fidanzati*, ib., 1856; *Vittore Pisani*, Reggio, 1857; *Giuditta*, biblical drama, Milan, 1860; *L'espiazione*, ib., 1861; *Orfano e Diavolo*; *Rienzi*, Milan, 1862.—*Fétis*; do., *Supplément*, ii. 321.

PERI, JACOPO, called Il Zazzerino, born in the latter half of the 16th century in Florence, died (?). He studied music under Cristoforo Malvezzi, of Lucca, and became maestro di cappella to Fernando, Duke of Tuscany, and later to Cosimo II. de' Medici. He married a rich noblewoman of the house of Fortini, by whom he had a son who showed great mathematical talent, and was put to study under Galileo Galilei, but eventually ruined himself by dissipation. This was the young man, of whom Galileo used to speak as "il mio demone." In spite of the trouble given him, and the frequent disgrace brought upon his household by his son, Peri continued to move in the highest Florentine society. He soon associated himself with Giovanni Bardì, conte di Vernio, Vincenzo Galilei, Piero Strozzi, Jacopo Corsi, the poet Ottavio Rinuccini, and the composer Giulio Caccini, in the great Renaissance movement known as the Florentine Music Reform of the 17th century (see Ambros, iv. 147) which resulted in the establishment of the so-called stile rappresentativo, and the foundation of the lyric drama. He followed Caccini's epoch-making *Nuove Musiche* with a similar work of his own, *Le varie musiche del Signor Jacopo Peri*, etc., less rigidly solemn than Caccini's in the declamatory portions, but also less elaborate in ornamentation. He was the first to develop this new style of vocal chamber music into actual dramatic composition in his setting of Rinuccini's drama *Dafne*, which is properly accounted the first opera, and was brought out in private at the Palazzo Corsi in 1594 (not 1597, as given in Grove, and as stated by Marco da Gagliano; the work was given during the Carnival of three successive years, and da Gagliano probably heard only the last performance). This was soon followed by his setting of the same poet's *Euridice*. Singularly enough, Peri did not try to follow up these successes, perhaps from lack of opportunity; certainly he wrote no more operas. He left Florence,



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for some unknown reason, and in 1601 was appointed maestro di cappella to the Duke of Ferrara. His latest publication was the *Varie musiche*. Works: *Dafne*, pastoral opera, Florence, Palazzo Corsi, 1594 (all trace of this work is lost); *Euridice*, do., Florence, 1600; *Le varie musiche del Signor Jacopo Peri a una, due e tre voci con alcuni spirituali in ultimo, per cantare nel clavicembalo e chitarrone e ancora maggior parte di essa per sonare semplicemente nel organo* (Florence, Marescotti, 1609). Three madrigals, 4 voc., are printed in Kieselwetter's "*Schicksale und Beschaffenheit des weltlichen Gesanges*" (1841).—Ambros, iv. 201, 253 et seq.; Grove; Riemann.

PERKINS, HENRY SOUTHWICK, born, of American parentage, in Stockbridge, Vermont, March 20, 1833, still living, 1890. Son and pupil of Orson Perkins (singing master, 1802–82); graduated in 1861 at the Boston Music School. In 1867–71 he was president of the Iowa Normal Academy of Music, Iowa City; in 1867–68 professor of music in the State University of Iowa; in 1870–74 president of the Kansas Normal Academy of Music, Leavenworth; in 1887–88 president of the Illinois Music Teachers' Association; in 1888 secretary and treasurer of the Music Teachers' National Association. In 1875–76 he went to Europe, and studied methods of conducting and teaching. He is well known as a conductor of musical conventions, festivals, and normal music schools; resides in Chicago. Works: *Sweet and Low*, *Sleep in Peace*, *She said she'd be my Bride*, and other quartets; *Trust her not*, quintet; *Make your Home beautiful*, *Little Wanderer*, *My Mariner*, *Alone*, *There's Peace on the Deep*, and other songs. He is the compiler also of several collections, such as: *The Nightingale* (1860); *Sabbath School Trumpet* (1864); *Church Bell* (1867); *Song Echo* (1871); *Sunnyside* (1875); *Shining River* (1875); *Palms of Victory* (1880); *Song Wave* (1882); *Soul Songs* (1885); and several books of instruction.

PERKINS, WILLIAM OSCAR, born at Stockbridge, Vermont, May 23, 1831, still living, 1890. Son and pupil of Orson Perkins and brother of the preceding; after studying with American musicians he went to Europe, and took lessons in singing of J. Q. Wetherbee, London, and of G. Perini, Milan. On his return home he devoted himself to teaching, conducting, and composing. He visited Europe again in 1871–72; received the degree of Mus. Doc. from Hamilton College in 1879. He has published about forty books of compilations, containing many of his own compositions, such as *Choral Harmony* (1859); *Perkins's Anthem Book* (1874); *The Temple* (1879); *Choral Choir* (1882); *The Peerless* (1883), etc. His youngest brother, Julius Edson Perkins (1845–75), bass singer and pianist, married in 1874 Marie Rôze, who afterwards became the wife of Henry Mapleson.

PER LE PORTE DEL TORMENTO, duet for soprano and contralto (*Elmira and Sosarme*), in E major, with accompaniment of strings complete, in Handel's *Sosarme*, Act II., Scene 8. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

PERLE DU BRÉSIL, LA (The Pearl of Brazil), drame lyrique in three acts, text by Gabriel and Sylvain Saint-Étienne, music by Félicien David, first represented at the Théâtre Lyrique, Paris, Nov. 22, 1851. This was the composer's first dramatic work. The admiral Salvador has captured in Brazil a young girl Zora, whom he educates and intends to marry. He sets sail with her, and discovers that she has a lover, Lorenz, a young lieutenant who had disguised himself as a sailor to accompany them. A severe storm compels the ship to seek shelter in a harbour of Brazil, where they are attacked by the natives. Zora chants a hymn to the Great Spirit, and, recognizing their compatriot, the Brazilians make peace. Zora is rewarded by permission from the admiral to marry Lorenz. The original cast was: Zora, Mlle Ducz; Lorenz, M.

Soyer; Admiral Salvador, M. Bouché. The opera was revived at the Théâtre Lyrique, Paris, in March, 1858, with Mme



Emma Nevada.

Miolan-Carvalho, and at the Opéra Comique, 1883, with Mme Emma Nevada as Zora.—Clément et Larousse, 524; Revue et Gaz. mus. de Paris (1858), 83.

PERNE, FRANÇOIS LOUIS, born in Paris in 1772, died there, May 26, 1832. Composer and erudite writer on music; educated at the maîtrise of Saint-Jacques-de-la-Boucherie, where he studied harmony and counterpoint under the Abbé d'Haudimont. In 1792 he became a chorus singer at the Opéra, but in 1799 exchanged to play the double-bass in the band. In 1811 he succeeded Catel as professor of harmony at the Conservatoire, in 1816 became inspector, in 1820 librarian, and in 1822 retired to reside on an estate near Laon; removed to Laon in 1830, and in 1832 returned to Paris. He was a profound student of ancient music, and expended a vast amount of labour in investigating the mu-

sic of the Greeks and of the Middle Ages. Works: Messe de Sainte-Cécile, 1800; Vivat rex, mass for four voices, 1811; Veni Creator, for three voices; 6 sonatas for pianoforte; Domine, saluum fac regem, variations for do.; 2 methods for pianoforte; Cours d'harmonie et d'accompagnement (1822). He published, also: Exposition de la Séméiographie, ou Notation musicale des Grecs (Paris, 1815); Chansons du Châtelain de Coucy (Paris, 1830); and other didactic and historical works.—Fétis; Mendel; Riemann.

PEROTTI, GIOVANNI AGOSTINO, born at Verelli, April 12, 1769, died in Venice, June 28, 1855. Dramatic and church composer, brother and pupil of the following, then in Bologna pupil of Mattei; went to Vienna in 1796 as accompanist at the Italian opera, and to London in 1798, in the same capacity. In 1801 he settled in Venice, where in 1812 he became substitute, and in 1817 successor, to Furlanetto as maestro di cappella at S. Marco. Works: La contadina nobile, given at Pisa, 1795; Alessandro e Timoteo, rearrangement of Sarti's opera, London, 1800. Ballets; Church and chamber music.—Fétis; Riemann.

PEROTTI, GIOVANNI DOMENICO, born at Verelli, Italy, in 1760, died there after 1820. Dramatic and church composer, pupil of Fiorini in Milan, and of Padre Martini in Bologna; on his return to Verelli he was appointed maestro di cappella at the cathedral. Works: Zemira e Gondarte, given at Alessandria, 1788; Agesilao, Rome, 1789; Much church music for the service in Verelli Cathedral.—Fétis.

PERPETUUM MOBILE (Perpetual Motion), rondo in Weber's Sonata in C, for pianoforte, op. 24, completed in Berlin, Aug. 18, 1812, and dedicated to Madame la Grande-Duchesse Marie Paulowna of Saxe-Weimar. The Rondo, which is the last movement, is dated "L'infatigable, compoirt June 14th and July 15th." Published separately as "Perpetuum Mobile," by Schlesinger (Berlin); by Simrock (Bonn

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and Berlin); and by Haslinger (Vienna); as "Mouvement perpétuel," by Brandus & Dufour (Paris); as "Allegro brillante," by Augener & Co. (London); as "Brilliant Rondo," by Chappell & Co. (London), and Cramer & Co. (ib.); as "Moto continuo," by Chappell & Co. (London); and, "Il moto perpetuo," by Ricordi (Milan). The Rondo has been rearranged by Henselt with modern difficulties, and adapted by Brahms as a study for the left hand. Paganini also wrote *Moto perpetuo*, *Allegro de concert* for the violin, op. 11.—Jahns, *Weber Verzeichniss*, 159; Benedict, *Weber*, 140.

PER PIETÀ, *BELL' IDOL MIO*, aria for soprano with orchestra, in E-flat, text from Metastasio's *Artaserse*, music by Mozart, composed in Milan in 1770, Breitkopf & Härtel, *Mozart Werke*, Serie vi., No. 6.—Köchel, *Verzeichniss*, No. 78.

PER PIETÀ, *NON RICERCATE*, rondo for tenor with orchestra, in E-flat, text from Anfossi's opera, *Il curioso indiscreto*, music by Mozart, composed in Vienna, June 21, 1783. Breitkopf & Härtel, *Mozart Werke*, Serie vi., No. 27.—Köchel, *Verzeichniss*, No. 420; André, No. 59.

PER QUESTA BELLA MANO, aria for bass, with orchestra, accompaniment and contrabass obligato, in D, by Mozart, composed for Franz Gerl in Vienna, March 8, 1791. Breitkopf & Härtel, *Mozart Werke*, Serie vi., No. 46. It was sung at the London Philharmonic in 1887.—Köchel, *Verzeichniss*, No. 612; André, No. 89; Jahns, *Mozart*, iii. 287.

PER QUESTE TUE MANINE. See *Don Giovanni*.

PERRY, EDWARD BAXTER, born, of American parentage, in Haverhill, Massachusetts, Feb. 14, 1855, still living, 1890. Pianist; when two years old he was made totally blind by accident; from his sixth to his nineteenth year he studied the pianoforte in Boston, and in 1875-78 studied in Berlin, Frankfort, Stuttgart, and Weimar, under Kullak, D. Pruckner, and Liszt. On his return he settled in Boston and devoted

two years to concert work, but had to abandon it on account of an injury to his right wrist, and in 1881-83 was professor of pianoforte at Oberlin Conservatory. In 1883-85 he was again in Europe, appeared in concerts with success, and at Frankfort received instruction from Clara Schumann. Since 1885 he has been instructor in the Tremont School of Music, Boston, and is well known as a concert pianist in New England and the Middle and Western States. His works consist chiefly of compositions for the pianoforte, and songs.

PERRY, GEORGE, born at Norwich, England, in 1793, died in London, March 4, 1862. Organist, pupil of Beckwith, settled in London in 1822, and was at first director of music in Haymarket Theatre and organist of Quebec Chapel. In 1832-47 he was concert-master, and in 1848 conductor, of the Sacred Harmony Society. From 1846 he was organist of Trinity Church, Gray's Inn Road. Works: *Morning, Noon, and Night*, opera, 1822. Oratorios: *Elijah* and *the Priests of Babel*, 1818; *The Fall of Jerusalem*, 1830; *The Death of Abel*; *Hezekiah*; *Belshazzar's Feast*, cantata, 1836. *Overture to the Persian Hunters*; *Anthems*.

PERSÉE, tragédie-lyrique in five acts and prologue, text by Quinault, music by Lully, first represented at the Académie Royale de Musique, Paris, April 17, 1682. It is one of the composer's best operas. The prologue celebrates *Virtue, Innocence, and Fortune*. The first act presents plays in honour of Juno; the second, the gardens and palace of Cepheus, King of Ethiopia and father of Andromeda, whom Perseus resolves to deliver. He receives a shield from Minerva and a casque from Pluto; in the third act vanquishes the Gorgon, and in the fourth rescues Andromeda. The last act shows their marriage, and the apotheosis of Cepheus, Cassiopea, Perseus, and Andromeda. Original cast: *Persée*, M. Dumesnil; *Phinée*, M. Beaumavielle; *Céphée*, M. Dun; *Andromède*, Mlle Aubry; *Méropé*, Mlle Marthe du Rochois; and

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Méduse, Mlle Desvoyes. Thénard sang the part of Phinée with great effect. Published by Ballard (Paris, 1682 ; 2d ed., 1722). Same text, music by Bernard de Bury, Dauvergne, Francœur, and Rebel, Paris, 1770 ; and *Persée et Andromède*, ballet by Méhul, ib., June 8, 1810. Italian operas on the same subject : *Perseo*, by Andrea Mattioli, Venice, 1665 ; by Antonio Draghi, text by Aurelio Amalteo, Vienna, 1669 ; *Le azioni fortunate di Perseo*, by do., ib., 1691 ; *Andromeda*, text by Bernardoni, composer unknown, ib., Feb. 21, 1702 ; by Sacchini, London, 1774 ; by João de Sousa Carvalho, Lisbon, 1779 ; and *Il ritorno di Perseo*, by Paisiello, Naples, 1792. Also an Hungarian ballet, *Perseus und Andromeda*, by George Druzecki, Presburg, about 1790.—Clément et Larousse, 525.

PERSÉE, tragédie-lyrique in three acts, arranged by Marmontel from Quinault's text, music by Philidor, first represented at the Académie Royale de Musique, Paris, Oct. 27, 1780. Original cast : Persée, M. Legros ; Andromède, Mlle Levasseur ; Méduse, Mlle Durancy ; Cassiopée, Mlle Duplant ; Phinée, M. Larrivée ; and Mercure, M. Lainé.—Lajarte, i. 319.

PERSIANI (Persiano), GIOSEFFO, born at Recanati, Papal States, in 1804, died in Paris, Aug. 14, 1869. Dramatic composer, pupil of Tritto at the royal college of music, Naples. About 1837 he went to Paris, and after 1838 passed several years in Spain. Works : *Piglia il mondo come viene*, opera buffa, Florence, 1826 ; *L' inimico generoso*, ib., 1826 ; *Attila*, Parma, 1826 ; *Danao, re d' Argo*, Florence, 1827 ; *Gaston de Foix*, Venice, 1828 ; *Costantino in Arles*, ib., 1829 ; *Eufemio di Messina*, Florence, 1829 ; *Il solitario*, Milan, 1829 ; *I Saraceni in Catania* (a new version of *Eufemio di Messina*), Padua, 1832 ; *Inès de Castro*, Naples, 1835 ; *Il fantasma*, Paris, 1843 ; *L' orfana savojarda*, Madrid, 1846.—Fétis.

PERSUIS, LOUIS LUC LOISEAU DE, born at Metz, July 4, 1769, died in Paris, Dec. 20, 1819. Dramatic composer and vio-

linist, pupil of his father, who was master of the choristers of the cathedral. He entered the orchestra of the theatre, lived in Avignon as teacher of violin, and in 1787 went to Paris, where he produced an oratorio, *Le passage de la mer Rouge*, at the Concerts Spirituels. He was first violinist at the Théâtre Montansier in 1790 and at the Opéra in 1793, chef de chant at the Opéra in 1804, chef d'orchestre in 1810, succeeding Rey ; he became also professor of violin at the Conservatoire when it was founded in 1795, but lost this post in 1802. In 1814 he became inspector-general of the Opéra, and in 1817, through court influence, superseded Choron as director. He had meanwhile been appointed conductor of the court concerts, and in 1810-15 was conductor of the orchestra at the Académie. Afterwards maître de chapelle to Louis XVIII. in 1814, succeeding Lesueur as superintendent of the Royal Chapel. He exhibited great ability as a conductor, but his music, though it met with considerable success in its day, is now forgotten. Order of St. Michael, 1819 ; Legion of Honour. Works—Operas ; *Estelle*, 1783 ; *La nuit espagnole*, 1791 ; *Phanor et Angéla*, 1798 ; *Fanny Morna*, 1799 ; *Léonidas* (with Gresnick), 1799 ; *Le fruit défendu*, 1800 ; *Marcel*, 1801 ; *Chant de victoire en l'honneur de Napoléon*, 1806 ; *L'inauguration de la Victoire* (with Lesueur), 1807 ; *Le triomphe de Trajan*, 1807 ; *Jérusalem délivrée*, 1812 ; *Chant français*, 1814 ; *L'heureux retour* (with Berton and Kreutzer), 1815 ; *Les dieux rivaux* (with Spontini), 1816. He

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wrote also music for ballets (some in collaboration with Kreutzer) : *Le retour d'Ulysse*, 1807 ; *Nina*,

1813 ; *L'épreuve villageoise*, 1814 ; *L'heureux retour*, 1815 ; *Le carnaval de Venise*, 1816. His church compositions in MS. are in the Conservatoire Library.—Fétis ; do., Supplément, ii. 326 ; Riemann ; Mendel.

## PERTI

**PERTI, JACOPO ANTONIO**, born in Bologna, June 6, 1661, died there, April 10, 1756. Church composer, pupil of Padre Petronio Franceschini. In 1680 he conducted a mass of his own for solo, chorus, and orchestra, in San Petronio, and in 1681 was made a member of the Accademia Filarmonica, Bologna, of which he was six times principe. He was maestro di cappella of San Petronio till his death. Among his pupils were Aldovrandini, Laurenti, Pistocchi, and Torelli. He was the friend and companion of Padre Martini. Works—Operas, all given in Venice: *Atide*, 1679; *Mazio Coriolano*, 1683; *Flavio*, 1686; *Rosaura*, 1689; *L' incoronazione di Dario*, 1689; *Brenno in Efeso*, 1690; *L' inganno scoperto per vendetta*, 1691; *Furio Camillo*, 1692; *Nerone fatto Cesare*, 1693; *Laodicea e Berenice*, 1695. Church works: *Cantate morali e spirituali*, 1688; *Messe e salmi concertati*, 1735. The Abbate Santini possessed a fine collection of his music. There is an *Adoramus Te* by Perti in the Fitzwilliam Library, Cambridge, and Novello has included two fine choruses by him in his

*Giacom' Antonio Perti*

"Sacred Music," vol. ii. He wrote two oratorios, *Giesù al sepolcro*, and *La morte di Giesù*, 1718.—Burney, *Hist.*, iv. 51; Riemann; Mendel; Schilling.

**PESCETTI, GIOVANNI BATTISTA**, born in Venice in 1704, died there in 1766. Organist, and dramatic and church composer, pupil of Lotti; was appointed in 1762 organist of the second organ in S. Marco. He was in London in 1737–40. Works—Operas: *Il prototipo*, Venice, 1726; *La cantatrice*, ib., 1727; *Dorinda*, ib., 1729; *I tre defensori della patria*, ib., 1730; *Narcisso al fonte*, ib., 1731; *Il vello d'oro*, London, 1737; *Demetrio*, ib., 1738; *Alessandro nell' Indie*, Venice, 1740; *Tullio Ostilio*, 1740; *Ezio*, 1747; *Diana ed Endimione*, cantata, London, 1739. Church music; 9 sonatas for pianoforte.—Fétis; Mendel; Schilling.

**PESSARD, ÉMILE LOUIS FORTUNÉ**, born in Paris, May 29, 1843, still living, 1890. Dramatic composer, pupil of Bazin and Carafa at the Conservatoire, where he obtained the second prize in 1861, and the first in 1862; grand prix de Rome, 1866.



He is inspector of vocal music in the public schools of Paris. Legion of Honour, 1879. Works—Operas: *La cruche cassée*, given at the Opéra Comique, 1870; *Le char*, ib., 1878; *Le capitaine Fracasse*, Théâtre Lyrique, 1878. Solemn mass for 2 voices with organ; *Ave Maria*, with organ, violin, and violoncello; *Mater Salvatoris*; *Suite* for orchestra; *March* for do.; *Quintet* for wind instruments; *Trio* for pianoforte and strings; *Pianoforte* music, and songs.—Fétis, *Supplément*, ii. 327; Mendel, *Ergänz.*, 333.

**PETER SCHMOLL UND SEINE NACHBARN** (Peter Schmoll and his Neighbours), German comic opera in two acts, text by Joseph Türke, from Carl Gottlob Cramer's novel of the same title (Rudolstadt, 1798–99), music by Weber, represented at Augsburg, in March, 1803. It was written in Salzburg, when Weber was a pupil of Michael Haydn, who recommended this work of the young composer. It was rehearsed in Salzburg in June, 1802, and was probably first given there. The libretto is laid in the time of the French Revolution, and is arranged as a Singspiel with spoken dialogue. The music as a whole is somewhat crude, but the harmonies are original and the instrumentation novel and full of colour, exhibiting the individuality of the composer. He has used also several obsolete instruments to characterize the situations of the play. The music of Minette's song in the first act was again used for the

song, "Wird Philomele trauern," in *Abu Hassan* and for the last song in the finale of the third act of *Oberon*. Characters represented: Peter Schmoll, Bast, and Greis (B.); Oberbereiter and Nielas (T.); and Minette (S.). The original MS. is in the possession of Max von Weber, and a copy is owned by F. W. Jähns. The opera was not published. Weber rescored and partly rewrote the overture in E-flat in 1807, and it was published by Gombart (Augsburg); also for pianoforte for two and for four hands by Schlesinger (Berlin); full score, Peters (Leipsic), and by Richault (Paris).—Jähns, Weber, Verzeichniss, No. 8; Weber, Weber, i. 65, 73; Grove, iv. 410.

PETERSEN, KARL AUGUST, born in Hamburg, May 27, 1801, died (?). Flutist, son and pupil of the following; abandoned his instrument for the violin and pianoforte, both of which he taught in Hamburg, after having travelled through Denmark and Sweden. Works: Polonaise for pianoforte, with orchestra; Duos for violins; Rondo for violin and pianoforte; Sonata for do.; Polonaises, rondos, divertissements, etc.—Fétis; Mendel; Schilling.

PETERSEN, PETER NIKOLAS, born at Bederkesa, near Bremen, Sept. 2, 1761, died in Hamburg, Aug. 19, 1830. Virtuoso on the flute, self-taught, joined a band of travelling musicians when still a boy, and at the age of seventeen entered a militia regiment in Hamburg as oboe player. In course of time he began to teach, and having appeared in public for the first time in 1791, retained favour as the foremost flutist of Hamburg for thirty years. He also made important improvements in his instrument. Works: Études pour la flûte, 2 books; Adagio et variations pour la flûte et piano; Recueil de duos pour deux flûtes; Méthode de flûte.—Fétis; Mendel.

PETIT, ADRIEN (called Coelicus, also Petri), born in Germany about 1500, died probably there. Pupil of Josquin Després, having gone to France in his youth; he travelled afterwards, and seems to have re-

sided in Italy, but returned to his native country. Works: Musica reservata; Consolationes ex psalmis Davidicis, 4 voc. (Nuremberg, 1552); Motets in the collections of Adrien Leroy and Ballard; Treatise on music (Nuremberg, 1552).—Fétis; Mendel; Schilling.

PETIT CHAPERON ROUGE, LE (Little Red Riding-hood), opéra-comique in three acts, text by Théaulon, music by Boieldieu, first represented at the Théâtre Feydeau, Paris, June 30, 1818. The libretto is an adaptation of the old fairy tale of Perrault. Red Riding-hood in the opera becomes Rose d'Amour, a simple peasant girl, who on her way to visit an old hermit is attacked by the wolf, who is the Baron Rodolphe. He possesses a magic ring, the power of which no woman is able to resist, but by virtue of her red hood, which is a talisman, Rose d'Amour escapes. The Baron hurries to the hermit's abode, and waits for her in disguise. Rose d'Amour is again saved, this time by the hermit, who returns to his home and discovers that she is the Baron's niece. Rose d'Amour is afterwards given in marriage to Count Roger, who had won her heart in the guise of a shepherd. The opera showed a marked advance in Boieldieu's style, and the orchestration was richer than that of his former works. The Petit Chaperon rouge was given in Vienna under the title of Rothkäppchen, March 27, 1819; in Berlin, July 7, 1819; and in Dresden, Dec. 10, 1823. It was revived at the Opéra Comique, Paris, in 1860. The score was dedicated to Louis XVIII., and published by Breitkopf & Härtel, and by Peters (Leipsic). Same title, melodrama by Schaffner, Paris, Feb. 28, 1818.—Clément et Larousse, 526; Hanslick, Moderne Oper, 96; Allgem. mus. Zeitg., xx. 571.

PETIT DUC, LE (The Little Duke), opéra-comique in three acts, text by Henri Meilhac and Ludovic Halévy, music by Lecocq, first represented at the Théâtre de la Renaissance, Paris, Jan. 25, 1878, with Mlle Jeanne Granier as le petit duc. It

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was first given in English at the Islington Philharmonic Theatre, London, April 27, 1878; and first in New York, March 17, 1879. Published by Brandus & Co. (Paris, 1878).—Clément et Larousse, 933; *Athenæum* (1878), i. 164.

**PETITE MADEMOISELLE, LA**, opéra-comique in three acts, text by Meilhac and Halévy, music by Lecocq, first represented at the Théâtre de la Renaissance, Paris, April 12, 1879. The scene is in and near Paris in 1652. The petite mademoiselle is a young widow, the Countess Cameroni, whom Mazarin wishes to marry to the brother of the dead count. She refuses, joins the Fronde, and travels to Paris under the passport of Mme Donillet. Aided by the capitaine de Manicamp, she passes through the garrison and arrives in Paris. He follows, takes her prisoner, and afterwards marries her. This opera was given in English as *Madelon* at the Casino, New York, Dec. 5, 1887. Published by Bote & Bock (Berlin, 1879).—*Revue et Gaz. mus. de Paris* (1879), 123; Clément et Larousse, 934.

**PETITE MARIÉE, LA**, opéra-bouffe in three acts, text by Eugène Leterrier and Albert Vanloo, music by Lecocq, first represented at the Théâtre de la Renaissance, Paris, Dec. 21, 1875, with great success.—Clément et Larousse, 867; *Athenæum* (1876), i. 29.

**PETIT SOUPER, LE** (The Little Supper), opéra-comique in one act, by Dalayrac, first represented at the Théâtre de la Cour, Paris, in 1781. Same title, opéra-comique, text by Violet d'Épagny, music by Dourlen, given at the Feydeau, Paris, Feb. 22, 1822.

**PETRELLA, ERICO**, born in Palermo, Dec. 10, 1813, died in Genoa, April 7, 1877. Dramatic composer, pupil of Saverio del Giudice on the violin, and, at the Conservatorio San Pietro a Majella, of Michele Costa, Bellini, Furno, Ruggi, and of Zingarelli. He produced his first opera, *Il diavolo color di rosa*, 1829, while studying at this school, and rapidly became one of the most cele-

brated dramatic composers of Italy, second only to Verdi. His operas enjoyed great popularity for twenty-five years. Works:

*Il giorno delle nozze*; *Pulcinella morto e non morto*, Naples, 1832; *Lo scroccone*, ib., 1836; *I pirati spagnuoli*, ib., 1837; *Le miniere di Freimberg*, ib., 1839; *Le precauzioni*, ib., 1851; *Elena di Tolosa*, ib., 1852; *Marco Visconti*, ib., 1854; *Elnava, o l'assedio di Leida*, Milan, 1855; *Ione, ossia l'ultimo giorno di Pompeji*, ib., 1858; *Il duca di Scilla*, ib., 1859; *Morosina*, Naples, 1860; *Il folletto di Gresy*, ib., 1860; *Virginia*, ib., 1861; *La contessa d'Amalfi*, Turin, 1864; *Celinda*, Naples, 1865; *Caterina Howard*, Rome, 1866; *I promessi sposi*, Lecco, 1866; *Giovanna II. di Napoli*, Naples, 1869; *Manfredo*, ib., 1872; *Bianca Orsini*, ib., 1874; *Cimodoccea, Diana, ossia la fata di Pozzuoli*, not given.—Fétis, *Supplément*, ii. 328; Mendel.

**PETROBELLI, FRANCESCO**, born at Bologna about 1635. Church composer, maestro di cappella of the cathedral at Padua. Works: *Motetti e Litanie della B. V.* (Antwerp); *Salmi a quattro voci con stromenti obbligati* (Venice, 1662); *Musiche sacre concertate, etc.* (Bologna, 1670); *Cantate a una e due voci, etc.* (ib., 1676); *Motetti, Antifone e litanie della B. V. a 2 voci* (ib., 1677); *Musiche da camera* (Venice, 1682); *Psalmi breves octo vocibus* (ib., 1684); *Salmi dominicali a 8 voci* (ib., 1686); *Scherzi musicali, etc.* (ib., 1693).—Fétis; Mendel.

**PETZOLD, EUGEN KARL**, born at Ronneburg, Saxe-Altenburg, Nov. 7, 1813, died Jan. 22, 1889. Organist, pupil of Cantor Hasenmeyer on the pianoforte, then at the Thomasschule in Leipsic of Weinlig in theory, later of David on the violin, of Julius Knorr and August Klengel on the pianoforte, of Pohlenz in singing and on



## PEVERNAGE

the organ, and of Mendelssohn in score-reading. In 1837 he founded the Philharmonic Society, in 1838-39 was Kapellmeister of the Stadttheater at Bautzen, and in 1840 went to Switzerland as musical instructor at an institute. Having visited Paris in 1841, he became in 1842 organist and music director at Murten and in 1844 at Zofingen, Canton Aargau where he actively promoted musical culture by the establishment of regular subscription concerts, oratorio performances, etc. In 1874 he retired from public life, retaining only his position as organist. In 1845 he visited Italy, and in 1851 London. Works: Music to Goethe's Faust; do. to Schiller's Wilhelm Tell; Concert compositions for solo, chorus, and orchestra; do. for various solo instruments; Church music; Pianoforte pieces; Songs and choruses.—Mendel, Ergänz., 334.

PEVERNAGE, ANDRÉ, born at Courtrai, Flanders, in 1543, died in Antwerp, July 30, 1591. Church composer, pupil at the maîtrise of his cathedral, where he was chorister, and of which he became maître de chapelle at the age of twenty. In 1574 he married, and moved to Antwerp as choir-master of the cathedral, and led an active life in composing, editing a collection of other authors' works, and giving at his own house weekly performances from the best masters. Works: 5 books of sacred motets (Antwerp, 1574-91); 5 masses (ib., 1593) and 7 books of motets (ib., 1602). The British Museum has a book of chansons, and two imperfect copies of Harmonie céleste, a collection of madrigals edited by him, in which seven of his own appear (1583). Eitner mentions sixteen detached pieces in various collections of the time. Two have been printed in modern type, an Ode à Sainte-Cécile, O Virgo generosa (Commer. col. op. mus. Batav., vol. vii., Berlin), and a 9-part Gloria in excelsis, in the Cæcilia of von Oberhoffer (Luxemburg, 1863).—Fétis; Riemann; Mendel; Schilling; Gerber; Ambros, Gesch., iii. 316;

Van der Straeten, i. 127-129; ii. 243-244; iii. 5; vi. 56, 178.

PEZEL (Pezelius), JOHANN, born in Austria in the first half of the 17th century. Instrumental composer, canon of the Order of St. Augustine, entered in 1672 a monastery in Prague, but left it in the year following and went to Bautzen, Saxony, where he embraced Protestantism, and became town piper; afterwards lived in the same capacity at Leipsic. He is one of the few composers who, in the 17th century, cultivated exclusively instrumental music. Works: Musica vespertina Lipsiaca, for 1-5 voices (Leipsic, 1669); Hora decima, for 5 voices (ib., 1669); Musikalische Arbeit zum Abblasen, bestehend in 40 Sonetten mit 5 Stimmen (ib., 1670); Arien über die überflüssigen Gedanken (ib., 1673); Musikalische Seelenerquickungen (ib., 1675); Bicinia variorum instrumentorum, etc. (ib., 1674); Intraden in zwei Theilen (ib., 1676); Deliciæ musicales, etc. (Frankfort, 1678); Intraden à 4, nehmlich mit einem Cornet und drei Trombonen (Leipsic, 1683); Fünfstimmige blasende Abendmusik, etc. (Frankfort, 1684); Musikalische Gemüths-ergötzungen, etc. (1685); Opus musicum sonatorum, etc. (Frankfort, 1686); Musica curiosa Lipsiaca, etc. (Leipsic, 1686). His only vocal composition is: Jahrgang über die Evangelia von 3-5 Vokalstimmen, etc. (Leipsic, 1678). He published also: Observationes musicæ (Leipsic, 1678-83); Infelix musicus (ib., 1678); Musica politico-practica (ib., 1678).—Fétis; Gerber; Mendel; Reissmann, Gesch., ii. 300; Riemann.

PFEIFFER, GEORGES JEAN, born at Versailles, Dec. 12, 1835, still living, 1890. Pianist and instrumental composer, son and pupil of the pianist Clara Virginie Pfeiffer, and in composition pupil of Maleden and Damcke. He won immediate success as a virtuoso, played in London in 1862, and is much sought as a teacher. His compositions rank among the best of the modern French school. He is a partner in the firm of Pleyel, Wolff & Cie, Paris, pianoforte



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makers. Works: 3 concertos for pianoforte and orchestra; Allegro symphonique for do.; Symphony for orchestra; *Jeanne d'Arc*, symphonic poem; *Agar*, lyrical scenes for soli, chorus, and orchestra; Overture to *Le Cid*; Quintet for pianoforte and strings; Trio for do.; Sonatas for do.; *Le capitaine Roch*, comic opera; Romances, waltzes, mazurkas, sonatas, études, and many other pieces for pianoforte.—Fétis; do., *Supplément*, ii. 331; Mendel, *Ergänz.*, 335.

PFINGSTEN (Whitsuntide), cantata, text by Immergrün, music by Ferdinand Hiller, op. 119. Published by Kistner (Leipsic, 1860–67).

PFINGSTEN IN FLORENZ, operetta in three acts, text by Riegen, Zell, and Genée, music by Alphons Czibulka, first represented in Vienna, Dec. 20, 1884. An English version, entitled *Amorita*, translation by Sidney Rosenfeld and Leo Goldmark, was given at the Casino, New York, Nov. 16, 1885.

PHÆDRA, music to the tragedy of Prince Georg of Prussia (G. Conrad), by Wilhelm Taubert, first performed in Berlin in 1868. Operas on this subject, in Italian: *Fedra incoronata*, text by Vissari, composer unknown, Munich, 1662; *Fedra*, by Gluck, Milan, 1744; by Giovanni Paisiello, Naples, 1788; by Niccolini, Rome, 1804; by Ferdinando Orlandi, Padua, 1820; by Simon Mayr, text by Romanelli, Milan, Dec. 26, 1820; by John Franc Westmoreland, Florence, Nov. 17, 1824; and in French, *Phèdre*, text by F. B. Hoffman, music by Lemoine, at the Académie Royale de Musique, Paris, Nov. 21, 1786.

PHAÉTON, tragédie-lyrique in five acts with prologue, text by Quinault, music by Lully, first represented at Versailles, Jan. 6, 1683; at the Académie Royale de Musique, Paris, April 27, 1683. This work was received with immense applause, and became such a favourite that it was called “l’opéra du peuple.” It was played every night until July 30, 1683, when Lully closed the theatre, on the announcement of Maria

Theresa's death. The prologue, the subject of which is the return of the Golden Age, in praise of Louis XIV., is written for two characters, Saturne and Astrée. The opera contains many brilliant scenes, and the temple of Isis, the palace of the Sun, and Phaëton's ride and fall were represented with great magnificence. The music ranks among Lully's best compositions. The opera was revived in 1742. Published by Ballard (Paris, 1683; 2d ed., 1713). This work occasioned several parodies, one of which was entitled *Le cocher maladroït*. Other operas on the same subject: In Italian, *Fetonte*, by J. H. Kapsberger, Rome, 1630; by Pietro Paradisi, London, Dec. 17, 1747; by Karl Heinrich Graun, text by Villati, Berlin, March 29, 1750; and by Jommelli, Stuttgart, June 11, 1769. *Phaëton*, English tragedy by Gildon, with music by Daniel Purcell, London, 1698; and *The Fall of Phaëton*, English opera by Thomas Augustine Arne, ib., 1736. In German: *Phaëthon und Naïs*, by Bachmann, Dresden, about 1790, and by Bierey, Breslau, about 1804. *O precipício de Phaetonte*, Portuguese opera, by Antonio João da Silva, Lisbon, 1738.—Lajarte, i. 44; Clément et Larousse, 528.

PHAÉTON, symphonic poem, for orchestra, in C, by Saint-Saëns, op. 39, first performed in Berlin, Feb. 14, 1876. Dedicated to Mme Berthe Pochet, née de Tinan, and published by Durand Schœnewerk & Cie (Paris, 1876); arranged for the pianoforte for four hands by E. Guiraud.

PHÈDRE, overture to Racine's tragedy, for grand orchestra, in G minor, by Massenet, first performed at the Concerts Populaires, Paris, March 26, 1876. It is dedicated to Joseph Dupont, and published by Schott (Mainz, 1876).

PHILÉMON ET BAUCIS, ballet-héroïque in one act, text by Chabanon de Maugris, music by Gossec, first represented at the Académie Royale de Musique, Paris, Sept. 26, 1775. It was given after *Alexis et Daphné*, a pastorale in one act, by the

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same authors. Original cast: Philémon, M. Larivée; Baucis, Mlle Levasseur; and Jupiter, M. Gelin.

**PHILÉMON ET BAUCIS**, French opera in three acts, text by Barbier and Carré, music by Goumard, first represented at the Théâtre Lyrique, Paris, Feb. 18, 1860. The opera had first been composed in one act for the theatre of Baden. The subject is treated in a half-mythological, half-burlesque manner. The original cast included Bataille, Fromant, Balanqué, and Mme Carvalho. Other operas on the subject are: *Baucis e Filemone*, by Gluck, Parma, 1769; by João Cordeiro da Silva, Lisbon, 1789; in French, by P. Alex. Monsigny, 1771, not given; in German, *Philemon und Baucis*, Marionettenoper, by Joseph Haydn, Eszterházy, Sept. 2, 1773; *Singspiel*, by Joh. Böhm, 1805; melodrama, by Franz Stanislaus Spindler, 1800; music to Conrad Gottlieb Pfeffel's drama, *Philemon und Baucis*, by Anton Schweitzer, Weimar, 1770; ballet to the same, by K. Chr. Agthe, Ballenstädt, 1790; and music to Konrad Eckhoff's drama, by Karl David Stegmann, Gotha, 1777.—Clément et Larousse, 530; Hanslick, *Mus. Stationen*, 131.

**PHILIDOR, ANDRÉ DANICAN-**, called Philidor l'aîné, born in Paris about 1647, died at Dreux, Aug. 11, 1730. Dramatic composer, son of Jean Danican-Philidor (1620-79); member of the Grande Écurie, the Chambre, and the Chapelle of Louis XIV. He played the bassoon, cromorne, oboe, and trompette marine, and competed with Lully in writing bugle-calls, fanfares, and military marches. He was also librarian of the king's music library from 1684 until his death. Works: *Le canal de Versailles*, opera-ballet, 1687; *La princesse de Crète*, do. Masquerades: *Le mariage de la Couture avec la grosse Cathos*, 1688; *Mascarade des Savoyards*, *Le roy de la Chine*, Marly, 1700; *La noce de village*; *Les Amazones*; *Le lendemain de la noce*; *Le vaisseau marchand*; *Le jeu des échecs*; *La fête d'Arcueil*. Trios, *passe-pieds*, et me-

nuets; *Suite de danses pour les violons et hautbois*; *Pièces à deux basses de viole, basse de violon et basson*; *Pièces de trompettes et timbales*; *Partition de plusieurs marches et batteries de tambour*, etc.—Fétis, *Supplément*, ii. 334.

**PHILIDOR, ANNE DANICAN-**, born in Paris, April 11, 1681, died there, Oct. 8, 1728. Flutist and dramatic composer, son of the preceding, was admitted to the king's chamber music in 1702, and established the *Concerts Spirituels* in 1725. Works: *L'Amour vainqueur*, pastorale, 1697; *Diane et Endymion*, 1698; *Danaë*, opera, Marly, 1701; *Te Deum*, motet à 4 voix et chanté sur mer, etc.; *Pièces pour la flûte, violons et hautbois*, etc. (1712). His brother François, born at Versailles, March 17, 1689, was also an able flutist, and has left 2 books of *Pièces* for his instrument (Paris, 1716, 1718).—Fétis, *Supplément*, ii. 337.

**PHILIDOR, FRANÇOIS ANDRÉ DANICAN-**, born at Dreux (Eure-et-Loir), Sept. 7, 1726, died in London, Aug. 31, 1795. He was the youngest son of André Danican-Philidor, by his second marriage. His talent both for chess and music showed it-



self at an early age, although he became the first chess-player in the world before he was at all noted as a musician, or, indeed, before he showed much enthusiasm for music. As a boy he was a page in the Chapelle du Roi, and laid the foundations of a good musical education by studying harmony under Campra. When he left the chapelle he went to Paris, where for some time he supported himself by lessons and copying music. But the discouragements he met with were such that he abandoned music, and took up chess-playing as a profession. At the age of eigh-

teen he was already one of the most formidable players in Europe. In 1745 he set out on a tour, beating the famous Stamma in Amsterdam. Thence he went to Germany, staying some time, in 1748, at Aix-la-Chapelle, to write a book on chess. Lord Sandwich invited him to the English camp between Bois-le-Duc and Maestricht, where the Duke of Cumberland was so pleased with him and his play that he invited him to London and to publish his "*Analyse du jeu des échecs*," the first edition of which appeared in 1749. He won immense distinction on this and other visits to London, especially at the Chess Club, which institution afterwards gave him a regular pension. His zeal for music sprang up suddenly in 1754, when he wrote a *Lauda Jerusalem*, hoping to get the post of *surintendant de la musique du roi* in Paris, Diderot and others of his friends having done their best to persuade him that the mental strain of continued chess-playing was injuring him, and that music was his true vocation. He did not, however, get the appointment as *surintendant*; but his self-love would not brook the idea of failure, and he turned his attention to dramatic composition. His first opera, *Blaise le savetier*, 1759 (strictly speaking, his second; his *Diable à quatre* had failed in 1756), was a brilliant success, and was followed by others equally fortunate. But his passion for chess continued unabated, and in 1777 he returned to London. Going back to Paris in 1779, he found Gluck and Grétry high in popular favour, yet tried, nevertheless, for fresh laurels with his *Persée* and *Thémistocle*, but without his former success. Every year he would pass a few months in London, playing chess; in 1792 he got permission from the *Comité du Salut Public* to make his regular visit there, but he was prevented from returning to Paris, and his relations did not succeed in getting his name struck off from the list of *émigrés* before his death. Philidor was decidedly a more cultivated musician than his contemporaries Grétry

and Monsigny; he was at once more original, his harmony was more correct and varied, and he gave far more importance to the chorus and the orchestra than they; in orchestration especially he was the superior of any French composer of his day. But in melodic grace and dramatic instinct, both Monsigny and Grétry surpassed him. His popularity was unbounded, and he was the first composer ever called before the curtain in Paris—after the first performance of his *Sorcier*, in 1764. Works—I. Operas: *Le diable à quatre*, four acts, Paris, Opéra Comique, Aug. 19, 1756; *Le retour du printemps*, opéra-ballet, December, 1756; *Blaise le savetier*, one act, Opéra Comique, March 9, 1759; *L'huitre et les plaideurs*, ou le tribunal de la chicane, one act, Théâtre de la Foire Saint-Laurent, Sept. 18, 1759; *Le quiproquo*, two acts, Comédie Italienne, March 6, 1760 (afterwards reduced to one act, as *Le volage fixé*); *Le soldat magicien*, one act, Théâtre de la Foire Saint-Laurent, Aug. 14, 1760; *Le jardinier et son seigneur*, one act, Feb. 18, 1761, revived at the Théâtre Lyrique, May 1, 1763; *Le maréchal-ferrant*, two acts, Théâtre de la Foire Saint-Laurent, Aug. 22, 1761; *Sancho Pansa dans son île*, one act, Comédie Italienne, July 8, 1762; *Le bûcheron*, ou les trois souhaits, one act, ib., Feb. 28, 1763; *Les fêtes de la paix* (intermezzo, written on the conclusion of peace with England), 1763; *Le sorcier*, two acts, Théâtre Italien, Jan. 2, 1764; *Tom Jones*, three acts, ib., Feb. 27, 1765; *Ernelinde*, princesse de Norvège, three acts, Académie Royale de Musique, Nov. 24, 1767, and revived as *Sandomir*, prince de Danemark, Dec. 11, 1773; *Le jardinier de Sidon*, two acts, Théâtre Italien, July 18, 1768; *L'amant déguisé*, ou le jardinier supposé, one act, ib., Sept. 3, 1769; *La rosière de Salency* (with several others), ib., Oct. 25, 1769; *La nouvelle école des femmes*, three acts, ib., Jan. 22, 1770; *Le bon fils*, one act, ib., Jan. 11, 1773; *Zéline et Mélite*, ou les fausses infidélités, ib., Oct. 30, 1773; *Berthe*, three acts (with Botson and Gos-

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see), Brussels, 1775; *Les femmes vengées*, one act, Paris, Théâtre Italien, March 20, 1775; *Le puits d'amour, ou les amours de Pierre le Long et Blanche Bazu*, one act, May 1, 1779; *Persée*, three acts, Académie Royale de Musique, Oct. 24, 1780; *Le dormeur éveillé*, 1783; *L'amitié au village*, three acts, Théâtre Italien, Oct. 31, 1785; *Thémistocle*, three acts, Fontainebleau, Oct. 13, 1785, and Académie Royale de Musique, May 23, 1786; *La belle esclave* (not performed); *Le mari comme il les faudrait tous*, one act, 1788; *Bélisaire*, three acts (Act II. is said to be by Berton), Théâtre Italien, Oct. 3, 1796. II. Church music: *Lauda Jerusalem*, motet, performed at the Concert Spirituel, Paris, Feb. 2, 1755; Mass for the anniversary of Rameau's death, Oratoire, Paris, 1766; *Te Deum*, Concert Spirituel, Paris, Aug. 15, 1786; and many motets performed at the Concerts Spirituels, but not published. III. Miscellaneous works: *L'Art de la modulation*, quartets for two violins, oboe, and bass, dedicated to M. le duc d'Ayen (Paris); *Ariettes périodiques*, for one voice with accompaniment of violin, viola, bass, oboe, and horn, and also a simple accompaniment of violin and bass, published by Philidor and Trial every fifteen days. Philidor's include: 1. *Le triomphe de la jeunesse*; 2. *Les rigueurs d'Hortense*; 3. *Le père de famille*; 4. *Le printemps*; 5. *Le politique*; 5 bis. *À quelque chose malheur est bon*; 6. *Aux sous amoureux des musettes*; 7 and 7 bis. *Venés, venés sous ces bosquets charmants*, *La restitution*; 8. *La vie champêtre*; 9. *L'image de la guerre*; 10. *L'indifférent*; 11. *L'amant malheureux*; 12. *La bergère coquette*; *L'été*, song for one voice with two violins, viola, and bass; Six ariettes composed for Sauvigny's *Histoire amoureuse de Pierre le Long et de sa très-honorée dame Blanche Bazu*; and *Carmen seculare*, an ode, London, 1779. Philidor also published a book on chess, *Analyse du jeu des échecs* (London, 1749).—*Réflexions sur un prospectus où l'on propose par souscription la partition complète d'Ernelinde*, by T. . .

F. (Paris, 1768); *Lettre à M. le Chevalier de . . . à l'occasion du nouvel opéra* (Ernelinde), (ib., 1868); Piot, *Particularités inédites concernant les œuvres musicales de Gossec et de Philidor*; *Épître à M. A. Philidor, by a Citoyen* (Paris, 1780); Lardin, *Philidor peint par lui-même* (Paris, 1847); Fétis, vii.; Clément, *Mus. célèbres*, 101; *La France musicale* (Dec. 22, 1867, to Feb. 16, 1868); Allen, *Life of Philidor*.

PHILIDOR, PIERRE DANICAN-, born in Paris, Aug. 22, 1681, died there (or at Versailles), Sept. 1, 1731. Flutist, son and pupil of Jacques Philidor (called Philidor le cadet, brother of André, born in Paris, May 5, 1657, died at Versailles, May 29, 1708), also pupil of his uncle André; at first oboe player of the Grande Écurie, then of the Chapelle (1704), he became flutist of the chamber music in 1712, and viola player in 1716. Works: *Pastorale*, Marly, 1697; 6 *suites à deux flûtes*, etc. (Paris, 1717, 1718); *Trio, contenant 6 suites*, etc. (ib.).—Fétis, *Supplément*, ii. 338.

PHILIPPE DE MONS. See *Monte*.

PHILIPPE ET GEORGETTE, opéra-comique in one act, text by Monvel, music by Dalayrac, first represented at the Comédie Italienne, Paris, Dec. 28, 1791. This work was given in Berlin, Feb. 14, 1805, in a German translation by A. W. Schlegel.—Clément et Larousse, 530.

PHILIPPS, PETER (Petrus Philippus, Pietro Filippo), born in England about 1560, died in April, 1625. Contrapuntist, and church composer; was canon of Bethune in French Flanders, became organist of the vice-royal chapel of the Archduke Albert and Isabella, governors of the Low Countries; appointed in 1610 canon of the Collegiate Church of Saint-Vincent at Soignies. Burney says that the first regular fugue upon one subject that he had met with was that by Peter Philipps, found, with others of his compositions, in Queen Elizabeth's Virginal Book, Trinity College Library, Cambridge. Hawkins has printed a four-part madrigal of his. Works: *Melodia Olympica di di-*

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versi eccellentissimi musici a iv., v., vi. e viii. voci (1591); reprints (1594-1611). Four books of madrigals (1596, 1598, 1603); Motets for 5 voices (1612); do. for 8 voices (1613); Gemmuke sacre, for 2-3 voices with continuo (1613); Litanies for 4-6 voices (1623); Paradisus sacris cantionibus conditus (1628).—Grove; Fétis; Burney, Hist., iii. 86; Barrett, English Church Composers, 14; Riemann; Mendel; Schilling; Gerber.

**PHILLIPS, PHILIP**, born, of American parentage, in Casadaga, New York, Aug. 13, 1834, still living, 1890. He studied under Lowell Mason, George F. Root, Adams Davis, and others. In 1853 he began conducting singing-schools in Alleghany, New York, and neighbouring places. In 1860 he published *Early Blossoms*, a collection, of which 20,000 were sold; then opened a music shop in Cincinnati, where, in 1863, he published *Musical Leaves*, which had a sale of 700,000. During the Civil War he greatly aided the Christian Commission by services of song in different parts of the country. He has made several trips to Europe, conducting there nearly six hundred musical entertainments; in a tour round the world he held praise services in the Sandwich Islands, Australia, New Zealand, Palestine, Egypt, India, and in many European cities. In 1866 he removed to New York, where he has since resided. His other published works are: *Singing Pilgrim*, 1865; *Song Life*, 1872; *New Hallowed Songs*, 1872; *Singing Annuals*, 1874-75-76; *Song Ministry*, 1874; *Song Sermons*, 1876; *International Song Service*, 1887.

**PHILLIPS, WILLIAM LOVELL**, born in Bristol, England, Dec. 26, 1816, died in London, March 19, 1860. Pianist, pupil of Potter at the Royal Academy of Music, and on the violoncello of Lindley. Professor of composition at the Royal Academy. Member of orchestra of Her Majesty's Theatre, Philharmonic Society, and Sacred Harmonic Society. Conductor at the Olympic and Prin-

cess's Theatres. Organist of St. Catherine's Church, Regent's Park. Works: *Symphony in F minor*; *Cantata*; *Songs*.

**PHILOSOPH, DER**, symphony in E-flat, written by Haydn about 1764.

**PHILP, ELIZABETH**, born in Falmouth, England, in 1827, died in London, Nov. 26, 1885. Vocal composer, pupil of Manuel Garcia, Marchesi, and Ferdinand Hiller. She devoted herself to teaching and composed a number of meritorious songs and part-songs, many of which have



been popular. Among her first was a ballad (1855), *Tell me, the summer stars*, words by Edwin Arnold. She set also six songs from Longfellow, *The Water Babies*, Elizabeth Barrett Browning's "*Inclusions*," Victor Hugo's "*Chant des lavandières*," and Prudhomme's "*Le soupir*." Many of her songs and part-songs were sung by herself and other singers at her own concerts.

**PHILTRE, LE**, French opera in two acts, text by Scribe, music by Auber, first represented at the Académie Royale de Musique, Paris, June 20, 1831. The subject is the same as Donizetti's *Elisire d'amore*. Original cast: Térésine, Mme Damoreau; Guillaume, M. Adolphe Nourrit; Fontanarose, M. Levasseur; and Joli Cœur, M. Dabadie. This opera remained in the repertory until 1862. It was given in Berlin, Oct. 15, 1831. Full score and pianoforte score by Ch. Rummel, and by V. Rifaut, published by Schott (Mainz, 1833); also by E. Troupenas (Paris, 1833); Latour (London, 1833), German translation by von Lichtenstein.—Allgem. mus. Zeitg., xxxv. 289; Clément et Larousse, 530; Lajarte, ii. 138.

**PHŒBUS, ARISE**, cantata for male chorus, tenor solo, and orchestra, text from William Drummond of Hawthornden's poem of the same title, music by John

## PHROSINE

Knowles Paine, first performed in the Music Hall, Boston, by the Apollo Club, April 26, 1882.—Upton, *Standard Cantatas*, 289.

**PHROSINE ET MÉLIDOR**, French opera in three acts, text by d'Arnault père, music by Méhul, first represented at the Opéra Comique, Paris, May 4, 1794.

**PIACENZA, PASQUALE**, born at Casal Monferrato, Nov. 16, 1816, died at Pistoja, Oct. 23, 1888. Dramatic composer; studied at first the flute and the bassoon, and entered the band of a regiment, of which, within a few years, he became bandmaster. In 1859 he was commissioned to organize the bands of several regiments, obtained the rank of officer, and after having resigned, held various positions as maestro di cappella at theatres. Works: *Il tribunale segreto*, given at Cuneo, 1845; *Marinella*, Turin, 1858; *Cipriano il sarto*, Genoa, 1860 (?); *Monaldesca*, Turin, 1867.—Fétis, *Supplément*, ii. 342.

**PIANGERÒ LA SORTE MIA**, soprano aria of Cleopatra, in E major, with accompaniment of traversa, two violins, and bass, in Handel's *Giulio Cesare*, Act III, Scene 3. Published also separately with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).



**PIATTI, ALFREDO**, born in Bergamo, Italy, Jan. 8, 1822, still living, 1890. Virtuoso on the violoncello, son of the violinist Antonio Piatti (died at Bergamo, Feb. 27, 1878), pupil of his great-uncle Zanetti, and in 1832-37, at the Conservatorio, Milan, pupil of

Merighi. He began playing in the orchestra of the theatre at seven; and in 1837 made his first public appearance as a solo performer. He went to Venice and Vienna, gave concerts in 1841 in Frankfort, in 1843 in Munich with Liszt, and in 1844 in Paris and London. He played with success at

the London Philharmonic Society's concert on the same occasion with Mendelssohn, and also played with him several times in private. In 1845 he went to St. Petersburg, but returned in 1846 to London, and still resides there, holding since 1859 the position of violoncellist at the Popular Concerts. Works: *Concertino* and two concertos for violoncello and orchestra; *Songs* with violoncello obligato. He has also done good service by arranging and producing many forgotten sonatas by Veracini, Valentini, Locatelli, Boccherini, and other composers for strings of the 18th century.—Grove; Fétis; do., *Supplément*, ii. 342; Riemann; Mendel; Hanslick, *Concertwesen in Wien*, 162.

**PIAZZA, GIOVANNI BATTISTA**, born in Rome, second half of 16th century. Virtuoso on several instruments, especially on the viola, pupil of Vincenzo Ugolino. Works: *Canzoni per una viola* (Venice, 1633, 2d ed.); do., 2d book (ib., 1527); *Balletti e correnti a una viola con basso* (ib., 1628); *Ciaconne, passacaglie, balletti, etc.* (ib.); *Canzoni, lib. v.*; *Correnti, ciaconne, etc., lib. vi.*; *Canzonette per una viola*.—Fétis; Mendel.

**PICCHI, ERMANN**O, born at Impruneta, near Florence, June 7, 1811, died in Florence, April 18, 1856. Dramatic composer, pupil of Ignazio Colson in Florence, where he was appointed in 1850 secretary of the music class at the Academy and in 1852 director of the annex schools. Works: *Marco Visconti*, opera, given in Florence, 1838; *Don Crescendo*, opera buffa (with Fiori), Modena, 1854; *Il domino bianco*, Florence, 1855; *Ezechia*, oratorio; *Masses*, psalms, overtures, concertos, music for military bands, and for pianoforte.—Fétis; do., *Supplément*, ii. 342.

**PICCHIANTI, LUIGI**, born in Florence, Italy, Aug. 29, 1787, died there, Oct. 19, 1864. Virtuoso on the guitar; although opposed by his family, made music his profession and studied counterpoint under Disma Ugolini. He became one of the editors of the "*Gazzetta Musicale*" of Florence,

## PICCINNI

and in 1852 was appointed professor of counterpoint. Works: *Method for guitar*; *Quartet for stringed instruments*, and *partimenti for the study of harmony and accompaniment*; *Sonatas, caprices, études*, and *thèmes variés for guitar*; *Psalm cix.*, for 8 voices in two choirs with orchestra, etc. Didactic works: *Principi generali e ragionati della musica teorico-pratica* (Florence, 1854; Milan, 1855); *Notizie della vitta e delle opere di Luigi Cherubini* (Florence, 1843); and other works on harmony, composition, and accompaniment.—Fétis; *do.*, *Supplément*, ii. 343; Mendel; Schilling.

PICCINNI, LUIGI, born in Naples in 1766, died, between Paris and Passy, July 31, 1827. Dramatic composer, son and pupil of Nicola Piccinni, whom he joined in Paris in 1783, and accompanied again to Naples in 1791. He was appointed in 1796 royal *Kapellmästare* at Stockholm, and returned in 1801 to Paris. Works: *Les amours de Chérubin*, Paris, Théâtre de Beaujolais, 1784; *Suzette et Colinet, ou les amants heureux par stratagème*, *ib.*, 1786; *La suite des deux chasseurs et la laitière*, *ib.*, 1788; *Les infidélités imaginaires*, Théâtre Louvois, 1790; *Gli accidenti inaspettati*, Naples, 1792; *L'amante statua*, Venice, 1793; *Il matrimonio par raggiro*, Genoa, 1793; *La notte imbrogliata*, Florence, 1794; *Ero e Leandro*, theatrical cantata, 1795; *Il sonnambulo*, Stockholm; *Le sigisbée, ou le fat corrigé*, Paris, Théâtre Feydeau, 1804; *L'ainée et la cadette*; *Avis aux jaloux, ou la rencontre imprévue*, 1809; *Hippomène et Atalante*, Opéra, 1810; *La ranenne trompée*, 1819.—Fétis.

PICCINNI, LOUIS ALEXANDRE, born in Paris, Sept. 10, 1779, died there, April 24, 1850. Dramatic composer, son of Giuseppe and grandson of Nicola Piccinni, pupil of Hausmann on the pianoforte and of Lesueur in composition, finally of his grandfather. At first accompanist at the Théâtre Feydeau and then at the Opéra, he was chef d'orchestre at the Théâtre de la Porte

Saint-Martin in 1803-7 and in 1810-16, court accompanist in 1804-18, and at the Théâtre du Gymnase in 1820-24, and chef de chant at the Opéra in 1816-26. The privilege of theatrical performances at Boulogne was accorded him in 1827, but the enterprise did not succeed, and he returned to Paris to teach until 1836, when he settled at Boulogne, with the same object in view. Afterwards he lived several years at Toulouse, where he was director of the Conservatoire, thence went to Strasburg to teach singing, and while there conducted the concerts and music festivals at Baden-Baden. In 1849 he returned to Paris. Works: *L'amoureux par surprise*, Théâtre Feydeau, 1804; *Avis au public, ou le physionomiste en défaut*, *ib.*, 1806; *Ils sont chez eux*, *ib.*, 1808; *Le sceptre et la charrue*, *ib.*, 1817; *La maison en loterie*, Théâtre du Gymnase, 1820; *Le Bramine*, *ib.*, 1822; *La petite lampe merveilleuse*, *ib.*, 1822; *La fête française*, *ib.*, 1823; *Alcibiade solitaire*, Opéra, 1824; *La prise de Jéricho*, Strasburg, 1847; and more than 200 melodramas and ballets; romances, cantatas, vaudeville airs; Sonatas, pot-pourris, and thèmes variés for piano-forte.—Fétis; Mendel.

PICCINNI (Piccini, Picinni), NICOLA, born at Bari, Kingdom of Naples, Jan. 16, 1728, died at Passy, near Paris, May 7, 1800. His father, a musician, wished him educated for the church, but the Bishop of Bari persuaded him in



1742 to send his son to the Conservatorio di S. Onofrio, Naples, where the lad became in time a favourite pupil of Leo and Durante, after being first instructed by a maestroino (pupil-teacher). Piccinni left the Conservatorio in 1754, after twelve years' study, and brought out his first opera, *Le donne dispettose*, at the Teatro de' Fiorentini in Naples, with great success, in spite of the fact

that Logroscino's *opere buffe* virtually monopolized the stage at that time. His sudden fame, as well as his ability as a composer, grew rapidly, with subsequent operas, until in 1760 his *Cecchina* carried everything before it in Rome, and soon passed on to almost every lyric stage in Europe. Four years previously he had married his pupil, Vincenza Sibilla, an excellent singer, possessed of an exceedingly sympathetic voice and great personal beauty. He never allowed her to go upon the stage, although he said that she sang his music better than anyone else. The fame of *La cecchina* reached Jommelli's ears, and although at first inclined to *pooh-pooh* it as mere boy's work, the great master predicted, after he had heard it, great things of the young composer. Piccinni's next success was *L' Olimpiade*, and though the text had already been set by Leo, Pergolesi, Galuppi, and Jommelli himself, his opera excelled those of all his predecessors. Even in these early operas Piccinni showed himself an innovator, notably in his more dramatic treatment of the duet, and his more extended development of the finale, on lines first laid down by Logroscino. He was, indeed, practically the first opera composer to turn choral masses to dramatic account on the stage. In 1773 a rivalry sprang up in Rome between him and Anfossi, who, although an inferior composer, had caught the popular ear. The fickle Roman public went over to the new favourite en masse, and an opera by Piccinni was hissed and had to be withdrawn. This so outraged Piccinni that he returned to Naples, and fell so ill that his life was despaired of; but on his recovery he brought out *I viaggiatori*, which made almost as much furore in Naples as *La cecchina* had in Rome. In 1776 he was offered a salary of 6,000 francs, and travelling expenses, by Marie Antoinette, through La Borde and the Neapolitan ambassador, General Caraccioli, if he would go to Paris to uphold the standard of the traditional opera against the innovations of

Gluck. He arrived there with his family in December, and set to work, with Marmontel's aid (for he did not know a word of French), upon a text by Quinault which Marmontel had remodelled. But a good while before his opera was finished the opponents of Gluck clustered around Piccinni as around a chosen champion, and when at last his *Roland* came to its first performance, in 1778, the famous Gluckist and Piccinnist factions were already at swords' points, and the animosity between the two parties was so violent that fears were entertained for Piccinni's safety. The success of *Roland* was, however, undoubted, and the composer was carried home in triumph. He was appointed director of the Italian troupe that alternated with the regular French company at the Académie de Musique, and was also engaged to give singing-lessons to Marie Antoinette at Versailles. It is a little curious that both Gluck and Piccinni, in their world-famous rivalry, should have owed much to the Queen's protection; it is highly probable, however, that Marie Antoinette protected Gluck more from personal affection, as her old clavecin teacher in Vienna, while her musical sympathies were more with Piccinni. But she certainly used her influence to secure fair play for each. The rivalry, and the two opposing factions, went on until the production of Gluck's *Iphigénie en Tauride*, May 18, 1779, left the victory with Gluck. An opera by Piccinni on the same subject was to have been brought out first, and the two composers shown in more immediate comparison than ever; but Piccinni found the version of the text offered him so bad that he had to interrupt his work upon it, and hand it over to Ginguené to be rewritten, and his *Iphigénie en Tauride* could not be brought out until Jan. 23, 1781, a year after Gluck had left Paris. It had but small chance of success after Gluck's immortal work, especially as the Gluckist faction was, by that time, well in the ascendant. But a new rival sprang up,



in the person of Sacchini, and although Piccinni's *Didon* was a brilliant success, and some smaller operas won general favour, the tide of fortune gradually turned toward his rival. About 1783 Piccinni was made head master of a new school of singing founded in Paris, but his star was on the wane, and his new operas were all failures with the public. He was a man wholly unfitted for intrigue, being of a frank, open, kindly nature, fond of domestic life, and bearing no one ill-will; in his rivalry with Gluck he had been supported by a powerful and active faction, which left no stone unturned that could contribute to his success; but when left to himself, he had only his own genius to trust to. He was not in the least embittered by his reverses, and when Sacchini died it was he that pronounced his funeral oration, while on Gluck's death, in 1787, Piccinni tried to raise funds by subscription to found a series of annual concerts in his memory. On the breaking out of the Revolution in 1789 he lost his pension, and returned to Naples, where he was well received, and obtained a pension from the king. But the remainder of his life was an almost unbroken series of troubles. A daughter of his married a young Frenchman of advanced liberal ideas, and he saw one of his operas deliberately hissed on account of his supposed Jacobinism. He was placed under arrest by the prime minister—more to save his life than for any other reason—and remained imprisoned in his own house four years, in great poverty, for all his property in France was lost, and a friend whose paper he had indorsed went into bankruptcy. He supported himself as best he could by writing church music. In 1798, after the treaty of peace with the French Republic, some influential friends made it possible for him to go once more to Paris, where he was fêted at the Conservatoire, and presented with a sum of 5,000 francs, and a small pension. But ill-luck still pursued him; his pension was irregularly paid, and when his

family, whom he had left in Naples, were forced to fly before Napoleon's army, they arrived in Paris in utter destitution. He had an attack of paralysis, which lasted several months. On his recovery Napoleon gave him 25 louis for a military march, and helped him in other ways; a sixth inspector's place was also created at the Conservatoire for his benefit, but severe illness struck him down again, and he retired to Passy, only to die. He was buried in the common burial ground (since sold), and a stone was set up over his grave by some friends.

Works—I. Operas: *Le donne dispettose*, Naples, 1754; *Gelosia per gelosia*, ib., 1755; *Il curioso del suo proprio danno*, ib., 1755; *Zenobia*, ib., 1756; *L'astrologo*, ib., 1756; *L'amante ridicolo*, ib., 1757; *La schiava*, ib., 1757; *Cajo Mario*, ib., 1757; *La morte di Abele*, ib., 1758; *Petiton*, ib., 1758; *La scaltra letterata*, ib., 1758; *Gli uccellatori*, Venice, 1758; *Alessandro nell'Indie*, Rome, 1758; *Il Ciro*, ? 1759; *Siroe*, Naples, 1759; *Le donne vendicate*, ib., 1759; *La buona figliuola*, ossia *la Cecchina*, Rome, 1759, and Paris, Académie Royale de Musique, Dec. 7, 1778; *Origilla*, Naples, 1760; *Il rè pastore*, ib., 1760; *La contadina bizzarra*, ib., 1761; *L'Olimpiade*, Rome, 1761; *L'amor senza malizia*, Naples, 1761; *Demetrio*, ib., 1762; *La bella verità*, ib., 1762; *Le vicende della sorte*, ib., 1762; *La villeggiatura*, ib., 1762; *Demofonte*, ib., 1762; *Il barone di Torre forte*, ib., 1762; *Il nuovo Orlando*, ib., 1763; *Il mondo della luna*, ib., 1763; *L'incognita perseguitata*, ib., 1763; *Il gran Cid*, ib., about 1763; *Berenice*, ib., 1764; *La Cecchina maritata* (*La buona figliuola maritata*), ib., 1765; *Il cavaliere per amore*, ib., about 1765; *Le pescatrici*, ossia *l'erede riconosciuta*, ib., 1765, and Vienna, Jan. 23, 1769; *La Francese maligna*, ib., 1766; *La molinarella*, ib., 1766; *Artaserse*, Turin, 1766, and Naples, 1772; *La finta giardiniera* (*La baronessa giardiniera*), Naples, 1767; *Mazzina*, *Acetone e Dindiménio*, ib., about 1767; *Didone abbandonata*, ib., about 1767; *La*

*donna di spirito* (La locandiera di spirito), ib., 1768; *Gli amanti mascherati*, ib., about 1768; *Gli stravaganti*, ib., 1769; *Gli sposi perseguitati*, ib., 1769; *Don Chisciotto*, ib., 1770; *Cutone in Utica*, ib., 1770; *Cesare e Cleopatra* (Cesare in Egitto), Milan, 1770; *L'Americano ingentilito*, Vienna, 1770, and Naples, 1772; *Lo sposo burlato*, Vienna, 1771; *Antigono*, Rome, 1771; *La donna di bell'umore*, Naples, 1771; *L'Olimpiade* (second setting), ib., 1771; *La corsara*, ib., 1772; *Ipermestra*, ib., 1772; *Le trame zingaresche*, ib., 1772; *Il finto pazzo*, ib., 1772; *L'ignorante astuto*, ib., 1773; *I furbi burlati*, ib., 1773; *La sposa collerica*, ib., 1773; *Il ritorno di Don Calandrino*, ib., 1774; *I Napoletani in America*, ib., 1774; *Il vagabondo fortunato*, ib., 1774; *Alessandro nell'Indie* (second setting), ib., 1775; *Le quattro nazioni*, ib., 1775; *Le gemelle*, ib., 1775; *Il sordo*, ib., 1775; *Enca in Cuma*, ib., 1775; *La capricciosa*, ib., 1776; *Radamisto*, ib., 1776; *I viaggiatori felici*, ib., 1776; *Roland*, Paris, Opéra, Jan. 27, 1778; *Phaon*, Choisy, at court, 1778; *Le fat méprisé*, Paris, Comédie Italienne, 1779; *Atys*, ib., Académie Royale de Musique, Feb. 22, 1780; *Iphigénie en Tauride*, ib., Jan. 23, 1781; *Adèle de Ponthieu*, ib., Oct. 27, 1781; *Didon*, ib., Dec. 1, 1783; *Le faux lord*, ib., Opéra Comique, Dec. 6, 1783; *Le dormeur éveillé*, ib., Comédie Italienne, 1784; *Diane et Endymion*, ib., Académie Royale de Musique, Sept. 7, 1784; *Lucette*, ib., Théâtre Italien, Dec. 30, 1784; *I decemviri* (not performed, written about 1785); *Pénélope*, Paris, Académie Royale de Musique, Dec. 6, 1785; *Le mensonge officieux*, ib., Comédie Italienne, March 17, 1787; *L'enlèvement des Sabines* (not performed, written in 1787); *Clytemnestre* (id., 1788); *Les fourberies de Marine*, Paris, 1790; *La Cecchina zitella* (not performed, written in 1790); *La Vittorina* (id., about 1790); *La serva onorata*, Naples, 1792; *Ercole al Termidonte, ossia la disfatta delle Amazzoni*, ib., 1792; *Griselda*, Venice, 1793; *Il servo padrone*, ib., 1793; *Lo sposalizio di San Pomponio*, ?, about

1795; *Il finto Tureo* (not performed, written about 1795); *Il Tigrane* (id., about 1795). II. Church music: *Laudate*, for five voices and orchestra; *Laudate*, for two sopranos, bass, and chorus; *Beatus vir*, for soprano and chorus; and *Pater noster*, for soprano and orchestra. The scores of nearly sixty of Piccinni's operas were found at a second-hand clothier's in Naples by Signor Florimo, librarian of the Collegio reale di Musica di San Pietro a Majella, at Naples.—Ginguené, *Notice sur la vie et les ouvrages de N. Piccinni* (Paris, 1801); Desnoiresterres, *Gluck et Piccinni* (Paris, 1872; 2d ed., 1875); Clément, *Mus. célèbres*, 108; Fétis, vii.; Riemann; Mendel.

PICCIONI, GIOVANNI, organist of the cathedral at Orvieto at the end of the 16th and beginning of the 17th century. Works: *Madrigali a cinque voci* (Venice, 1596); *Il pastor fido musicale* (ib., 1602). In the library of the Liceo Musicale at Bologna are: *Concerti ecclesiastici et Motetti a 1-8 voci* (Venice, 1610); do., op. 21 (Rome, 1619).—Fétis; Mendel.

PICHEL (Pichl), VÁCLAV (Wenzel), born at Bechin, Bohemia, in 1740, died in Vienna, Jan. 23, 1805. Violinist, pupil of Johann Pokorny, and, while studying at Prague University, of Segert in counterpoint. He was influenced also by Dittersdorf, under whose auspices he joined the orchestra of the Bishop of Grosswardein. For two years he was musical director to Count Hartig in Prague, then became first violin of the National Theatre in Vienna, until in 1775 he was appointed *compositore di musica* to the Archduke Ferdinand in Milan. He visited the chief Italian cities, and was a friend of Nardini. When the French occupied Lombardy in 1796, he returned with the Archduke to Vienna. Works; 4 Latin, 1 German, 8 French, and 7 Italian operas; 35 masses, 22 psalms, 9 offertories, and other church music; *Cantata*; 29 concertos; 3 concertini; 89 symphonies; 17 serenades; 30 sonatas; 12 sonatinas; 49 capriccios; 6 fugues; 224 variations; 6 ariettas; 64 duets;

## PIELTAIN

39 trios; 172 quartets; 21 quintets; 6 sextets; 7 septets; 7 octets: in all, 887 numbers, exclusive of 148 quartets, quintets, and sextets, composed for Prince Eszterházy. He made also a Bohemian translation of Mozart's *Zauberflöte*.—Dlabacz; Fétis; Mendel; Gerber; Schilling; Wurzbach.

**PIELTAIN, DIEUDONNÉ PASCAL**, born in Liège, March 4, 1754, died there, Dec. 10, 1833. Violinist, pupil of Jarnowich, went to Paris in 1778, and appeared in the Concerts Spirituels for six years in succession. In 1784-93 he was violinist to Lord Abington in London; then visited St. Petersburg, Warsaw, Berlin, and Hamburg (1800), and returned to his native city. Works: 13 concertos for violin; 6 sonatas for do.; 6 quartets for strings; 12 duos for violins; 12 airs variés for do.—Fétis; Mendel.

**PIERO MIO, GO QUA UNA FRITOLA**. See *Crispino e la Comare*.

**PIERRE LE GRAND** (Peter the Great), comédie in four acts, text by Bouilly, music by Grétry, first represented at the Italiens, Paris, Jan. 13, 1790. Catherine II. of Russia is the heroine of the opera, which was represented in Amsterdam in 1812. Other operas on the same subject: *Kaiser und Zimmermann*, Singspiel by K. Aug. von Lichtenstein, Strasburg, 1814; *Die Jugend Peter des Grossen*, Singspiel, by Josef Weigl, text by Treitschke, Vienna, Dec. 11, 1814; *Czar und Zimmermann*, by Lortzing, Leipzig, Dec. 22, 1837, Berlin, 1854. In Italian, *Pietro il Grande*, by Niccolò Vaccaj, Parma, 1824; by Mercadante, Lisbon, Dec. 17, 1827; *Il borgomastro di Saardam*, opera buffa, by Donizetti, Naples, 1827; *Pietro il Grande*, by Louis Antoine Julien, London, Aug. 17, 1852. In French, *L'Étoile du Nord*, Paris, Feb. 16, 1854; and in English, by Thomas Simpson Cooke, London, 1829.

**PIERSON** (Pearson), **HENRY HUGO**, born in Oxford, England, April 12, 1816, died in Leipzig, Jan. 28, 1873. Organist and pianist, pupil of Atwood and Arthur

Corfe at Cambridge, and in Germany of C. H. Rinck, Tomaschek, and Reissiger; had much intercourse with Mendelssohn, and became acquainted with Meyerbeer, Spohr, and Schumann.

He was elected in 1844 to the Reid professorship of music in the University of Edinburgh, succeeding Sir Henry Bishop, but soon resigned and returned to Germany, which he virtually adopted as his country, changing his name from Henry Hugh Pearson to that given above; he lived at first in Vienna, from 1847 in Hamburg, and afterwards at Leipzig. Works: *Der Elfensieg*, opera, Brünn, 1845; *Leila*, do., Hamburg, 1848; *Contarini*, ib., 1872; *Jerusalem*, oratorio, composed for the Norwich Festival, September, 1852; *Hezekiah*, do. (fragment), Norwich, 1869; Music to the 2d part of Goethe's "*Faust*" (1854), repeatedly performed at Hamburg. *Funeral March* to "*Hamlet*;" Several overtures; Sacred songs, choruses, and songs. Some of his earlier works appeared under the pseudonyme of Edgar Mansfeldt.—Grove; Fétis; Riemann; Mendel.

**PIETÀ ! SIGNORE !** celebrated aria di chiesa, for contralto, text from the second stanza of Arsenio's aria in Alessandro Scarlatti's oratorio, *Il martirio di Santa Teodosia*, Naples, 1709 (MS. in the Biblioteca Palatina, Modena), music attributed to Alessandro Stradella, whose authorship is however, out of the question. Fétis, Niedermeyer, and Rossini have been suggested as the composers of this melody, but it is more probably by Francesco Rossi. It was sung by Miss Emily Winant at the Musical Festival, New York, May 6, 1882.

**PIÉTON, LOYSET** (Louis), called Loyset de Bernais, and Le Normand, born at Bernay, Normandy, in the last quarter of the 15th



## PIETRO

century. Contrapuntist, whose works, consisting of motets, psalms, and chansons, are to be found in various collections of the times, between 1531 and 1545; also in Petrucci's *Motetti della Corona* (1519).—Fétis; Mendel; Riemann.

**PIETRO VON ALBANO**, romantic opera in two acts, text by Charles Pfeiffer, from Tieck's novel of the same title, music by Spohr, first represented in Cassel, Oct. 13, 1827. It was admired by Meyerbeer. The opera had only a temporary success. Published by Schlesinger (Berlin, 1829); the pianoforte score arranged by Ferdinand Spohr. Same title, Italian opera by Apolloni, Venice, March 9, 1856.—Spohr, *Autobiography*, ii. 163; *Allgem. mus. Zeitg.*, xxxi. 849; *Berliner mus. Zeitg.*, vi. 193.

**PIFF-PAFF, TRAQUONS-LES!** See *Huquenots*.

**PIGNATI** (Pignata), Abbate **PIETRO ROMULUS**, born in Rome in 1660, died (?). Dramatic composer; wrote also most of the librettos of his operas. Works: *Costanza vince il destino*, Venice, 1695; *Almiro, rè di Corinto*, ib.; *Sigismondo Primo*, ib., 1696; *L'inganno senza danno*, Treviso, 1697; *Paolo Emilio*, Venice, 1699; *Il vanto d'amore*, ib., 1700; *Oronte in Egitto*, Udine, 1705.—Fétis; Mendel.

**PILATI** (Auguste Pilate, called), born at Bouchain (Nord), France, Sept. 29, 1810, died in Paris, Aug. 1, 1877. Dramatic composer; studied at first at Douai, then at the Conservatoire in Paris; visited London in 1837, became chef d'orchestre of the Théâtre de la Porte Saint-Martin in 1840, and later of the Théâtre Beaumarchais. Works: *La modiste et le lord*, Paris, 1833; *La prova d'un opera seria*, *La fermière de Bolbec*, 1835; *Léona, ou le Parisien en Corse*, 1836; *Le roi du Danube*, London, 1837; *Olivier Basselin*, Paris, 1838; *Mademoiselle de Fontanges*, *Le naufrage de la Méduse* (with Grisar and Flotow), ib., 1839; *Les Farfadets*, fairy-ballet, 1841; *Les barriades* (with Eugène Gautier), 1848; *Le postillon de Saint-Valery*, 1849; *Les étoiles*,

*Les trois dragons*, 1854; *Les statues de l'Alcade*, ballet-pantomime, 1855; *Jean le sot*, *Une devinette*, *L'Amour et Psyché*, 1856; *L'île de Calypso*, 1857; *Peau d'âne*, *Ignace le retors*, *Il signor Cascarelli*, 1858; *L'île du sol-si-ré*, 1860; *Il maestro Blaguarino*, Lille, 1865; *Rosette et Colin*, Paris, 1874; *Les pêcheurs de Tarente*, ib., 1886; *Le nid d'aigle*, cantata, 1858.—Fétis; do., *Supplément*, ii. 57.

**PILGRIMS' CHORUS**. See *Tannhäuser*.

**PILKINGTON, FRANCIS**, English composer of the 16th and 17th centuries. He was a chorister in Chester Cathedral; Mus. Bac., Oxford, 1595. Works: *The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpharion*, with the *Violl de Gamba* (1605); *The First Set of Madrigals and Pastorals of 3, 4, and 5 parts* (1613); *The Second Set of Madrigals and Pastorals of 3, 4, 5, and 6 parts; apt for Violls and Voyces* (1624). He contributed also, in 1614, two pieces to Leighton's "Teares and Lamentacions."—Grove.

**PILOTTI, GIUSEPPE**, born in Bologna, Italy, in 1784, died there, June 12, 1838. Church composer, pupil of Mattei, and member of the Accademia Filarmonica when only twenty-one years of age. Having been maestro di cappella at Pistoja several years, he succeeded Mattei at San Petronio, Bologna, in 1826, and was appointed professor of counterpoint at the Liceo Filarmonico in 1829. His numerous compositions for the church remain in MS. He wrote two operas: *L'ajo nell'imbarazzo*, given at Bologna, and *Non essere geloso*, Florence, 1816.—Fétis; Mendel; Riemann.

**PINAFORE, H. M. S.**, English comic operetta in two acts, text by Gilbert, music by Sullivan, first represented at the Opera Comique, Strand, London, May 25, 1878. The action takes place on Her Majesty's Ship Pinafore, and turns on the fact of the Captain and an officer, Ralph Rackstraw, having been exchanged in infancy by the





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bumboat woman, *Little Buttercup*. Original cast :

Captain Corcoran.....Mr. Barrington.  
Sir Joseph Porter.....Mr. G. Grossmith.  
Josephine.....Miss Howson.  
Ralph Rackstraw.....Mr. Power.  
Little Buttercup.....Miss Everhard.

This opera had an extraordinary success in London, where it kept the stage for 700 consecutive nights; and in New York, where it was first given, Jan. 15, 1879, it was performed at four theatres for months. It was adopted throughout the United States to a degree surpassing all previous records. It was given under the direction of Gilbert and Sullivan at the Fifth Avenue Theatre, Dec. 1, 1879. Published by Metzler & Co. (London, 1878); and by Oliver Ditson & Co. (Boston and New York, 1879).—*Athenæum* (1878), i. 709; *New York Tribune*, Dec. 2, 1879.

**PINELLI DE GERARDIS, GIOVANNI BATTISTA**, born, of noble family, in Genoa, Italy, in 1545, died in Vienna, or in Prague, June 15, 1587. Church composer, was cantor at the Cathedral of Vicenza in 1571, and, apparently in the imperial service, settled at Prague before 1580, when he became Kapellmeister to the Elector of Saxony at Dresden, on the recommendation of Emperor Rudolph II. Constant disagreements, caused by his violent temper, led to his discharge in 1584, and a year later he was again in the imperial service. Works: *VI. Misse a 4 voci* (Dresden, 1582); *German Magnificats* (ib., 1583); *Madrigali a più voci* (ib., 1584); *Cantiones sacre*, 8, 10 e 15 voci (ib., 1584); *Neun kurtzweilige teutsche Liedlein mit 5 Stimmen* (ib., 1584); *Libro primo de Neapolitane a 5 voci* (ib., 1585); *Mutetti cinque voenni*, etc. (Prague, 1588); 18 *Musettes for 5 voices* (ib., 1588).—Mendel.

**PINELLI, ETTORE**, born in Rome, Oct. 18, 1843, still living, 1890. Violinist, pupil of Ramacciotti, and at Hanover (1864) of Joachim; returned to Rome in 1866, and

with Sgambati founded a society for classical chamber music. He also established, at the Accademia di Sta. Cecilia, a violin and pianoforte school, out of which grew the *Liceo Musicale*, where in 1877 he was appointed professor. He failed in 1867 in his endeavour to found a Roman orchestral society, but succeeded in 1874 in doing so. He conducts the court concerts alternately with Sgambati. Works: *Overture*; *Italian Rhapsody*; *String quartet*, etc.—Riemann.

**PINO, ROSARIO ANTONIO**, born at Palermo, Dec. 19, 1850, still living, 1890. Pianist, pupil of Ferdinando Valente and of Luigi Siri, and in composition of Salvatore Lavigna, of Aspa, and of Battista; appeared as a virtuoso from his fifteenth year, and settled at Naples to teach his instrument. Works: *Le tre ore di agonia*, oratorio, Naples, 1867; *Masses, vespers, overtures*, etc.—*Fétis*, *Supplément*, ii. 347.

**PINSUTI, Cavaliere CIRO**, born at Asinlunga, Siena, May 9, 1829, died in London, March 10, 1888. Pianist and dramatic composer, pupil of his father; played in public at ten, and was made an honorary member of the Accademia Filarmonica, Bologna, at the age of eleven; he went to England with Henry Drummond, and studied the pianoforte and composition under Cipriani Potter, and the violin with Blagrove. In 1845 he returned to Italy and entered the Conservatorio at Bologna, where he attracted the notice of Rossini, and became his favourite pupil. He went to England again in 1848, and became a singing teacher, dividing his time between London and Newcastle, where he founded a musical society. He frequently visited Italy, and brought out operas there. He was professor of singing at the Academy of Music, London, from 1856. Orders of Saint-Maurice et Saint-Lazarus, 1859, and of



the Italian Crown, 1878. He was selected to represent Italy at the opening of the International Exhibition in 1871, and composed a hymn for that occasion to words by Lord Houghton: "O people of this favoured land." Works—Operas: *Il mercante di Venezia*, Bologna, 1873; *Mattia Corvino*, Milan, 1877; *Margherita*, Venice, 1882. *Te Deum*, 1859; 35 duets; 14 trios; 45 part-songs, and choruses; About 250 English and Italian songs, and 30 pianoforte pieces.—Grove; Fétis, *Supplément*, ii. 348; Riemann; Mendel, *Ergänz.*, 350.

PIOUS ORGIES, aria, with accompaniment of strings complete, and continuo, in Handel's *Judas Maccabæus*, Act I. This air, which is only twenty-seven measures long, is sung first in E-flat major by Simon (bass), and then repeated, after a short recitative, either by An Israelitish Man (mezzo-soprano), in F major, or else by An Israelitish Woman (soprano), in G major.

PIPELARE, MATHIEU, born at Louvain, flourished about the end of the 15th and the beginning of the 16th centuries. Contrapuntist; signed his name usually with a rebus composed of the word Pipe and the notes la, ré. A mass of his composition is to be found in *Andreas de Antiquis Missæ* XV. (1516), and an Ave Maria in *Petrucci's Book of motets* (Venice, 1505); *Georg Rhaw's Bicinia* (1545) also contains a few of his works. Manuscripts by him are in the royal libraries of Brussels and Munich.—Fétis; Riemann.

PIRATA, IL (The Pirate), Italian opera in two acts, text by Romani, music by Bellini, first represented at La Scala, Milan, Oct. 27, 1827. Gualtiero, having lost his ancestral estates, becomes chief of a band of pirates. During his absence his betrothed, Imogene, marries his enemy, Ernesto, Duke of Calabria, to retrieve her father's fortune. In the midst of a severe storm Gualtiero is forced to seek refuge on shore, where he discovers that Imogene has married. He attempts to take the life of her son, but yields to her entreaty to spare him, and

kills her husband instead. Gualtiero is seized by the authorities, and Imogene becomes insane. This opera, written by Bellini at the age of twenty, was received with enthusiasm. The part of Gualtiero was composed for Rubini, who appeared in the original cast. This work was first given in Vienna, Feb. 25, 1828; in London, April 17, 1830; in Berlin, Aug. 31, 1831; in New York, Dec. 5, 1832; and in Paris, Feb. 1, 1832, with Rubini, Santini, and Mme Schröder-Devrient, and in 1846 with Mario, Colletti, and Mlle Grisi, who was very successful as Imogene. Published by Ricordi (Milan).—*Allgem. mus. Zeitg.*, xxxiii. 630; *Clément et Larousse*, 534; *Harmonicon* (1830), 222.

PIRATES OF PENZANCE, THE, English comic opera in two acts, text by Gilbert, music by Sullivan, first represented at the Fifth Avenue Theatre, New York, Dec. 31, 1879, under the composer's direction. Act I. is placed in the Pirates' lair on the coast of Cornwall. Frederic, having been apprenticed to the Pirates by mistake, at the close of his indenture resolves to war against those whom he loves as companions, but hates as Pirates. He discovers that he was born on leap-year, and instead of being twenty-one is but four and a half years old, and must therefore remain in the band. The Pirates, who never rob orphans, find that Major-General Stanley, whose daughter Mabel is betrothed to Frederic, deceived them into thinking him an orphan, and resolve to attack his home. Act II. is in a ruined chapel on the General's estate, where the Policemen and Pirates meet, and conspicuously enjoin silence, affecting unconsciousness of each other. Gen. Stanley enters, thinking he heard a noise, and after him his five and twenty daughters. The Pirates rush for them, but are captured by the Policemen. They yield instantly at the mention of Queen Victoria's name, and, on discovering that they are all noblemen, Gen. Stanley gives them all permission to marry his daughters. This opera was first



given in London, April 3, 1880. Published by Chappell & Co. (London, 1880).—New York Tribune, Dec. 28, 1879, Jan. 1, 1880; Athenæum (1880), i. 479.

PISANI, BARTOLOMEO, born at Constantinople in 1811, still living, 1890. Dramatic composer, pupil of Mercadante, was chef d'orchestre of the Naoum Theatre, at Constantinople, in 1859, visited France in 1860, and brought out in Paris several of his compositions. Works: *La peri*; *Rosamunda*; *Ladislao*, given at Constantinople, 1862; *Rebecca*, Milan, 1865; *La gitana*, Venice, 1876; *Una lagrima sulla tomba di Mercadante*, funeral chant; Patriotic hymn; *Grande fantasia* for soli, chorus, and orchestra; Songs and choruses, etc.—Fétis, Supplément, ii. 349.

PISARI, PASQUALE, born in Rome about 1725, died there in 1778. Church composer; made a close study of the works of Palestrina, whom he adopted as a model; called by Padre Martini the Palestrina of the 18th century. The son of a poor mason, he was possessed of a fine bass voice, which a musician named Gasparino took pleasure in cultivating; and in 1752 he was admitted into the Pontifical Chapel as a supernumerary, a position he held until his death. He studied counterpoint under Giovanni Biordi, and composed much church music, which he was too poor to publish. He wrote for the King of Portugal a *Dixit* in sixteen real parts, and a complete service for all the year, but the payment was so long deferred that when it reached Rome Pisari was dead. The *Dixit* was sung at the SS. Apostoli, Rome, by 150 musicians. Burney, who heard it, speaks of the learning displayed in it. Works: *Miserere* in 9 parts (1777); *Masses*, psalms, motets, in 8 parts; 2 *Te Deum*, one for 8, the other for 4 voices. Many of his compositions are in the Santini Collection, including a *Dixit*, a *Miserere*, a mass, psalms, and motets.—Grove; Fétis; Riemann; Mendel; Schilling.

PISENDEL, JOHANN GEORG, born at Karlsburg, Transylvania, Dec. 26, 1687,

died at Dresden, Nov. 25, 1755. Virtuoso on the violin, pupil of Pistocchi and Torelli at Ansbach, where he was a choir-boy in the Margrave's chapel. In 1709 he went to Leipsic, to study at the university, but seems to have devoted himself entirely to music even then, as he succeeded Melchior Hofmann as Kapellmeister in the new church, and at the opera in 1710-12. In 1712 he entered the Elector's orchestra in Dresden, and was thence often sent abroad in the suite of the Electoral Prince; to Paris in 1714, to Venice in 1716, when he studied under Antonio Vivaldi, to Rome and Naples in 1717, and to Vienna in 1718. In Rome he took lessons of Antonio Montanari. He accompanied the king to Berlin in 1728, and in the same year succeeded Volumier as Concertmeister. Works: 8 concertos for violin; Soli for do. and bass; Concertantes for 2 oboes with string instruments; Concerti grossi, etc., all in the royal library, Dresden.—Fétis; Mendel; Schilling.

PISTOCCHI, FRANCESCO ANTONIO, born in Palermo, Sicily, in 1659, died after 1717. Dramatic composer, pupil of his father; learned composition so readily that at the age of eight he published, *Capricci puerili variamente composti in 40 modi*, etc. (Bologna, 1667). He studied singing under Padre Vastanigli and Bartolomeo Monari, went on the stage as a soprano singer, but soon abandoned it, and became maestro di cappella of San Giovanni in Monte, Bologna. He entered the Oratorio order as a priest, and in 1697 was called to the court of Ansbach as Kapellmeister; returned to Italy by way of Vienna and Venice in 1699. Although a composer of merit, he is best known from having founded at Bologna, in 1700, a school of singing in which were educated some of the great singers of the first half of the 18th century, among them Bernacchi, Minelli, Pio Fabri, and Bertolino da Faenza. Member of the Accademia Filarmonica, 1692; principe in 1708 and 1710. Works—Operas: *Narciso*, Ansbach, 1697; *Le risa di Democrito*, Vienna, 1700; *Le-*

andro, 1679; Il girello, 1681. Oratorios: Il martirio di S. Adriano, Venice, 1697; Maria Vergine addolorata, 1698; La fuga di Sta. Teresia, 1717. Scherzi musicali, a collection of French, Italian, and German airs (Amsterdam); The Psalm, Lauda Jerusalem, for five voices and basso continuo, in MS.—Fétis; Riemann; Mendel; Gerber.

PITONI, GIUSEPPE OTTAVIO, born at Rieti, Italy, March 18, 1657, died in Rome, Feb. 1, 1743. Church composer, pupil of Pompeo Natale from the age of five, successively chorister at San Giovanni de' Fiorentini and the SS. Apostoli, Rome, from the age of eight. He attracted the notice of Foggia, who gave him lessons in counterpoint for several years. He was maestro di cappella at Terra di Rotondo, 1673, and in 1674 at Assisi, where he began to write out Palestrina's works in score to study his style, a practice he afterwards enjoined on his pupils. Having removed to Rieti in 1676, he became in 1677 maestro di cappella of the Collegio di San Marco, Rome, a post he retained till his death, although engaged, besides, in the same capacity at San Apollinare, 1686; San Lorenzo in Damaso, 1686; S. Giovanni in Laterano, 1708 to 1719; St. Peter's, 1719, and several minor churches. His pupils were Durante, Leo, and Feo. Works: Dixit in 16 parts (highly praised by Baini; one of the finest pieces of music still sung at St. Peter's during Holy Week); and his masses, Li pastori a Maremme, Li pastori a Montagna, and Mosca, founded on popular melodies, are still fresh. He wrote upwards of sixty masses and psalms, complete services for St. Peter's for the entire year, and many pieces for six and nine choruses; 3 Masses, 2 Dixit, and a number of motets in the Santini Collection; a mass, a Requiem, 6 motets, a psalm, a hymn, a Christus factus est, in Proske's "Musica Divina." He compiled a history of the maestri di cappella of Rome from 1500 to 1700, the MS. of which, now in the Vatican Library, was used by Baini in his life

of Palestrina. He left also, in MS., Guida armonica, which is unfortunately lost. His studies in counterpoint, written for his pupils, are preserved in MS. in several of the best musical libraries of Italy.—Fétis; Grove; Riemann; Mendel; Schilling.

PITSCH, KAREL FRANTIŠEK, born at Patzdorf, Bohemia, Feb. 5, 1786, died in Prague, June 13, 1858. Organist and pianist, first instructed by his father, then at Glatz, Silesia, pupil of Otto; played the organ when only eight years of age. He studied also in Prague, whither he returned after having been a tutor in the family of a nobleman in Moravia, in 1815–25; was appointed in 1832 organist at St. Nicholas, in 1840 professor at the Conservatorium, and in 1841 director of the organists' school. Among his compositions, most of which remain in MS., are a Festival Mass in D; Te Deum; Graduale; Vocal Requiem; Preludes, fugues, etc., for the organ; and many instructive pieces.—Slovník naučný (Prague, 1859), vi. 402; Wurzbach.

PITTORE PARIGINO, IL (The Parisian Painter), Italian opera buffa in two acts, by Cimarosa, first represented in Rome in 1783. A quartet from this opera, in which the Grand Duchess and Prince of Tuscany sang, was performed at Leghorn during Cimarosa's visit to the Grand Duke of Tuscany in 1789.

PIÙ NON CERCA LIBERTÀ, alto aria of Arcane, in F major, with accompaniment of flutes and violins in octaves, and bass, in Handel's *Teseo*, Act III, Scene 1. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

PIÙ NON SI TROVANO, canzonet in F, for two soprani and a bass, with accompaniment of two basset horns, text from Metastasio's *Olimpiade*, music by Mozart, composed in Vienna, July 16, 1788. Breitkopf & Härtel, Mozart Werke, Serie 6, No. 41.—Köchel, Verzeichniss, No. 549.

PIUTTI, CARL, born at Bad Elgersburg, Thuringia, in 1846, still living, 1890. Vir-

## PIXIS

tuoso on the organ, pupil of the Conservatoriums at Cologne and Leipsic; from 1875 instructor at the latter, and since 1880 organist of the Thomaskirche. He has composed concertos, fugues, and other music for the organ, pianoforte pieces, and songs.—Mendel, *Ergänz.*, 351.

PIXIS, FRIEDRICH WILHELM, born at Mannheim in 1786, died in Prague, Oct. 20, 1842. Violinist, son of Friedrich Wilhelm Pixis (organist, died after 1805), pupil of Ritter, Luigi, and Fränzel, and later received advice from Viotti. He made concert tours with his brother, Johann Peter, joined the court band of Mannheim in 1804, and afterwards became professor at the Conservatorium and Kapellmeister of the theatre at Prague. Works: Concertino for violin and orchestra; Variations for do., etc.—Fétis; Wurzbach; Schilling; Gerber; Wasielewski, *Die Violine*, 190.

PIXIS, JOHANN PETER, born at Mannheim in 1788, died at Baden-Baden, Dec. 21, 1874. Pianist, brother of the preceding, with whom he travelled; then lived in Munich and Vienna, and settled in 1825 in Paris to teach. He educated his adopted daughter, Franzilla P. Göhringer, as a singer, accompanied her on her professional tour through Germany and Italy, and after her marriage retired to Baden-Baden. Works—Operas: Bibiana, Paris, 1831; *Die Sprache des Herzens*, Berlin, 1836. Symphony; Trios, quartets, and quintets; Concertos, sonatas, fantasias, variations, and other pieces for pianoforte.—Fétis; Mendel; Gerber; Schilling.

PIXIS, THEODOR, born in Prague, April 15, 1831, died at Cologne, Aug. 1, 1856. Violinist, son of Friedrich Wilhelm Pixis, pupil at the Conservatorium at Prague, afterwards of Vieuxtemps at Cannstadt, having previously visited Paris with his uncle, Johann Peter Pixis; he made successful concert tours through the Rhine countries, and afterwards played in Frankfurt, Hanover, Berlin, etc., and in 1850 was appointed professor at the Conservatorium

in Cologne. He made successful visits to Holland in 1853, and to Paris in 1855. Works: Concert-Fantasias for violin and orchestra; Variations for do.; Soli for violin and pianoforte; Songs.—Wurzbach.

PLAIDY, LOUIS, born at Hubertsburg, Saxony, Nov. 28, 1810, died at Grimma, March 3, 1874. Pianist and violinist, pupil of Agthe and, on the violin, of Haase. He taught in Dresden, played the violin in Leipsic, and, after giving attention more especially to the pianoforte, was chosen in 1843 by Mendelssohn as instructor at the Leipsic Conservatorium, where he remained until 1865, when he became a private teacher. He was wonderfully successful in developing the technical execution of his pupils. Works: *Technische Studien für das Pianofortespiel*, now a standard textbook in music schools. He was the author also of *Der Klavierlehrer* (1874), translated by F. L. Ritter as the "Pianoforte Teacher's Guide," and by John S. Dwight as the "Piano Teacher."—Riemann; Grove; Mendel; Fétis, *Supplément*, ii. 350.

PLAINTE DES DAMNÉS, LA (Complaint of the Damned), cantata for three voices, two violins, and organ, by Carissimi. It is very celebrated. The MS. is in the National Library, Paris.

PLANQUETTE, ROBERT, born in Paris, July 21, 1850, still living, 1890. Pianist and dramatic composer, pupil at the Conservatoire, and for a short time of Duprato. He began writing chansons and chansonnettes for the cafés-chantants, and, having acquired popularity, composed several operettas, and in 1877 produced his first well-known opera, *Les cloches de Corneville*, which was given more than 400 times in succession, and became as popular in London as in Paris. Works: *Méfie-toi de Pharaon*, 1872; *Le serment de Mme Grégoire*, 1874; *Paille d'avoine*, 1874; *Les cloches de Corneville*, 1877; *Le chevalier Gaston*, *Le péage*, 1879; *Les voltigeurs de la XXXII.*, 1880; *La cantinière*, 1880; *Rip van Winkle*, 1882; *Nell Gwynne*, 1884;

## PLANTADE

Surcouf, comic opera, 1887; Paul Jones, do., London, 1889; Songs and instrumental music.—Fétis, *Supplément*, ii. 357; Grove; Riemann.

PLANTADE, CHARLES HENRI, born at Pontoise (Seine-et-Oise), Oct. 19, 1764, died in Paris, Dec. 18, 1839. He was admitted at the age of eight to the school of the king's pages de musique, where he learned singing and the violoncello. On leaving the king's service he studied singing



and composition under Langlé, pianoforte under Hüllmandel, and the harp under Pettrini. He was professor of singing at Mme Campan's celebrated school at Saint-Denis, and there instructed Hortense de Beauharnais, who afterwards, as Queen of Holland, appointed him kapelmeester at her court. Plantade resigned his position of professor at the Conservatoire, which he had held from 1802, in company with Garat, to accept this new honour, but on the king's abdication he was forced to return to Paris, where he resumed his position in 1815, was dismissed in 1816, reinstated in 1818, and finally retired in 1828. In 1816 he succeeded Persuis as maître de chapelle to Louis XVIII, who in 1814 had decorated him with the Legion of Honour. His best pupil was Mme Cinti-Damoreau. Through the revolution of 1830 he lost all his offices, and retired to Batignolles. Works—Operas: *Les deux sœurs*, 1791; *Les souliers mordorés*, 1793; *Au plus brave la plus belle*, 1794; *Palma, ou le voyage en Grèce*, 1797; *Romagnesi*, 1799; *Le roman*, 1799; *Zoé, ou la pauvre petite*, 1800; *Lisez Plutarque*, 1800; *Bayard à la Ferté*, 1811; *Le mari de circonstance*, 1813; *Scène lyrique*, 1814; *Blanche de Castille* (with Habeneck). Five masses; Requiem; Motets; Te Deum; Sonata for harp; 20 collections of ro-

mances; 3 do. of nocturnes for 2 voices.—Fétis; Mendel; Riemann.

PLATANIA, PIETRO, born at Catania, Sicily, April 5, 1828, still living, 1890. Dramatic composer, pupil of Carmelo Messina on the pianoforte, and of Vicenzo Abatelli in composition, then at Palermo of Raimondi. In 1863 he was appointed director of the Conservatorio at Palermo. Member of the Accademia di Sta. Cecilia, Rome. Order of Saint-Maurice et Saint-Lazare, and of the Italian Crown. Works—Operas: *Matilda Bentivoglio*, Palermo, 1852; *Piccarda Donati*, ib., 1857; *La vendetta slava*, ib., 1865; *Giulio Sabino*. Funeral symphony on the death of Pacini, 1868; Ode-symphony for chorus, orchestra, and military band, 1878; Hymn to the queen, 1878.—Fétis, *Supplément*, ii. 353.

PLATEL, NICOLAS JOSEPH, born at Versailles in 1777, died at Brussels, Aug. 25, 1835. Virtuoso on the violoncello, pupil of Louis Duport and of Lamare, entered in 1796 the orchestra of the Théâtre Feydeau, but in 1797 followed an actress to Lyons, and did not return to Paris until 1801, when he was considered the best violoncellist there. In 1805 he made a concert tour, sojourning in several minor cities, and in 1813 became first violoncellist at the opera in Antwerp; in 1824 he went in the same capacity to Brussels, where in 1831 he was appointed also professor at the Conservatoire. Works: 6 concertos for violoncello, and orchestra; 3 sonatas for violoncello, with bass; 6 airs variés for violoncello; Caprices or preludes for do.; 3 trios for strings; 6 duos for do.; 6 romances, with pianoforte.—Fétis; Mendel; Riemann.

PLATT, CHARLES EASTON, born, of American parentage, in Waterbury, Connecticut, Oct. 13, 1856, still living, 1890. He studied in Boston, in 1875-76, the organ under Eugene Thayer, then, at the New England Conservatory of Music, pianoforte under Joseph A. Hills, S. A. Emery, and B. J. Lang, and harmony under S. A. Emery;

and on his return to Waterbury, the organ under Julius Baier, Jr. In 1877 he went to Europe, and studied the organ under August Haupt, the pianoforte under H. Ehrlich, Kullak, and Oscar Raif, and musical theory and composition under F. Kiel, W. Bargiel, and Franz Neumann; during two summers, also, he was a pupil of Liszt at Weimar. Returning to America in 1882, he became a teacher in the Detroit Conservatory of Music, which position he still holds. He is a member of the Music Teachers' National Association. Works: Variations for string quartet, in D minor; Theme and variations, in B minor, for pianoforte, violin, and violoncello; Sonata in 4 movements, for pianoforte; Also waltzes, nocturnes, mazurkas, and other pianoforte music.

PLAUSI ALL' INCLITO SEVERO. See *Poliuto*.

PLEYEL, CAMILLE, born in Strasburg, Dec. 18, 1788, died in Paris, May 4, 1855. Pianist, son and pupil of Ignaz Josef Pleyel; received instruction also from Dussek. He lived a while in London, then went to Paris, and entered the pianoforte making firm of Pleyel & Co., established by his father, in which the pianist Kalkbrenner also became later a partner. Works: Quartet for pianoforte and strings; 3 trios for do.; Sonatas for pianoforte and violin, or violoncello; Pianoforte duet; Nocturnes, rondos, fantasias, and other compositions for pianoforte solo, and with accompaniment. His wife, Marie Félicité Denise (born Moke, 1811-75), was a celebrated pianist, and in 1848-72 professor at the Conservatoire of Brussels.—Fétis; Mendel.

PLEYEL, IGNAZ JOSEF, born at Rupertsthal, near Vienna, June 1, 1757, died on his estate near Paris, Nov. 14, 1831. Instrumental composer, pupil of Wanhall on the pianoforte, and of Haydn, under whose entire care he was placed for five years by Count Erdödy. In 1777 the count made him his Kapellmeister, but allowed him to

study four years longer in Italy. After his return to Vienna, in 1781, he soon went again to Rome, and in 1783 accepted the position as second Kapellmeister at the Minster of Strasburg, became first Kapellmeister in 1789, but was deprived of his post by the Revolution, which abolished the Christian religion. In 1792 the society of Professional Concerts called him to London, to compete against Haydn's symphonies, produced in Salomon's concerts; the enterprise was successful, but the Professional Concerts ceased after a few years, and Pleyel bought and retired to some property near Strasburg. Annoyed and suspected by the revolutionary authorities, he sold his property and removed to Paris in the beginning of 1795, and established a music trade, and later a pianoforte factory, becoming a business man exclusively, and abandoning composition. The last years of his life he spent on an estate near Paris, devoting himself to agriculture. Works: 29 symphonies; Septet for strings, 2 horns, and double bass; Sextet for strings; 5 quintets for do.; 45 quartets for do.; Trios and duos for do.; 6 quartets for flute and strings; 2 concertos for pianoforte; 2 do. for violin; 4 do. for violoncello; 7 symphonies concertantes for 2 violins, for string and wind instruments, for pianoforte and violin; Sonatas for pianoforte, violin, and violoncello; 12 do. for pianoforte, etc.—Fétis; Gerber; Mendel; N. Neerol. der D. (1831), ii. 967; Riehl, Mus. Charakterköpfe, i. 238; Schilling; Wurzbach.



PLUS BLANCHE QUE LA BLANCHE HERMINE. See *Huguenots*.

PLUS ULTRA, sonata for pianoforte, in A-flat, by Dussek, op. 71, called also "Le retour à Paris," published by Ciani chetti and Sperati (London, 1808). It is dedi-

ated to "Non plus ultra," a sonata for the pianoforte, in F, by Joseph Woelfl, op. 41, closing with variations on the air, "Life let us cherish" (a favourite German song, words by Martin Usteri, of Zürich, music by Hans Georg Nägeli, 1793), which was dedicated to Miss E. Binney, and published by J. Lavenu (London, 1800). It was intended to show that mechanical skill could go no further, and Dussek's was an answer.—Grove, iii. 4.

PLUTUS, opéra-comique, text by Miland and Jolives, after Aristophanes, music by Charles Lecocq, represented at the Opéra Comique, Paris, March 31, 1886.

POÈME D'AMOUR (Poem of Love), cycle of songs for voice and pianoforte, text by Paul Robiquet, music by Massenet. Six numbers. Published by G. Hartmann (Paris, 1879).

POÈME D'AVRIL (Poem of April), cycle of songs for voice and pianoforte, text from Armand Silvestre's "Mignonne," music by Massenet, in eight numbers. Dedicated to Ernest Reyer, and published by G. Hartmann (Paris, 1878).

POÈME D'HIVER (Poem of Winter), cycle of songs for voice and pianoforte, text by Armand Silvestre, music by Massenet. Published by G. Hartmann (Paris).

POÈME D'OCTOBRE (Poem of October), cycle of songs for voice and pianoforte, text by Paul Collin, music by Massenet. Prelude and five numbers. Dedicated to Ernest Hébert, and published by G. Hartmann (Paris).

POÈME DU SOUVENIR (Poem of Remembrance), text by Armand Silvestre, music by Massenet. Six numbers, the last of which is an epitaph. Dedicated to Mrs. Charles Moulton, and published by G. Hartmann (Paris).

POÈME PASTORAL, scenes for voice and pianoforte, text by Florian and Armand Silvestre, music by Massenet. I. Pastorale avec chœur; II. Musette; III. Aurore; IV. Paysage; V. Crépuscule; VI. Adieux à la prairie. Published by G. Hartmann (Paris).

POET AND PEASANT. See *Dichter und Bauer*.

POÈTE ET LE MUSICIEN, LE, French opéra-comique in three acts, text by Dupaty, music by Dalayrac, first represented at the Théâtre Feydeau, Paris, May 30, 1811.

POHLENZ, CHRISTIAN AUGUST, born at Saalgast, Nether Lusatia, July 3, 1790, died in Leipsic, March 10, 1843. Organist of the Thomaskirche in Leipsic, and conducted the Gewandhaus concerts, until succeeded by Mendelssohn in 1835, when he still retained the direction of the Singakademie. Works: Polonaises for pianoforte; Choruses for male voices, and songs, some of which, especially his "Auf, Matrosen, die Anker gelichtet," became very popular.—Mendel; Fétis; Riemann.

POISE, (JEAN ALEXANDRE) FERDINAND, born at Nîmes, June 3, 1828, still living, 1890. Dramatic composer; after taking his degree of Bachelier-ès-lettres of Paris, pupil at the Conservatoire, in 1850, of Zimmerman and of Adolphe Adam for composition, and won in 1852 the second grand prix. His first opera, *Bonsoir, voisin*, given at the Théâtre Lyrique in 1853, had an immediate success and was played one hundred nights. He went to Italy and Germany to follow the course prescribed by the Institut, and since then has been a popular composer of operas played at the best theatres of Paris. In 1872 he took the musical prize of the Académie des Beaux-Arts, instituted by Baron Trémont. Works: *Les charmeurs*, Théâtre Lyrique, 1855; *Le thé de Polichinelle*, Bouffes Parisiens, 1856; *Le roi Don Pèdre*, Opéra Comique, 1857; *Le jardinier galant*, ib., 1861; *Les absents*, ib., 1864; *Les moissonneurs*, cantata, ib., 1866; *Le corricolo*, ib., 1868; *Les deux billets*, Athénée, 1870; *Les trois souhaits*, Opéra Comique, 1873; *La surprise de l'amour*, ib., 1877; *L'Amour médecin*, 1880; *Le joli Gilles*, 1884; *Le médecin malgré lui*, 1887.—Fétis; do., Supplément, ii. 355.

## POISOT

**POISOT, CHARLES ÉMILE**, born at Dijon, France, July 8, 1822, still living, 1890. Pianist and writer on music, pupil of Jules Senart, Louis Adam, Stamaty, and Thalberg on the pianoforte, of Leborne in counterpoint, and at the Conservatoire (1844-48) of Halévy. He was one of the founders of the society of composers in Paris, created the Conservatoire at Dijon, of which he was made director in 1868, and founded there in 1872 the society for sacred and classical music. Works—Operas: *Le paysan*, given at the Opéra Comique, 1850; *Le prince de Galles*, 1854; *Les Spendlers*; *Francesco*. Parlor operas: *Le coin du feu*; *La clé du secrétaire*; *Les ressources de Jacqueline*; *Les terreurs de M. Péters*; *Rosa la rose*; *Les deux billets*. *Jeanne d'Arc*, cantata; *Motets*; *Stabat Mater*; *Requiem*; Trio for pianoforte and strings; Pianoforte pieces. He published a *Cours d'harmonie* and *Traité de contrepoint et fugue*; also *Notice sur Jean-Philippe Rameau* (1864), and *Notice sur Jules Mercier* (1869), etc.—Fétis; do., *Supplément*, ii. 356.

**POISSL, JOHANN NEPOMUK**, Freiherr VON, born at Haukenzell, Bavaria, Feb. 15, 1783, died at Munich, Aug. 17, 1865. Dramatic composer, pupil of Danzi. He was appointed intendant of court music in 1823. Works: *Die Opernprobe*, 1806; *Antigone*, 1808; *Merope*, 1810; *Ottaviano in Sicillia*, 1812; *Ancassin und Nicolette*, 1813; *Athalie*, 1814; *Der Wettkampf zu Olympia*, 1816; *Nittetis*, 1817; *Die Prinzessin von Provence*, 1825; *Der Untersberg*, 1829; *Der Erndte-tag*, oratorio; *Psalm xev.*, for soli and chorus; *Stabat Mater*, 2 *Miserere*, etc.—Fétis; Riemann.

**POLIDORI, ORTENSIO**, church composer of the seventeenth century, born at Camerino, Papal States, about the middle of the 16th century. He was maestro di cappella of the cathedral at Fermo about 1621, afterwards at Chieti, Naples, and at Pesaro. Works: *Messe a 5 e 8 voci con ripieni e 2 violini* (Venice, 1631); *Salmi a*

*cinque voci concertati* (ib., 1634); *Motetti a voce sola e a duoi* (ib., 1637); *Messe a 5 e 8 voci concertati*, etc. (ib., 1639); *Salmi concertati a 3 e 5 voci*; *do. a 8 voci* (ib., 1641); *do. in 2 cori*, etc. (ib., 1646).—Fétis; Mendel.

**POLIDORO**, German opera by Karl Heinrich Graun, first represented in Brunswick in 1726. This was the composer's first opera. Other operas of the same title, in Italian, by Antonio Lotti, text by Piovene, Venice, 1714; in French, by Battistin Struck, text by the Abbé Pellegrini, Paris, Feb. 15, 1720; in German, by Sigismund von Rumlung, Schloss Carlsberg, near Munich.

**POLIUTO**, Italian opera in three acts, text by Cammarano, after Corneille's "Polyeucte," music by Donizetti, written for representation in Naples in 1838, but forbidden by the censorship. The libretto was suggested by Adolphe Nourrit, who designed the part of Poliuto for himself. The opera was rearranged and given as *Les martyrs*, Paris, April 10, 1840. First represented in its original form at the Théâtre Italien, Paris, April 14, 1859, with this cast:

Poliuto.....	M. Tamberlik.
Paolina.....	Mme Peneo.
Severo.....	M. Corsi.
Felix.....	M. Patriossi.
Callistene.....	M. Manfredi.
Neareo.....	M. Soldi.

Poliuto was one of Tamberlik's best characters. The opera was first performed in New York, Jan. 25, 1859, with Brignoli as Poliuto; Amodio, Severo; Barilli, Felix; and Mlle Piccolomini as Paolina. Scene in Mitylene, in the third century after Christ. Poliuto, a Roman, has become a Christian, but his wife, Paolina, daughter of Felix, Governor of Armenia, is not a convert. Severo, her former lover, is sent by the Emperor Decius to extirpate Christianity, and finds to his grief that Paolina is married. Neareo, a friend of Poliuto, is arrested and taken to the temple of Jupiter, where he is ordered

to disclose the names of his Christian friends. He refuses and is about to be executed, when Poliuto enters, proclaims his faith, and destroys the idols. He is taken to prison, and Severo tries to save him. Felix promises to pardon Poliuto if he will renounce his religion, and Paolina takes him this news, but while visiting him in prison she becomes converted. The opera closes in the amphitheatre, where the Christians, including Poliuto and Paolina, are thrown to the wild beasts. The principal numbers are: "D' un alma troppo fervida," and "Perchè distolto giubilo," sung by Poliuto and Paolina in Act I; the chorus of greeting to Severo, "Plausi all' inclito Severo;" his aria, "Il più lieto de' viventi;" Poliuto's aria, "Sfolgorò divino raggio;" the chorus, "Vieni! vieni al circo;" and the last duet of Poliuto and Paolina, "Il suon dell' arpe angeliche," one of Donizetti's best compositions.—*Revue et Gaz. mus. de Paris* (1859), 128; *Clément et Larousse*, 537; *Upton, Standard Operas*, 98.

POLLAROLO, CARLO FRANCESCO, born at Brescia in 1653, died in Venice in 1722. Dramatic composer, pupil of Legrenzi, who entered him in 1665 as a singer in the ducal chapel of S. Marco. In 1690 he was appointed organist of the second organ and in 1692 vice-maestro di cappella. He was one of the most prolific and favourite opera composers of his time; at Venice alone he brought out sixty-four operas in 1686-1721. Among those written for other cities were: *Antonino Pompeiano*, Brescia, 1689; *Circe abbandonata*, Piacenza, 1692; *Ascanio*, Milan, 1702; *Arminio*, Pratolino, 1703; *L' equivoco*, Rome, 1711; *Amore in gare col fasto*, Rovigo, 1711; *L' Astinomo*, Rome, 1719. *Jefté*, oratorio, Vienna, 1710, and several other oratorios; *Fede, valore, gloria e fama*, cantata, 1716. His son Antonio (1680-1750) succeeded him in 1723 at S. Marco, and Lotti in 1740 as first maestro di cappella. He composed eight operas for Venice, and some church music.—*Fétis*.

POLLEDRO, GIOVANNI BATTISTA, born at Casalmongera alla Piova, near Turin, June 10, 1781, died there, Aug. 15, 1853. Violinist and composer, first instructed at Asti by Mauro Calderara and Gaetano Vai, then at Turin by a musician named Paris, and for a short time pupil of Pugnani, who caused him to be admitted in the orchestra of the Teatro Regio at the age of fifteen. He made his first appearance in public in Turin in 1797, then in Milan, 1801, and became first violinist at Sta. Maria Maggiore at Bergamo in 1804. Beginning a long professional tour, he remained five years in Moscow; then went to St. Petersburg, Berlin, and Dresden, where he was Concertmeister in 1814-24; was recalled to Turin in 1824 by the king to reorganize the Royal Chapel. In 1844 he retired from public life. Works: 8 concertos for violin and orchestra; *Airs variés* for do.; *Trios and duos* for string instruments; *Mass* for 4 voices and orchestra; *Miserere* for do.; *Sinfonia pastorale*, for full orchestra; *Concerto* for bassoon and orchestra.—*Fétis*; do., *Supplément*, ii. 357; *Storia del violino in Piemonte* (Turin, 1863); *Hart, The Violin*, 232; *Wasielewski, Die Violine*, 108; *Riemann*; *Mendel*; *Schilling*.

POLLINI, FRANCESCO GIUSEPPE, born at Laybach, Carniola, in 1763, died in Milan, Sept. 17, 1846. Pianist, pupil of Mozart in Vienna; about 1793 he went to Milan, where he studied composition under Zingarelli. He wrote the opera buffa *La casetta nei boschi*, 1798; and a cantata, *Il trionfo della pace*, 1801, on the occasion of the Peace of Amiens. Soon after he went to Paris, and on his return to Milan was appointed professor at the newly founded (1809) Conservatorio. He originated the style of playing a melody in the middle of the keyboard, using the thumb of each hand alternately, while the hands are also employed with elaborate passages above and below it. This invention has been attributed both to Thalberg and to Parish-Alvars,



## POLONIA

but it appears in one of Pollini's 32 *Esercizi in forma di toccata* (1820), dedicated to Meyerbeer, the music being written in three staves. Works: Sonata, caprice and variations, for two pianofortes (Milan); 3 sonatas for pianoforte; Sonate facile, for violin and pianoforte; Introduction and rondo, for pianoforte (4 hands); Caprices, toccatas, rondeaux-fantaisies, etc., for pianoforte; Stabat Mater, with Italian words, for soprano and contralto, with 2 violins, 2 violoncellos, and organ; Selma (from Ossian), for soprano.—Fétis; Grove; Riemann; Schilling.

**POLONIA**, overture for orchestra, in C, by Richard Wagner, written in 1832, but not published. The score is in Bayreuth.

**POLUS ATELLA**, oratorio by Loewe, written between 1848 and 1860.

**POLYEUCTE**, French opera in five acts, text by Jules Barbier and Michel Carré, music by Gounod, first represented at the

Published by Lemoine (Paris); by Fürstner (Berlin). Same subject, German opera, text by Elmenhorst, after Corneille, music by Johann Philipp Förtsch, Hamburg, 1688; and music to Corneille's tragedy, by Johann Adam Scheibe, Leipsic, 1738.—(Clément et Larousse, 936; Hueffer, *Musical Studies*, 213; *Athenæum* (1878), ii. 442, 474; *Signale* (1878), 801.

**POLYXÈNE; POLYXÈNE ET PYRRHUS**. See *Achille et Polyxène*.

**POMONE**, opera or representation in music, text by the Abbé Perrin, music by Cambert, first represented at the Théâtre de la rue Guénégaud, Paris, March 19, 1671. This was the first French opera heard by the Parisian public, and it was the first opera represented by the Académie Royale de Musique (1671). The story is the mythological fable of Pomona and Vertumnus. Characters represented: Pomone, Mlle de Cartilly; Vertumne, M. Beaumavielle; Faune, M. Rossignol. Portions of the opera were published by Ch. Ballard (Paris). Other operas of the same title: In French, by Lacoste, about 1730; in German, by Reinhardt Keiser, text by Postel, Hamburg, 1702.—Lajarte, i. 19.

**POMPEIA**, symphonie fantasy for orchestra, by Jules Massenet, first performed at the Casino, Paris, Feb. 24, 1866. I. Prélude; II. Hymne d'Éros; III. Chœur des funérailles; IV. Bacchanale.—Fétis, *Supplément*, ii. 181.

**POMPEIL**. See *Dernier jour de Pompéi*.

**PONCHARD, ANTOINE**, born at Bussus near Péronne, Picardy, in 1758, died in Paris, September, 1827. Church composer, received his first musical education as chorister in a church at Péronne, subsequently in the cathedral at Liège. He was successively maître de chapelle at Saint-Malo, and of the cathedrals of Bourges and Auxerre. About 1786 he went to Pont-le-Voy, and became professor of music in the royal college, but at the time of the Revolution followed several callings to earn a living. In 1803 he settled in Lyons, where he was



Marie Gabrielle Krauss.

Académie Royale de Musique, Paris, Oct. 7, 1878. The libretto is an adaptation of Corneille's tragedy. Original cast:

Polyeucte.....	M. Salamon.
Pauline.....	Mlle Krauss.
Sévère.....	M. Lasalle.

chef d'orchestre at the Grand Théâtre. He went to Paris in 1813 in order to be near his son, a favourite singer at the Opéra, and in 1815 was appointed maître de chapelle of Saint-Eustache. Works; His church music, consisting of 5 masses, a Requiem, considered his best work, psalms, etc., with organ and orchestral accompaniment, remains in MS.—Fétis; Larousse.



PONCHIELLI, AMILCARE, born at Padermo-Fasolaro, near Cremona, Sept. 1, 1834, died in Milan, Jan. 16, 1886. Dramatic composer, pupil in 1843-54 at the Conservatorio of Milan. He lived in Piacenza, where he was band-master of a regiment; subsequently went to Cremona in the same capacity. His first opera, *I promessi sposi*, given at Cremona, 1856, and, in an altered arrangement, at the new Teatro dal Verme, Milan, 1872, won him popularity in Italy, where he is considered second only to Verdi. He was immediately engaged by the managers of La Scala to write a ballet in 7 acts, and in 1873 *Le due gemelle* was brought out at that theatre, with extraordinary success. In 1881 he was appointed maestro di cappella of the cathedral at Bergamo. Works—Operas: *I promessi sposi*, Cremona, 1856; *La Savojarda*, Cremona, 1861; *Roderico, rè de' Goti*, Piacenza, 1864; *Bertrand de Born*, ballet, Viterbo, 1867; *La stella del monte*, 1867; *Clarina*, ballet, Milan, 1873; *Il parlatore eterno*, scherzo comico, Lecco, 1873; *I Lituani*, Milan, 1874; *Gioconda*, ib., 1876; *Lina* (a remodelled edition of *La Savojarda*), ib., 1877; *Il figliuol prodigo*, ib., 1880; *Marion Delorme*, ib., 1885. A Gaetano Donizetti, cantata, Bergamo, 1875; *Il 29 Maggio*, funeral march to the memory of Manzoni; Another funeral march; *Fantasia militare*; Hymn in memory of Garibaldi, 1882; *Eternamente*, romance for soprano, with pianoforte and

violoncello.—Fétis, Supplément, ii. 358; Mendel, Ergänzt., 360.

POND, SYLVANUS BILLINGS, born at Milford, Vermont, April 5, 1792, died in Brooklyn, New York, March 12, 1871. He went while young to Albany, where he engaged in the musical instrument business; in 1832 he removed to New York and associated himself with Firth & Hall under the firm name of Firth, Hall & Pond, which, after several changes, became William A. Pond & Co. He was leader of the choir at the Brick Church, New York, and was at one time director of the New York Academy of Music and of the New York Sacred Music Society. He composed church music, including several popular hymn tunes, among them *Armenia* (1835) and *Franklin Square* (1850), and compiled the following collections: *Union Melodies* (1838), *United States Psalmodist* (1841), and *Book of Praise of the Reformed Dutch Church* (1866).

PONIATOWSKI, JÓZEF MICHAŁ XAWERY FRANCISZEK JAN, Prince of Monte Rotondo, born in Rome, Feb. 20, 1806, died at Chislehurst, England, July 3, 1873. Dramatic composer, and tenor singer; first taught by Candido Zanetti, a priest; and in Florence studied singing and composition under Ceecherini. He made his début as a tenor singer at the Teatro Standish in Florence, where in 1838 he produced his first opera, *Giovanni da Procida*, in which he sang the title-rôle, and from that time, for more than thirty years, wrote operas for the theatres of Italy and Paris. After the Revolution of 1848 he went to Paris as plenipotentiary of the Grand Duke of Tuscany, and was made senator under the empire. After Sedan he followed Napoleon III. to England, and was on the eve of going to America professionally, when he died. Works—Operas: *Don Desiderio*, Pisa, 1839; *Ruy Blas*, Lucca, 1842; *Bonifazio dei Germei*, Rome, 1844; *I Lambertazzi*, Florence, 1845; *Malek-Adel*, Genoa, 1846; *Esmeralda*, Leghorn, 1847; *La sposa d' Abido*, Venice, 1847; *Pierre de Médicis*, Paris, 1860; *Au*

travers du mur, *ib.*, 1861; *L'aventurier*, *ib.*, 1865; *La contessina*, *ib.*, 1868; *Gelmina*, London, 1872. A mass in F, selections played at Her Majesty's Theatre, 1873. His song, "The Yeoman's Wedding," was a favourite in England.—Grove; Fétis; *do.*, *Supplément*, ii. 360; Sowiński, 462; Mendel; *do.*, *Ergänz.*, 361; Clément, *Mus. Cel.*, 615.

PONS, JOSÉ, born at Gerona, Catalonia, Spain, in 1768, died in Valencia in 1818. Composer of villancicos, or Christmas pieces, and other church music, pupil at Cordova of Jaime Balins. He was maestro de capilla of the Cathedral of Gerona, and in 1793 obtained the same position at the Cathedral of Valencia. He is considered by Eslava the representative of the Catalan school, which is entirely different from the Valencian. His villancicos were veritable biblical dramas, in the shape of oratorios with parts for voices, orchestra, or organ; they are said to be still extensively performed in his own country. Other works: *Miserere* for Holy Week; Eslava gives a letrilla of his, *O Madre*, for 8 voices, in *Lira sacro-hispana*, iv.—Grove; Fétis; Mendel.

PONTOGLIO, CIPRIANO, born at Grumello del Piano, Italy, in 1831, still living, 1890. Dramatic composer, pupil of Antonio Cagnoni. Works: *Tebaldo Brusato*, Brescia, 1865; *Don Prospero l'ottimista*, Florence, 1867; *La schiava greca*, Bergamo, 1868; *La notte del Natale*, *ib.*, 1872; *Rolla*, ballet, Naples, 1877.—Fétis, *Supplément*, ii. 361.

PONZIO, PIETRO, born at Parma, Italy, March 25, 1532, died there, Dec. 27, 1596. Church composer and didactic writer; became maestro di cappella of the cathedral at Bergamo in 1570, of Santa Ambrosia in Milan, 1581, finally of the Cappella della Steccata in his native city. He is less known, now, by his compositions than by his writings on music. Works: *Missarum 4 voc.* (Venice, 1578); *Missarum quinque vocibus* (*ib.*, 1580); *do.* (*ib.*, 1581); *do.* (*ib.*, 1585); *Psalmi vespertini totius anni* (*ib.*, 1578); *do.* (*ib.*, 1589); *Motettorum*

*cum quinque vocibus* (*ib.*, 1582); *Missarum 4 voc.* (*ib.*, 1584); *Magnificat*, *ib.*, 1584; *Missie 6 e 8 voc.* (*ib.*, 1590); *Hymni solemniore ad vespertinas horas canendi* (*ib.*, 1596). His theoretical works are: *Ragionamenti di musica*, etc. (Parma, 1588); *Dialogo ove si tratta della teoria e pratica di musica*, etc. (*ib.*, 1595).—Fétis; Mendel.

POPOLI DI TESSAGLIA, recitative and aria (Io non chiedo eterni), for soprano with orchestra, in C minor and C, text from Calzabigi's *Alceste*, music by Mozart, composed for Aloysia Weber, in Munich, Jan. 8, 1779. Breitkopf & Härtel, Mozart, Werke, Serie vi., No. 19.—Köchel, Verzeichniss, No. 316; André, No. 76; Jahn, Mozart, ii. 338.

POPP, WILHELM, born in Prague, April 29, 1829, still living, 1890. Flute and pianoforte virtuoso, pupil of Drouet, C. Kummer, and A. Spath. At first Hof-pianist in Coburg, then travelled in Russia, and since 1867 has lived in Hamburg, where he is solo flute of the Philharmonic Society. He has written more than three hundred salon- and study-pieces for the pianoforte and flute.

POPPER, DAVID, born in Prague, June 18, 1845, still living, 1890. Violoncellist, pupil of Goltermann at the Conservatorium in Prague; since 1863 has made concert tours. He received the appointment of chamber virtuoso to Prince Hohenzollern; was first violoncello of the Vienna court opera in 1868-73; and married the pianist, Sophie Menter, in 1872. Since 1873 he has appeared in concerts in London, Paris, St. Petersburg, Vienna, Berlin, etc. Works: Concerto for violoncello and orchestra; Mazurka, gavotte, polonaise, serenade, and other pieces for violoncello.—Wurzbach; Riemann.



## POPULUS

**POPULUS, NICOLAS ADOLPHE AL-PHONSE**, born at Arcueil, near Paris, in 1831, still living, 1890. Organist, pupil at the maitrise of Saint-Jacques du Haut-Pas, where he was a choir-boy, then pupil of Billard on the pianoforte, of Elwart and Charles Maury in harmony, of Perez y Alvarez in counterpoint, and of Marius Gueit on the organ. When only fourteen years of age he became assistant organist at Saint-Jacques, was made organist at Saint-Nicolas du Chardonnet in 1854, at Chaillot in 1855, and returned to Saint-Jacques as maitre de chapelle. He is also professor of singing in the schools of Paris, music director of Sainte-Genève's school, and professor of pianoforte and singing at the school of the Sacré-Cœur. Works: *Agar et Ismaël*, biblical scene in 2 acts; Several masses, for 3 and 4 voices, with organ and orchestra; Motets for chorus, etc.; Chants liturgiques, for 2 and 3 voices, with organ; Répertoire de chants patriotiques, choruses for 4 voices; Recueil de 24 mélodies religieuses; Mélodies vocales, organ and pianoforte music. —Fétis, Supplément, ii. 361.

**PORGI AMOR.** See *Nozze di Figaro*.

**PORO** (Porus), Italian opera in three acts, text from Metastasio's *Alessandro nell' Indie*, which Handel cut freely, music by Handel, first represented at the King's Theatre, London, Feb. 2, 1731. The original autograph, in Buckingham Palace, is dated at the end of the first act, Dec. 23, 1730; at the end of the second, 30 Dec. 1730; and at the end of the third, Fine dell' opera Poro, Jan. 16, 1731. It was received with great favour, and was revived in 1736. Original cast: Poro, King of India, lover of Cleofide (C.), Signor Senesino; Cleofide, Queen of another part of India, in love with Poro (S.), Signora Strada; Gandarte, general of Poro's army and lover of Erissena (A.), Signor Bertolli; Erissena, Poro's sister, promised to Gandarte (A.), Signora Merighi; Alessandro, the Macedonian King (T.), Signor Annibale Pio Fabri; and Timagene, Alexander's gen-

eral and favourite, but his secret enemy (B.), Signor Comano. This opera contains some fine duets and a bravura song of extraordinary difficulty, "Serbati a grandi imprese," for Alessandro. It was performed in Hamburg as Cleofide in 1732. Published by Walsh, and the fourth edition contained three interpolated airs by other composers, and one taken from *Siroe*, "Torrente cresciuto per torbida piena." Edited by Chrysander for the Händelgesellschaft (vol. 79), Breitkopf & Härtel (Leipsic, 1861). —Chrysander, Händel, ii. 244; Rockstro, 167; Burney, iv. 350.

**PORPORA, NICCOLO** (Niccola) AN-



TONIO, born in Naples, Aug. 19, 1686, died there, February, 1766 (1767?). His Christian name is spelled Niccola in his autographs, but Niccolo on the title-pages of all works published by himself. His father, a bookseller,

sent him to the Conservatorio di San Loreto, where he studied under Gaetano Greco, Padre Gaetano of Perugia, and Francesco Mancini. His first opera, *Basilio, rè d'Oriente*, was brought out at the Teatro de' Fiorentini in 1709, and he was appointed maestro di cappella to the Portuguese ambassador. His *Berenice*, given the next year at the Teatro Capranica, Rome, was praised by Handel. In 1719 he was appointed master at the Conservatorio di San Onofrio, for which he wrote in 1722 an oratorio, *Il martirio di Santa Eugenia*; the year before he had been made virtuoso to the Prince of Hesse-Darmstadt. He had already established his famous school of singing, to which Hasse came as a pupil in 1724, though he soon left it to study under Alessandro Scarlatti, a slight which Porpora never forgave him. In 1725 he went to Venice, where he was made a teacher at

## PORPORA

the singing school for girls, La Pietà, and thence to Vienna, where his music did not meet with the success he had anticipated, the Emperor Karl VI. not liking his florid vocal writing. He soon returned to Venice, and was appointed master of the Scuola degl' Incurabili, for the pupils of which he wrote his vocal cantatas, twelve of which were published in London in 1735. In 1728 he set out for Dresden, on the invitation of the Electoral Princess Marie Antoinette, who was anxious to take lessons of him. On the way he stopped in Vienna, where, owing to the protection of the Venetian ambassador, he got an order from the Emperor for an oratorio. He was well received in Dresden, where he sustained a brisk rivalry with Hasse and his wife Faustina; but he obtained frequent leave of absence, returning to Venice in 1729, and going to London the same year to maintain for a short time an unsuccessful rivalry with Handel. He even had his Dresden engagement cancelled in order to stay in London; but made at least two trips to Venice (in 1731 and 1733), notwithstanding, to bring out operas there. In 1736 he finally quitted London, and established himself in Venice, where he became director of the Conservatorio dell' Ospedaletto. In 1845 he went a third time to Vienna, in the suite of the Venetian ambassador Correr, published there some sonatas for violin with continuo, and was made Kapellmeister to the King of Poland. It was on this visit that he met and gave advice to the young Haydn. He returned to Naples in 1755 or 1760, and succeeded Abos as maestro di cappella at the Conservatorio di San Onofrio. But he had outlived his popularity as a composer, and his last opera, Camillo, was a failure. After this he wrote only a little church music. His last years were passed in great poverty. The cause of his death has been stated by Villarsosa as pleurisy, and by Gazzaniga as an accident to his leg. His burial expenses were paid by subscription by Neapolitan musicians.

Porpora has lived in history rather as a great singing teacher than as a composer; he was a cultivated man, well up in Latin and Italian literature, and speaking French, German, and English fluently. His operas, by no means his best works, were popular in their day, though mostly short-lived. As a teacher of singing he has never had a peer; among his pupils being Farinelli, Caffarelli, Uberti, and others of the greatest singers of all time. Works—I. Operas: *Basilio*, rè d' Oriente, Naples, Teatro de' Fiorentini, 1709; *Berenice*, Rome, Teatro Capranica, 1710; Flavio Anicio Olibrio, Naples, 1711; Arianna e Tesco, Vienna, Oct. 1, 1714; Temistocle, ib., Oct. 1, 1718; *Paramondo*, Naples, 1719; Angelica (serenata), Vienna, Nov. 19, 1720; Eumene, Rome, 1721; *Issipile*, ib., 1723; *Adelaide*, ib., 1723; Farnace, ib., 1724; Damiro e Pitia, Munich, 1724; Germanico in Germania, Rome, 1725; *Siface*, Venice, 1726; Imeneo in Atene, ib., 1726; Meride e Selinunte, ib., 1727; *Ezio*, ib., 1728; *Semiramide* riconosciuta, ib., 1729; Ermenegilda, Naples, 1729; *Tamerlano*, Dresden, 1730; *Alessandro nell' Indie*, ib., about 1730; Andromeda, about 1730; *Anni-bale*, Venice, 1731; Arbace, London, 1733; Mitridate, Venice, 1733; *Ariadne*, London, 1733; Ferdinando, ib., 1734; Polifemo, ib., 1735; *Agrippina*, about 1735; Ifigenia in Aulide, London, 1735; Rosbale, Venice, 1736; Lucio Papirio, ib., 1737; Carlo il Calvo, ib., 1738; Il barone di Zampano, Naples, 1739; *Didone abbandonata*, about 1740; Statira, Venice, 1742 (?); Rosmane, Vienna, Feb. 3 (?), 1742; *Purtenope*, Naples, about 1742; Le nozze d' Ercole e d' Ebe, Venice, 1744; Filandro, Dresden, July 18, 1747; Tolomeo, rè d' Egitto, about 1760; Il trionfo di Camillo, Naples, 1760.

II. Oratorios: Gedeone; Il martirio di Santa Eugenia; Il martirio di S. Giovanni Nepomucene; Il Verbo incarnato; Davide (London, 1735); Il trionfo della divina giustizia; Oratorio, title unknown, written in Vienna for the Emperor Karl VI., and

many cantatas, twelve of which were published in London (1735).

III. Church music : Mass for five voices, without orchestra ; Mass for five voices, two violins, viola, and bass ; Mass for two choruses, four voices di ripieno, with orchestra (Launer, Paris) ; In exitu Israel, for two choruses ; Confitebor, for two choruses, two violins, viola, and organ ; Domine probasti me, for two soprani, two contralti, two violins, viola, and organ ; In te, Domine, speravi, for five voices, two violins, viola, and organ ; Qui habitat, for two soprani, two contralti, violins, viola, and organ ; Magnificat, for two choruses ; Dixit, for four voices, two violins, and organ ; Dixit, for four voices ; Stabat, for two soprani, two contralti, two violins, viola, and organ ; Six duos for soprani on the Passion for Holy Week ; Lessons for the funeral service ; Laudate, pueri, Dominum, for four voices, violin, viola, and oboe ; Te Deum, four voices and orchestra ; In te, Domine, speravi, four voices ; Beatus vir, four voices ; Credidi, four voices ; Lauda, Jerusalem, four voices ; Lætatus sum, two choruses with violins ; In convertendo, four voices ; Cum invocarem, four voices ; Nunc dimittis, five voices ; De profundis, four voices ; Confitebor, four voices ; Nisi Dominus, four voices ; Introduzione al salmo Miserere, for two soprani, two alti, and orchestra ; Litanies for four voices ; Salve Regina, one voice with instruments, original MS. formerly in the collection of Aloys Fuchs (Vienna) ; 2 Regina Coeli, one voice with instruments.

IV. Instrumental works : 6 symphonies da camera, for two violins, violoncello, and bass (London, 1736) ; 12 sonatas for the violin and bass (Vienna, 1754, also in Paris) ; 6 fugues for the clavier first published in Clementi's Practical Harmony (4 vols., London), also in Farrenc's Trésor des pianistes. Biografia degli uomini. . . Napoli (Naples, 1819). — Fétis, vii. ; Clément, Mus. célèbres.

PORSILE, GIUSEPPE, born in Naples in 1672, died in Vienna, May 29, 1750.

Dramatic composer, maestro de capilla in the service of Charles II. of Spain ; returned to Naples in 1700, and was called to Vienna in 1713 as music-master to the Archduchess Josephine, subsequently being appointed composer to the court. Works—Operas : Sisara, given in Vienna, 1719 ; Meride e Selinunte, 1721 ; Spartaco, 1726 ; I due rè, Roboamo e Geroboamo, 1731 ; Giuseppe riconosciuto, 1733. Twelve oratorios, 9 serenades.—Fétis ; Mendel.

PORTA, Fra COSTANZO, born at Cremona, Italy, first half of the 16th century, died at Loreto in 1601. Church composer and contrapuntist, pupil of Adrian Willaert in Venice. He was a Franciscan monk and maestro di cappella of the convent of his order in Padua, then at the Cathedral of Osimo, the Metropolitan Church of Ravenna, and lastly of the Santa Casa di Loreto. He had several celebrated pupils, and was one of the musicians who dedicated a collection of psalms to Palestrina. His works are grave in style, and he was especially careful to preserve their modality intact. Works : Five books of motets (Venice, 1555 to 1585) ; 1 book masses (ib., 1578) ; 2 books of introitus, (1566, 1589) ; 4 books of madrigals (1555, 1586) ; Psalms (1605) ; Hymns (1602). Padre Martini possessed a MS. of Lamentationes et Madrigali, and a treatise : Instruzione di contrappunto. Other Compositions are in the old collections published in Venice and Antwerp in the 16th century. Padre Martini has given specimens of his works in Saggio fondamentale pratico di contrappunto, which Choron reproduced in Principes de composition des écoles d'Italie. Hawkins also has inserted specimens in his General History of Music (i. 112–115). —Fétis ; Burney, Hist., iii. 225 ; Riemann ; Mendel ; Gerber ; Schilling ; Ambros, Gesch.

PORTA, FRANCESCO DELLA, born in Milan about 1590, died there in 1666. Organist and church composer, pupil of Ripalta. He was organist of several churches in Milan. Works : Villanelle a

## PORTA

1-3 voci (Rome, 1619); Salmi da cappella (1637); Motetti (Venice, 1645, and Antwerp, 1654); Ricercari (Milan). He was one of the first composers to make practical use of the basso continuo.—Fétis; Riemann; Mendel; Schilling; Gerber.

PORTA, GIOVANNI, born in Venice, end of the 17th century, died in Munich in 1755. Dramatic composer, at first music director to Cardinal Ottoboni; he returned to Venice in 1716, and for twenty years was chorus-master at the Conservatorio della Pietà. After the death of Biffi he competed for the position of maestro di cappella at S. Marco, but failing to obtain it, went to London, which he had visited before in 1729. In 1737 he was appointed Kapellmeister to the Elector of Bavaria. Works—Operas: *La costanza combattuta in amore*, Venice, 1716; *Agrippa*, ib., 1717; *L'amor di figlia*, ib., 1718; *Teodorico*, ib., 1720; *L'amor tiranno* (with Chelleri), ib., 1722; *Rea Silvia, ossia Romolo e Remo*, ib., 1723; *Gli sforzi d'ambizione e d'amore*, ib., 1724; *Antigone, tutore di Filippo* (with Albinoni), ib., 1724; *Mariauna* (do.), ib., 1724; *Agide, rè di Sparta*, *Ulisse*, ib., 1725; *Il trionfo di Flavio Olibrio*, ib., 1726; *Al-deso*, ib., 1727; *Amor e Fortuna, Nel perdono la vendetta*, ib., 1728; *Doriclea ripudiata da Cresò*, ib., 1729; *Il gran Tamerlano*, Florence, 1730; *Farnace*, Bologna, 1731; *Numitor*, London, 1738; *Ifigenia in Aulide*, *Dafne*, Munich, 1738; *Artaserse*, Munich, 1739. Magnificat for 4 voices and orchestra; Motet for soprano, 2 violins, viola, and bass.—Fétis; Schilling.



PORTER, WALTER, born in England about end of 16th century, died in November, 1659. Composer of motets, son of Henry Porter (Mus. Bac., Oxford, 1600); Gentleman of the Chapel Royal in 1616;

master of the choristers of Westminster Abbey in 1639. In 1644, after losing both his places on the suppression of choral service, he found a patron in Sir Edward Spencer. Works: Madrigales and Ayres of two, three, four and five voices, with the continued bass, with Toccatos, Sinfonias, and Rittornelles to them after the manner of Consort Musique. To be performed with the Harpsichord, Lutes, Theorbos, Basse-Violl, two Violins or two Viols (1632); Motets of Two Voices for Treble, or Tenor and Bass, with the Continued Bass or Score. To be performed to an Organ, Harpsichord, Lute, or Bass-Viol (1657); The Psalms of George Sandys, set to Music for two Voices, with a Thorough-bass for the organ (1670). Hawkins and Burney mention a collection of Airs and Madrigals for two, three, four, and five Voices, with a thorough-bass for the organ, or Theorbo-Lute, the Italian Way (1639), possibly a 2d edition of the first-mentioned work.—Grove; Mendel; Schilling.

PORTEUR D'EAU, LE. See *Deux journées*.

PORTUGAL (DA FONSECA), (Portogallo), MARCOS ANTONIO, born in Lisbon, March 24, 1762, died at Rio de Janeiro, Feb. 7, 1830. Dramatic composer; learnt the rudiments of music in the theological seminary where he was educated, became a pupil of Borselli, of the Opera, for singing, and of Gallão, mestre de capella of the cathedral, in counterpoint. While studying, he composed Italian canzonette and airs with orchestra which were produced at the Lisbon theatre. He followed Borselli to Madrid, and became accompanist there at the Opera. The Portuguese ambassador sent him in 1787 to Italy to study, and in the following year he wrote his first opera, for Turin. In 1789 and 1790 he composed other successful operas for Venice and Florence, and thoroughly established his reputation in Italy. He paid a visit to Lisbon in 1790, when the king made him his mestre de capella; during the years following he

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brought out many of his operas in Italy, and returned to Lisbon in 1799. In 1810 he followed the royal family of Portugal, which had gone to Brazil at the time of the French invasion in 1807, and was made music director-general in 1811; conjointly with his brother Simão, he assumed, in 1813, the direction of the newly founded Conservatorio at Vera Cruz. After a last visit to Italy, in 1815, he returned to Rio de Janeiro. He was the most distinguished composer Portugal has produced. Works—Operas: *Pequeno drama*, Lisbon, Dec. 17, 1787, for the birthday of Queen Maria I.; *Licença pastoril*, ib., 1787; *Idyllo*, ib., 1788, for the name-day of the Infanta Carlotta Joaquina; *L' eroe cinese*, Turin, 1788; *La bacchetta portentosa*, Genoa, 1788; *Gratidão*, Lisbon, 1789; *A inveja abatida*, ib., May 13, 1789; *A noiva fingida*, ib., 1790; *Os viajantes ditosos*, ib., 1790; *L' astuto*, Florence, 1790; *Il molinaro*, Venice, 1790, Breslau, 1792; *La donna di genio volubile*, Parma, 1791, Venice, 1796; *A mascara*, Lisbon, 1792, and Venice, in Italian, as *La maschera fortunata*, 1797; *Il Cinna*, Florence, 1793; *I due gobbi*, ossia le confusioni nate dalla somiglianza, ib., 1793, Vienna, 1794; *Rinaldo d' Asti*, Venice, 1793; *Il principe di Spazzacamino*, ib., 1793, St. Petersburg, about 1795, and Lisbon, as *Il barone di S.*, May 27, 1799; *La vedova raggiratrice*, Florence, 1794; *Demofonte*, Milan, 1794; *Argenide*, St. Petersburg, 1794–95; *Artaserse*, ib., 1794–95; *Il ritorno di Serse*, Florence and Bologna, 1795; *Gli avventurieri*, Florence, 1795; *O mundo da lua*, Lisbon, about 1795; *Zulema e Selimo*, Florence, 1796; *L' inganno poco dura*, Naples, 1796; *Il diavolo a quattro*, ossia le donne cambiate, Venice, 1797, and Milan, as *Il ciabottino*, 1801; *Fernando in Messico*, Rome, 1797; *Il filosofo seducente*, ossia non irritar le donne, Venice, 1798, and Paris, 1801; *L' equivoco in equivoco*, Verona, 1798; *La madre virtuosa (amorosa)*, Venice, 1798, and Lisbon, as *La morte di Semiramide*, 1801; *Alceste*, Venice, about

1799; *Idonte*, ossia il sacrificio d' Eate, Milan, 1799; *Gli Orazi ed i Curiazi*, Ferrara, 1799; *Adrasto*, Lisbon, 1800; *L' isola piacevole*, ib., 1801; *A casa de campo*, ib., 1802; *Quem busca lã fica tosquiado*, ib., 1802; *O sapateiro*, ib., 1802; *Sofonisba*, ib., 1803; *Il trionfo di Clelia*, ib., 1803; *Zaira*, ib., 1803; *Oro non compra amore*, ib., 1804; *Merope*, ib., 1804–5; *Ginevra di Scozia*, ib., 1805; *Il duca di Foix*, ib., 1805; *La morte di Mitridate*, ib., 1806; *Augurio di felicità*, ossia il trionfo dell' amore, Rio de Janeiro, 1807; *Il trionfo di Gusmano*, Lisbon, 1810; *A saloia namorada*, Rio de Janeiro, 1812; *O juramento dos numes*, ib., 1813; *Adriano in Siria*, Milan, 1815. Several operettas, burlesques, etc., given at Lisbon and Rio de Janeiro, 5 great masses with orchestra, 5 masses with organ; 2 *Te Deum* with orchestra; *Psalms* with do.; *Misereres*, etc.—*Vasconcellos*; *Riemann*.

**PORTUGUESE HYMN** (*Adeste fideles*). Its origin is unknown, but it is supposed to have been first sung in England in the Roman Catholic chapel attached to the Portuguese embassy, from which it takes its name. The tune has been attributed to John Reading, who wrote "*Dulce domum*," and also to a Mr. Thorley, an English organist. It is contained in the modern Latin Manual of Devotions of the Roman Catholic Church, entitled, "*Thesaurus Animæ Christianæ*," published by C. Dolman (London, 1857), and a note in this book claims it to be a sequence for the Nativity of Christ, taken from the Gradual of the Cistercian monks.—*Notes and Queries*, Fourth Series, i. 12, 186; xi. 75, 219.

**POSTILLON DE LONJUMEAU, LE**, opéra-comique in three acts, text by Adolphe de Lenven and Brunswick, music by Adolphe Adam, first represented at the Opéra Comique, Paris, Oct. 13, 1836, with great success. A postillion of Lonjumeau marries a young peasant, Madeleine, of the same village, and immediately after the ceremony the guests force him to sing to them.



The intendant-général of Louis XV., in search of a tenor for the Académie Royale de Musique, hears the voice of the young bridegroom, and is so pleased that he bears him away to Paris. The abandoned bride goes to Île-de-France with an old aunt, who dies and leaves her a fortune. After ten years have elapsed, during which time she has educated herself, Madeline goes to Paris, where she is received at court. At the Opéra she recognizes the first tenor Saint-Phal as her husband, and he falls in love with her. They are married, and the fact that Saint-Phal is a bigamist is discovered. He is seized, and at this moment his wife comes forward in the habit of a peasant, and thus Saint-Phal discovers that he has twice married the same woman, who now brings him love, beauty, and wealth. The chief numbers are: "Combattons, chantons," sung by Henri; the couplets, "Oh! qu'il est beau, le postillon de Lonjumeau;" and the air, "Mon petit mari." The opera was given in Berlin, Dresden, Leipsic, and Vienna in 1837, and first in New York in 1839. Published by Schott (Mainz, 1836); overture for pianoforte by Ch. Rummel (ib., 1837); German translation by M. G. Friedrich (ib., 1837). Italian operas, *Il postiglione di Lonjumeau*, by Coppola, Milan, Nov. 6, 1838; by Speranza, Lucca, 1842.—*Revue et Gaz. mus. de Paris* (1836-37), 367; (1880), 329; *Neue Zeitschr.*, vii. 110; *Cæcilia*, xix. 196.

POTIER, HENRI HIPPOLYTE, born in Paris, Feb. 10, 1816, died there, Oct. 9, 1878. Dramatic composer, pupil at the Conservatoire of Amédée in solfège, of Zimmerman on the pianoforte (2d prize, 1830; first, 1831), of Dourlen and Lecoupey in harmony (first prize, 1832); he then studied counterpoint and fugue for five years, and, on leaving the Conservatoire in 1837, began to teach and to compose. In 1850-56 he was chef de chant at the Opéra, and in 1875 became professor of singing at the Conservatoire. Works: *Mademoiselle de Méranges*, at the Opéra Comique, 1841;

*Le caquet du couvent*, ib., 1846; *Il signor Pascariello*, ib., 1848; *Le vieux prix de Rome*, Théâtre Beaumarchais, 1849; *Elia et Mysis*, ou *l'Atellane*, ballet, Opéra, 1853; *Le rosier*, Opéra Comique, 1859; *L'ange de Rothesay*, Théâtre International, 1867; *Madelaine*, Bouffes-Parisiens, 1869; *Le bailli de Suresnes*, Le fabliau, Volage et jaloux, not given.—Fétis; do., Supplément, ii. 363.

POTT, AUGUST, born at Nordheim, Hanover, Nov. 7, 1806, died in Gratz, Styria, Aug. 27, 1883. Violinist, pupil of Spohr at Cassel, where also he made his first appearance in 1824; after travelling in Denmark, Germany, and Austria, he became Concertmeister in 1832 in the grand ducal orchestra at Oldenburg. In 1861 he was pensioned, and retired to Gratz. Works: 2 concertos for violin and orchestra; Variations for do.; do. for violin, with violin, violoncello, and bass; Duos for violins, etc.—Mendel; Riemann.

POTTER, (PHILIP) CIPRIANI (HAMBLY), born in London in 1792, died there, Sept. 26, 1871. Pianist and conductor; began his musical education at seven under his father, a teacher of pianoforte; then studied counterpoint under Attwood, theory under Calcott and Crotch, and the pianoforte under Woelffl. In 1816 an overture by him was performed by the Philharmonic Society, and he made his first appearance in the same year at that society's concert, playing a sextet of his own for pianoforte and stringed instruments. He then went to Vienna, studied composition under Förster, and received friendly advice from Beethoven; after visiting Germany and Italy, he returned in 1821 to London. In 1822 he was appointed professor of pianoforte at the Royal Academy



of Music, and in 1832, on the resignation of Dr. Crotch, he succeeded him as principal until 1859, when he resigned in favour of Charles Lucas. Works: 9 symphonies for full orchestra (MS., 6 in Philharmonic library); 4 overtures (MS., 3 in ib.); 3 concertos for pianoforte and orchestra (MS.); Concertante for pianoforte and violoncello; Medora e Corrado, cantata; Sextet for pianoforte, flute, violin, viola, violoncello, and double-bass, op. 11; 3 trios for pianoforte, violin, and violoncello, op. 12; 3 sonatas for pianoforte; 9 rondos; 2 toccatas, in G and B-flat, for pianoforte; Variations, fantasias, romances, etc. He published also two books of studies for pianoforte, contributed to musical periodicals, and edited the Complete Pianoforte Works of Mozart (Novello), and Schumann's Album für die Jugend (1857).—Grove; Fétis; Riemann.

POUGIN, (FRANÇOIS AUGUSTE) ARTHUR (PARROISSE-), born at Châteauroux (Indre), Aug. 6, 1834, still living, 1890. Instrumental and vocal composer, though best known as historian and critic, and as compiler of the Supplément to Fétis's Biographie des musiciens (Paris, 1878–80). The son of an itinerant actor, he was first instructed in music by his mother, a good amateur; at eight he took up the study of the violin, and in 1846 entered the Paris Conservatoire as a pupil of Guérin and Alard. From the age of thirteen he played in the orchestras of theatres, at the same time studying counterpoint and harmony under Albert Lhote, and the violin under Bérou; he then re-entered the Conservatoire, to study harmony under Reber, and in 1855 became conductor at the Théâtre Beaumarchais, and soon afterwards first violin at the Musard Concerts, where some of his compositions were played. In 1856–59 he was vice-conductor and répétiteur at the Folies Nouvelles, and in 1860–63 violinist at the Opéra Comique. In 1859 he began his first historical sketches and biographical articles on the French musicians of the 18th century, and since then has devoted himself en-

tirely to literary labours and has published many volumes. Works: Le cabaret de Ramponneau, opéra-comique; Pieces for orchestra; Morceau de concert for violin, with orchestra or pianoforte; Morceaux de genre for pianoforte; Vocal melodies.—Fétis, Supplément, ii. 363; Mendel, Ergänz., 362; Riemann.

POULE, LA, symphony in G minor, by Haydn, written for Paris, 1786. I. Allegro spiritoso; II. Andante; III. Menuetto, allegro; IV. Finale, vivace. Published by Simrock, Berlin.

POURQUOI TREMBLER. See Zampa.

POWELL, THOMAS, born in London in 1776, died in Edinburgh after 1863. Violoncellist; settled in Dublin in 1806 to teach, and later removed to Edinburgh. In 1805 he played a concerto of his composition at the Haymarket Theatre, London. Works: 15 concertos for violin and orchestra; Overtures for orchestra; 3 duos for violin and violoncello; 3 do. for 2 violoncellos; Sonatas for pianoforte, violin, and violoncello; do. for pianoforte and violoncello; Capriccio for violoncello; Introduction and fugue for organ, etc.

PRADHER (Pradère), LOUIS BARTHÉLEMY, born in Paris, Dec. 18, 1781, died at Gray (Haute-Saône), October, 1843. Pianist and dramatic composer, son of a violin teacher; pupil of his uncle Lefèvre, of Gobert, and Berton. He left the Paris Conservatoire to marry the daughter of the composer Philidor. In 1802 he succeeded Jadin as professor at the Conservatoire, and numbered Henri and Jacques Herz, Dubois, and Rosellen among his pupils. He taught the family of Louis Philippe, and was accompanist to Louis XVIII. and Charles X.; took the actress, Mlle. More, for his second wife, and retired to Toulouse, where he became director of the Conservatoire. Works—Comic operas: Le voisinage (with others), 1800; Le chevalier d'industrie (with Dugazon), 1804; La folie musicale, ou le chanteur prisonnier, 1807; Jeune et vieille, 1811; L'emprunt secret,

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1812 ; *Philosophie en voyage* (with Kreubé), 1821 ; *Jenny la bouquetière* (with Kreubé), 1823 ; *Les enlèvements impromptu*, 1824. Concerto for pianoforte ; Sonata for pianoforte, violin, and violoncello ; Adagio and rondo, for do. ; Rondo for 2 pianofortes ; 5 sonatas for pianoforte ; Rondeaux and fantaisies, variations, etc., for do. ; 22 collections of romances.—Fétis ; Mendel ; Riemann.

**PRAETORIUS.** See *Prätorius*.

**PRAGER, FERDINAND CHRISTIAN WILHELM**, born in Leipsic, Jan. 22, 1815, still living, 1890. Pianist, first studied the violoncello, but changed to the pianoforte on the advice of Hummel. He settled at The Hague as a teacher, when sixteen years of age, and in 1834 removed to London. He was selected by Schumann to be the English correspondent of the *Neue Zeitschrift für Musik* ; has played on the continent and been very successful as a teacher. Works : *Abellino*, overture ; *Live and love, battle and victory*, symphonic poem (1885) ; *Symphonic prelude to Manfred* ; Trio for pianoforte and strings. A selection of his best pieces for pianoforte was published in the *Präger-Album* (Leipsic, 2 vols.).—Grove ; Riemann.

**PRÄGER, HEINRICH ALOYS**, born in Amsterdam, Dec. 23, 1783, died at Magdeburg, Aug. 7, 1854. Violinist and virtuoso on the guitar, for some time Kapellmeister of an itinerant dramatic company, then at the theatres in Leipsic, Magdeburg, Hanover, Cologne, etc. Works : *Der Kyffhäuserberg*, opera ; Quintet for viola, 2 clarinets, flute, and bassoon ; do. for strings ; Quartets, trios, and duos for do. ; *Capriccios, études*, etc., for violin ; *Thèmes variés* for various instruments ; Music for guitar.—Fétis ; Mendel ; Schilling.

**PRATI, ALESSIO**, born at Ferrara, Italy, July 16, 1750, died there, Feb. 2, 1788. Dramatic composer, pupil of Bighetti. He was maestro di cappella at Udine, went to Paris in 1767, and taught singing in the highest circles. Having visited St. Peters-

burg and Germany, he returned in 1781 to Italy and became maestro di cappella to the King of Sardinia. Works—Op-

erac : *Ifigenia in Aulide*, Florence, 1784 ; *Semiramide*, ib., 1785 ; *Armida abbandonata*, Munich, 1785 ; *Olimpia*, Naples, 1786 ; *Demofonte*, Venice, 1787 ; 12 sonatas for pianoforte and violin ; Concerto for flute ; do. for bassoon ; 3 sonatas for harp and violin ; Duo for 2 harps ; Several collections of romances and Italian airs.—*Laderchio*, *Notizie biografiche intorno alla vita di A. Prati* (Ferrara, 1825) ; Fétis ; Schilling.

**PRÄTORIUS, HIERONYMUS**, born in Hamburg before 1560, died there in 1629. Organist, first instructed by his father, then studied music at Cologne, became city cantor at Erfurt in 1580, and succeeded his father as organist at St. Jacob's, Hamburg, in 1582. Works : *Cantiones sacre*, for 5 to 8 voices (1599) ; *Magnificat*, for 8 voices (1602–22) ; *Liber missarum*, for 5 to 8 voices (1616) ; *Cantiones sacre varie*, for 5 to 20 voices (1618) ; *Cantiones novæ officiosæ*, for 5 to 15 voices (1618–25) ; *Melodeyen-Gesangbuch zu vier Stimmen* (with his son Jacob, 1604).—Mendel ; Riemann ; Schilling.

**PRÄTORIUS, JAKOB**, born in Erfurt about 1580, died in Hamburg, Oct. 21, 1651. Organist, son of the preceding, pupil in Amsterdam of Jan Pieter Sweelinck ; after his return to Hamburg he became organist at St. Peter's, and later held also the honorary posts of vicar and dean at the cathedral. Besides the nineteen chorals in the *Melodeyen-Gesangbuch*, edited with his father, there exist only compositions for special occasions, preserved in the city library at Hamburg. None of his organ music, which was of a high



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order, has come down to us. — Mendel; Schilling.

PRÄTORIUS (Praetorius), MICHAEL,



born at Kreutzberg, Thuringia, Feb. 15, 1571 (1572?), died in Wolfenbüttel, Feb. 15, 1621. The surname is latinized from the German Schulz or Schulze. He was one of the promi-

nent composers, and especially one of the most noted writers on music, of his day and country. Little is known of his life, save that he began his career as Kapellmeister at Lüneburg, was afterwards made organist, and then Kapellmeister and Secretary to the Duke of Brunswick, and was appointed Prior of the Monastery of Ringelheim, near Gozlar. Works—I. Musical: *Musæ Sioniae*, in IX. parts, containing 1,244 vocal pieces; Parts I. to IV., *Konzertgesänge*, 8 to 12 voc., on German psalms and *Kirchenlieder*; Part V., *Lieder* and psalms, 2 to 8 voc.; Parts VI. to IX., *Kirchenlieder*, 4 voc., in counterpoint of the first order; published 1605–10 (Part IX. republished, as *Bicinia et Pricinia*, 1611); *Musarum Sioniarum motetæ et psalmi*, 4 to 16 voc., I. pars, 1607; *Eulogia Sionia*, 60 motets, 2 to 8 voc., for the close of Divine Service, 1611; *Missodia Sionia*, 1611; *Hymnodia Sionia*, hymns 2 to 8 voc., 1611; *Megalynodia*, madrigals and motets, 5 to 8 voc., 1611; *Terpsichore*, dance-pieces by himself and several French composers, 1612; *Polyhymnia caduceatrix et panegyrica*, songs of peace and rejoicing, 1 to 21 voc., 1619; *Polyhymnia exercitatrix*, 2 to 8 voc., 1619; *Uranodia* (*Uranochordia*), 19 songs 4 voc., 1613; *Kleine und grosse Litanei*, etc., 1606; *Epithalamium* for Friedrich Ulrich, of Brunswick, and Anna Sophie, of Brandenburg, 1614; *Puericinium*, 14 *Kirchenlieder*, 3 to 12 voc., 1621.

II. Literary: *Syntagma Musicum*, ex veterum et recentiorum Ecclesiasticorum autorum lectione, Polyhistorum consignatione, Variarum linguarum notatione, Hodierni seculi usurpatione, ipsius denique Musicæ artis observatione, in Cantorum, Organistarum, Organopœorum, ceterorumque Musicam scientiam amantium et tractantium gratiam collectum; et Secundum generalem Indicem toti Operi præfixum, In Quatuor Tomos distributum (Vol. I., Part I., Wolfenbüttel, 1614; Part II., Wittenberg, 1615; Vol. II., Part I., Wolfenbüttel, 1619; Part



II, ib., 1620). A most remarkable historical and theoretical work, of which only the first three volumes were ever published. —Grove, iii., 25; Fétis; Mendel.

PRATT, SILAS GAMALIEL, born, of



American parentage, in Addison, Vermont, Aug. 4, 1846, still living, 1890. Pianist; studied pianoforte in 1857 in Chicago; went in 1868 to Europe and

studied pianoforte in Berlin under Bendel and Kullak. Having lost the use of his right wrist from overwork, he had to abandon the idea of becoming a performer, and turned his attention to composition. After a trip through Germany, he returned to Berlin and studied counterpoint, harmony, and composition under R. Wüerst and F. Kiehl. In 1871 he returned to Chicago,

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organized the Apollo Club, made a concert tour in the winter of 1873-74, and in 1875 again went to Europe, attended at Bayreuth the rehearsals of Wagner's trilogy, gave at Weimar a recital of his own pianoforte compositions before Liszt, and studied in Berlin score-reading under Heinrich Dorn. On July 4, 1876, his Anniversary Overture was performed in Berlin, and soon after at Weimar. After visiting Paris and London, he returned in 1877 to America, gave in 1878 symphony concerts in Chicago, and in 1882 produced *Zenobia*, his first opera, at McVicker's theatre in that city. In 1885 he again visited London, gave concerts of his own compositions at the Crystal Palace, when the *Prodigal Son* symphony and selections from *Zenobia* were performed, and in 1886 returned to Chicago to engage in directing music festivals and teach pianoforte. He is now (1890) professor of pianoforte at the Metropolitan Conservatory of Music, New York. Works: *Zenobia*, grand opera in 5 acts, Chicago, 1882; *Lucille*, lyric opera in 4 acts, ib., 1887; *The Last Inca*, cantata, chorus, solo, and orchestra; *Magdalena's Lament*, orchestra; 1st grand symphony; 2d grand symphony, *The Prodigal Son*; *Serenade*, for string orchestra; 3 minuets for orchestra; *Symphonic suite*, on characters in Shakespeare's *Tempest*, for grand orchestra; *Court minuet*; *Waltzes*, impromptus, *mazurkas*, *polonaises*, minuets, and other pianoforte music; *Centenary hymn to Washington*, 1889; *Suite of dances*, for orchestra, 1889; *Songs and part songs*.

PRAUPNER, VÁCLAV, born at Leitmeritz, Bohemia, Aug. 18, 1744, died in Prague, April 2, 1807. Organist and violinist, studied music in his native town and in Prague, where he taught violin and singing, conducted the orchestra of Count Nostitz's house theatre, and became regens chori in different churches, last at the Theinkirche, in 1794, when he was appointed also Kapellmeister at the Opera and at the Kreuzherrenkirche of St. Francis.

Works: *Circe*, opera; *Masses*, *graduals*, *offertories*, *Requiem*, *vespers* for 3 choirs; *Concertos*, *symphonies*, and *arias*.—Dlabacz; Fétis; Gerber; Wurzbach.

PRÉ AUX CLERCS, LE, opéra-comique in three acts, text by Planard, music by Hérold, first represented at the Opéra Comique, Paris, Dec. 15, 1832, a few weeks before the composer's death. The action is placed near the Louvre, where Marguerite de Valois is retained as a prisoner by her brother, Charles IX., in order to check the conduct of Henri de Navarre. She has under her protection a young girl, Isabelle, whom the king intends to marry to the comte de Comminge. Henri de Navarre sends the baron de Mergy to release his wife and her young friend, with whom the baron is in love. Marguerite favours his suit, and gains the aid of an Italian at the court, named Cantarelli, who tells Comminge of de Mergy's plans for a secret marriage with Isabelle. This takes place, in consequence of which de Mergy and Comminge fight a duel. The latter is killed and de Mergy and his bride are left in peace. The principal numbers are: "Les rendez-vous de noble compagnie," a duet; Mergy's air, "O ma tendre amie;" the romance, "Souvenirs du jeune âge;" Isabelle's air accompanied by a violin solo, "Jours de mon enfance;" and the trio, "Vous me disiez sans cesse: Pourquoi fuir les amours?," sung by Isabelle, the Queen, and Cantarelli. The part of Isabelle was written for Mme Casimir, who appeared in the original cast, which included Fargueil, Thénard, Lemonnier, Féréol, Mme Ponchard, and Mlle Massy. This opera was first given in Berlin, as *Der Zweikampf*, in October, 1833; in Vienna in February, 1834; and in London, in French, at the Princess's, May 2, 1849; in Italian at Covent Garden, June 26, 1880. It received its 1,000th representation in Paris in 1871. Published by Schott (Mainz, 1834), German translation by von Lichtenstein (ib.); overture and airs for the pianoforte, arranged by Ch. Rummel

## PRECIOSA

(ib., 1835) ; also by Diabelli (Vienna, 1837). —Clément et Larousse, 542 ; Allgem. mus. Zeitg., xxxvi. 237 ; Athenæum (1880), ii. 25.

PRECIOSA, drama in four acts, by Pius Alexander Wolff, with overture and music by Weber, first represented at the Royal Opera House, Berlin, March 14, 1821, with Mme Stich as Preciosa. The subject is taken from a novel of the same title by Cervantes (1613), which was first set to music by Karl Eberwein and represented in Weimar without success. Count Brühl persuaded Wolff to send his play to Weber, who was attracted by the Spanish local coloring. Preciosa is the daughter of the chief of a band of gypsies, banished to the Sierra Nevada, under guard of the captain-general of Andalusia, whose son falls in love with her. He is seized by the gypsies, who threaten to kill him unless they have the privilege of liberty on the road. The captain tells them this is only an adopted son, and Preciosa, discovering that he is of the gypsy race, marries him. She finds an underground passage leading to the Alhambra, and the gypsies seal the entrance and go thither. When the officers arrive to enforce obedience the gypsy camp is deserted. The music is treated in Weber's individual manner, and is full of Spanish colour, intensified by the introduction of gypsy rhythms and national airs. The part-songs "Im Wald," "Die Sonn' erwacht," and the gypsy chorus, "Es blinken so lustig die Sterne," and Preciosa's song, "Einsam bin ich nicht alleine," are favorites in Germany, and the melodrama, "Lächelnd sinkst, du, Abend, nieder," is one of the best pieces of the kind ever written. The overture played by the Philharmonic Society of New York, first in the season of 1854-55, is light and sparkling, and is based chiefly on a bolero, which is repeated in the first chorus. The work was first given in Dresden, June 27, 1821 ; in Munich and Vienna in 1823 ; in London at Covent Garden, April 28, 1825 ; in Paris, arranged by Sauvage and Crémont, at the

Odéon, Nov. 23, 1825 ; at the Théâtre Lyrique, in one act arranged by Nuitter and Beaumont, April 16, 1858 ; and at Copenhagen, Danish translation by Boie, Oct. 22, 1822. The original score, in the possession of Max von Weber, was published by Schlesinger (Berlin, 1821). The first two editions are full of mistakes, but a third has been carefully prepared by Ernst Rudorff (ib., 1872). Pianoforte score by the composer (ib., 1821). Operas of the same title : in German, by Karl Schnabel, Breslau, about 1840 ; in Italian, Preziosa, by Ruggiero Bassi-Manna, text by Colla, Casalmaggiore, 1845, Milan, May 8, 1861 ; and by A. Smareglia, Milan, Nov. 19, 1879. —Jahns, Weber Verzeichniss, No. 279 ; Weber, Weber, ii. 237, 277 ; Clément et Larousse, 543 ; Benedict, Weber, 57 ; Harmonicon (1825), 39 ; Grove, iv. 417 ; Berliner mus. Zeitg., ii. 37 ; Revue et Gaz. Mus. de Paris (1858), 125 ; Hanslick, Concertwesen in Wien, ii. 235.

PREDIERI, GIACOMO CESARE, born at Bologna in the second half of the 17th century, died after 1711. Church composer, pupil of Giovanni Paolo Colonna, was appointed maestro di cappella of the cathedral in 1698. Member of the Accademia Filarmonica in 1690, principe in 1698, 1707, and 1711. Works : Iezabele, oratorio a sette voci, etc. (with Floriano Aresti) ; Sacred and secular cantatas (Bologna, 1696).—Fétis ; Mendel.

PREDIERI, LUCA ANTONIO, born in Bologna, Italy, Sept. 13, 1688, died there in 1769. Dramatic composer, studied the violin under Vitali, and counterpoint under his uncle Giacomo Cesare Predieri. Member of the Accademia Filarmonica, Bologna, 1706, principe in 1723. He was maestro di cappella of the cathedral, and in 1739, on the recommendation of Fux was appointed Vice-Kapellmeister of the Court Chapel in Vienna. In 1746 he became chief Kapellmeister, and in 1751 was pensioned and retired to Bologna. Works—Operas : Griselda, Bologna, 1711 ; Astarte, 1715 ; Lucio

## PREINDL

Papirio, Venice, 1715 ; Il trionfo di Solimanno, Florence, 1719 ; Merope, 1719 ; Partenope, Bologna, 1719 ; Scipione il giovane, 1731 ; Zoe, Venice, 1736 ; Sofonisba, Il sacrificio d'Abramo, oratorio, Venice, 1738 ; Isacco figura del Redentore, 1740 ; and *Astrea placata*, operetta, text by Metastasio, Vienna, Aug. 28, 1739.—Fétis ; Mendel ; Schilling.

PREINDL, JOSEPH, born at Marbach, Nether Austria, Jan. 30, 1756, died in Vienna, Oct. 26, 1823. Organist, pupil of his father and of Albrechtsberger ; became in 1793 choirmaster of St. Peter's, Vienna, and in 1809 Kapellmeister of St. Stephen's. Works : Masses, offertories, graduals, lamentations ; Requiem ; Te Deum ; Choruses and other church music ; Concertos, sonatas, fantasias, and variations for pianoforte ; Melodien aller deutschen Kirchenlieder welche im St. Stephansdom in Wien gesungen werden, with cadences, symphonies, and preludes (Vienna, 3d ed., revised by Sechter) ; Gesanglehre ; Wiener Tonschule, on harmony, counterpoint, and fugue (ib., 1827, 2d ed., 1832).—Wurzbach ; Mendel ; Fétis ; Riemann ; Schilling.

PREIS DER TONKUNST. See *Glorreiche Augenblick*.

PRÉLUDES, LES, symphonic poem, by Liszt, op. 4, No. 3, first performed in Weimar at a Pensionskonzert of the Hofkapelle, Feb. 23, 1854. It is written on a passage from Lamartine's "*Méditations poétiques*," was begun in Marseilles in 1845, and finished in Weimar in 1850. It was given in Berlin in December, 1855 ; in Vienna, March 8, 1856 ; in Leipsic, Feb. 26, 1857 ; and by the New York Philharmonic Society in the season of 1861–62. Published by Breitkopf & Härtel (Leipsic, 1856).—*Neue Zeitschr.*, xlv. 225 ; xlv. 101 ; Hanslick, *Concertwesen in Wien*, ii. 117 ; Wagner, *Gesch. Schriften*, v. 237.

PREMIER JOUR DE BONHEUR, LE (The First Day of Good Luck), opéra-comique in three acts, text by d'Emery and Cormon, music by Auber, first represented

at the Opéra Comique, Paris, Feb. 15, 1868. The action is placed in India, during the siege of Pondicherry. A young officer, Gaston de Maillepré, after many adventures, is brought before a court-martial and condemned to be shot, but is liberated, and from this time dates his "*premier jour de bonheur*." The original cast included Capoul, Sainte-Foy, Prilleux, Bernard, Melchissédec, and Mlle Marie Rôze. Mme Cabel and Mlle Marie Rôze achieved success in the short rôle of the Indian Djelma.—Clément et Larousse, 742.

PRENDERGAST, ARTHUR HUGH DALRYMPLE, born in London, June 28, 1833, still living, 1890. Vocal composer, pupil of James Turle. Conductor of the Lombard Amateur Musical Society. Works : *Cantate Domino* and *Deus misereatur* ; *Festival Te Deum*, 1882 ; Anthems ; Part-songs for male and mixed voices, and songs.

PRENDI, L'ANEL. See *Sonnambula*.

PRENTICE, THOMAS RIDLEY, born at Ongar, Essex, England, July 6, 1842, still living, 1890. Pianist, pupil, at the Royal Academy of Music, in pianoforte of Walter Macfarren, and in harmony and composition of Sir G. A. Macfarren. In 1863 he won the silver medal and the Potter Exhibition. He started the Monthly Popular Concerts at Brixton in 1869, and the Kensington Twopenny Concerts in 1880. Organist of Christ Church, Lee Park. Professor of pianoforte at Guildhall School of Music, 1880, and at Blackheath Conservatory, 1881. Works : *Linda*, cantata for female voices ; Anthems ; Part-songs ; Pianoforte music, and songs. The *Musician*, instruction book for pianoforte (London, 1888).

PRESCIMONI, NICOLÒ GIOSEFFO, born at Francavilla, Sicily, July 23, 1669, died at Palermo (?). Amateur composer, pupil of Francesco Catalano, while studying law at Messina ; obtained his degree as doctor at the age of twenty-eight, and settled at Palermo, to practise his profession. Works : *La gara de' fiumi*, serenade for 5 voices

(Palermo, 1693); *La nascita di Sansone*, etc., dialogue for do. (ib., 1694); *L' Onnipotenza glorificata*, etc., do. (Naples, 1695); *Gli angeli salmisti*, etc., do. (Rome, 1696); *Il fuoco panegirista del Creatore*, etc., do. (Palermo); *Il trionfo degli dei*, serenade for 5 voices, 2 choruses, and 6 instruments (Messina, 1695); *La notte felice*, serenade for 6 voices (Palermo, 1700); *La crisi vitale del mondo*, etc., oratorio for 3 voices (Messina, 1701); *I miracoli della Provvidenza*, etc., do. for 5 voices (Palermo, 1703); *Il tripudio delle Ninfe*, etc., serenade for 3 voices, and instruments (ib., 1704); *Il giudizio di Salomone*, etc. (ib., 1705); *La figlia unigenita di Gefte*, etc., dialogue for 5 voices (ib., 1705); *Le virtù in gara*, etc. (ib., 1707); *Il latte di Jael*, etc., oratorio for 5 voices and instruments.—Fétis; Schilling.

PRESCOTT, OLIVERIA LOUISA, born in London, Sept. 3, 1842, still living, 1890. Instrumental and vocal composer, pupil of Lindsay Sloper, and at the Royal Academy of Music of Macfarren, Jewson, Folkes, and Ralph. She conducts classes for harmony, etc., in the University of Cambridge correspondence system for women. Works: 2 symphonies; Several overtures, and some shorter pieces for orchestra; Concerted music for stringed instruments; Psalm xiii. for solo, chorus, and orchestra; Psalm cxxvi., for voices only; *Lord Ullin's Daughter*, for chorus, with orchestra; Anthems; Part-songs, and songs.

PRETTY, LOWLY, MODEST FLOWER. See *Puritan's Daughter*.

PRÉVOST, EUGÈNE PROSPER, born in Paris, Aug. 23, 1809, died in New Orleans, Aug. 30, 1872. Dramatic composer, pupil, at the Conservatoire, of Jéllensperger and Seuriot in harmony and counterpoint, and of Lesueur in composition. He won the second grand prix in 1829, for the cantata *Cléopâtre*, and the prix de Rome in 1831, for his cantata *Bianca Capello*. He married Éléonore Colon the singer, and became chef d'orchestre of the Havre theatre, but left that city in 1838 for New Orleans, where

he remained twenty years as chef d'orchestre and singing teacher, though in 1842 he was conductor of the orchestra at Niblo's Garden, New York. In 1862 he returned to Paris, and became chef d'orchestre at the Bouffes Parisiens, then at the concerts of the Champs-Élysées. He went again in 1867 to New Orleans, and remained there. Works: *L'hôtel des princes*, *Le grenadier de Wagram*, Théâtre de l'Ambigu Comique, 1831; *Cosimo*, Opéra Comique, 1834; *Le bon garçon*, ib., 1837; *Blanche et René*, New Orleans; *L'illustre Gaspard*, Paris, Opéra Comique, 1863; Several masses.—Fétis; do., Supplément, ii. 369; Mendel.

PRÉVOST-ROUSSEAU, ANTONIN, born in France, 1824, still living, 1890. Amateur composer, pupil in 1846-48 of Dourlen and about 1852 of Aristide Hignard. He is a lawyer, and became mayor of Champigny-sur-Marne. In 1849 he founded a choral society, which he still conducts. Works: *Les poèmes de la nature*, musical poem in 8 parts, Cercle Musical, 1863; *La ferme*, symphonie rustique, 1865; *Les songes*, symphonie lyrique, 1872; *Riquet à la houppe*, opéra-comique, fragments of which have been performed at concerts; Several masses; Many choruses, melodies, etc.—Fétis, Supplément, ii. 369.

PREYER, GOTTFRIED, born at Hausbrunn, Nether Austria, March 15, 1808, still living, 1890. Organist and violinist, first instructed on several instruments by the parson Bohunowsky, then in Vienna, in 1828-34, pupil of Sechter in harmony, counterpoint, and composition. In 1835 he became organist of the Lutheran church, in 1838 professor of harmony and counterpoint at the Conservatorium, in 1844 Vize-Hofkapellmeister, in 1846 court organist, and in 1853 Kapellmeister at St. Stephen's. He was director of the Conservatorium in 1844-48, and pensioned as Vize-Hofkapellmeister in 1876. Works—Operas: *Walladmor*; *Freimannshöhle*; *Amaranth*; *Noah*, oratorio; Several masses, one for male voices; *Requiem*; *Te Deum*; *Hymnen der*



griechisch-katholischen Kirche (1847), and other church music; Symphony; 3 festival marches for military band, with trio and chorus; String quartet; Organ and pianoforte music; Choruses and songs.—Wurzbach; Hanslick, *Gesch. des Concertwesens in Wien*, 302, 355; Köchel, *Die kaiserl. Hof-Musikkapelle* (Vienna, 1869), 113; Riemann.

**PRIÈRE DU MATIN** (Morning Prayer), for two-part chorus, by Berlioz, published by Escudier (Paris). It may be considered as belonging to the *Feuillets d'Album*, op. 19.

**PRINCES SANS APANAGES.** See *Hamlet*.

**PRINCESSE JAUNE, LA** (The Yellow Princess), opéra-comique in one act, text by Louis Gallet, music by Saint-Saëns, first represented at the Opéra Comique, Paris, June 12, 1872. A young Dutch savant fancies himself in love with a Japanese image, and is indifferent to the love given to him by his cousin. He drinks a potion and fancies himself in Japan with his idol, who, to his surprise, has the face and manner of his cousin, and, arousing from his revery, he falls in love with her. It was first sung by Lhérie and Mlle Ducasse. Published by Durand, Schönewerk & Cie as op. 30 (Paris, 1872-73). German translation by von Loën (Stuttgart, 1880).—Clément et Larousse, 808.

**PRINCESS IDA, THE**, or, *Castle Adamant*, comic opera in two acts, with prologue, text by Gilbert, music by Sullivan, first represented at the Savoy, London, Jan. 5, 1884. It is called by its authors "a respectful operatic perversion of Tennyson's 'Princess.'" It was given at the Fifth Avenue Theatre, New York, Feb. 11, 1884. Published by Chappell & Co. (London, 1884).—*Athenæum* (1884), i. 63; *New York Tribune*, Feb. 18, 1884.

**PRINCESS, THE**, overture for orchestra, by George E. Whiting, first performed at a concert of the Apollo Club, Boston, in the season of 1883-84.

**PRINZ WALDMEISTER**, romantic comic opera, text by Heinrich Italiener, music by Adolf Neuendorff, first represented at the Thalia Theatre, New York, May 2, 1887; at the Walhalla Theater, Berlin, Sept. 3, 1887. The libretto is an adaptation of Otto Roquette's "*Waldmeisters Brautfahrt*."

**PRISE DE TROIE, LA.** See *Les Troyens*.

**PRISON D'ÉDIMBOURG, LA** (The Prison of Edinburgh), opéra-comique in three acts, text by Scribe and Planard, music by Carafa, first represented at the Opéra Comique, Paris, July 20, 1833. The libretto is founded on Scott's romance "*The Heart of Midlothian*." The opera was first sung by Révial, Hébert, Mme Ponchard, Mlle Massy, and Clara Margueron. It was first given in Vienna in 1835. Published by Schott (Mainz, 1833-34), German translation by J. D. Anton (ib.); overture for the pianoforte for four hands arranged by Ch. Rummel (ib., 1835); Pianoforte score by Joseph Rummel (ib., 1835).—Clément et Larousse, 548; *Allgem. mus. Zeitg.*, xxxvii. 576.

**PROCH, HEINRICH**, born at Böhmisch-Leipa, Bohemia, July 22, 1809, died in Vienna, Dec. 18, 1878. Violinist; studied law, but made such progress in music, meanwhile, that he became in 1834 a member of the imperial orchestra at Vienna, in 1837 Kapellmeister of the Josephstadt Theater there, and in 1840-70 of the court opera. In 1874 he was Kapellmeister of the short-lived Comic Opera. Among his pupils were Dustmann, Tietjens, Csillag, Peschka-Leutner, and Friedrich-Materna. Works—Operas: *Ring und Maske*, Vienna, 1844; *Die Blutrache*, ib., 1847; *Der gefährliche Sprung*, ib., 1848; Masses, offertories, overtures, trios, quartets, and other instrumental music, and many songs.—Heindl,



## PRODANA

Gallerie berühmter Pädagogen, etc., ii. 165; Hanslick, *Gesch. des Concertwesens*, 355, 366; Wanderer (Vienna, 1847), 215; Wurzbach.

PRODANA NEVĚSTA (Die verkaufte Braut; Married for Money), Czech comic opera in three acts, text by Sabina, music by Friedrich Smetana, first represented at Prague, May 30, 1866.

PRODIGAL SON, THE, oratorio by Arthur S. Sullivan, written for and first performed at the Worcester (England) Festival, Sept. 8, 1869, with Sims Reeves as the chief character. It was given by the Glasgow Choral Union, Nov. 16, 1870. Published by Boosey (London, 1869).—*Athenæum* (1869), ii. 377; Upton, *Standard Oratorios*, 293.

PROMENADES D'UN SOLITAIRE (Solitary Walks), three suites of compositions for the pianoforte, by Stephen Heller, op. 78, op. 80, op. 86. They express the thoughts, not the person of the author, which wander through field and forest, and record his impressions of nature from a poetic but not realistic point of view. Suite I., op. 78: No. 1. Allegro vivo, in F-sharp minor; 2. Allegretto quasi allegro, in F; 3. Allegro, in B-flat minor; 4. Andante, in B-flat; 5. Allegretto con moto, in G; 6. Assai vivace, in G minor. Suite II., op. 80, *Wanderstunden* (*Rêveries d'artiste*): No. 1. Poco agitato, in C minor; 2. Allegretto con grazia, in D-flat; 3. Allegro appassionato, in B-flat minor; 4. Lento con espressione, in F; 5. Assai vivace, in C minor; 6. Con moto, in B-flat. Suite III., op. 86, *In Wald und Flur*: No. 1. Agrestement, in B-flat; 2. D'un mouvement très-vif et passionné, in D minor; 3. Vivement et de bonne humeur, in D; 4. D'un mouvement agité, in G minor; 5. Molto vivace, in F; 6. Assai vivace, in A.—Barbedette, Heller (Brown-Borthwick), 60.

PROMETHEUS, by Beethoven. See *Uomini di Prometeo*, Gli.

PROMETHEUS, overture for orchestra, in C, by Woldemar Bargiel, op. 16, written

about 1864-65. Given by the New York Philharmonic in the season of 1865-66. Published by Breitkopf & Härtel (Leipsic, 1865).—*Allgem. mus. Zeitg.* (1865), 9.

PROMETHEUS, overture for orchestra, by Ferdinand Hiller, first performed at the Gewandhaus, Leipsic, Jan. 28, 1847; in Dresden, in July, 1847.—*Allgem. mus. Zeitg.*, xlix. 70, 469.

PROMETHEUS, symphonic poem and chorus to Herder's "Entfesselte Prometheus," by Liszt, op. 4, No. 5, written for and first performed with the drama at the Herderfest, Weimar, Aug. 25, 1850. It was given in Vienna in 1860. Published by Breitkopf & Härtel (Leipsic, 1856).—Pohl, Liszt, 221, 232; *Concertwesen in Wien*, ii. 198; *Revue et Gaz. mus. de Paris* (1855), 352.

PROPHÈTE, LE, French opera in five acts, text by Scribe, music by Meyerbeer, first represented at the Opéra, Paris, April 16, 1849. This is the composer's third grand opera, and, owing to its splendid dramatic and scenic effects, has always been a favourite one. The theme of the libretto is John of Leyden, who was crowned Emperor of Germany by his fanatical followers. The time is 1534. The first act opens in the suburbs of Dordrecht, Holland, with the château of the Count of Oberthal in the distance. Fidès, mother of John of Leyden, and Bertha, his betrothed, implore the Count's permission for the marriage. Struck with her beauty, he claims Bertha for himself, and takes her and Fidès prisoners. In the meantime three Anabaptists from Westphalia, who arrive in Holland to kindle insurrection, take advantage of the Count's action to incite his vassals against him. The second act is in John of Leyden's house, where he imparts his visions of future sovereignty to the Anabaptists, who, perceiving that he will aid their designs, assure him that he shall be a ruler. As they depart, Bertha, who has escaped, rushes in to claim his protection. The furious Count follows with a guard bringing Fidès, whom he

## PROPHÈTE

threatens to kill unless Bertha is restored to him. To save the life of his mother, John delivers up Bertha, and goes off with the Anabaptists. The third act is in the



Pauline Viardot-Garcia.

Anabaptists' camp by a frozen lake, near Münster, which they are besieging. Skaters enter, bringing provisions, and dance a gay ballet. John of Leyden hears from the Count of Oberthal, who is taken prisoner, that Bertha has escaped and is in Münster, which he rouses his followers to assault. The fourth act is in Münster, after its capture. Fidès, begging alms in the public square, meets Bertha, disguised as a pilgrim. The latter tells her intention to kill the Prophète, whom she believes to have caused John of Leyden's death. The next scene, in the cathedral, where the Prophète is to be crowned, is one of Meyerbeer's most brilliant compositions. It forms a striking contrast to the rest of the opera, so gloomy with religious and political fanaticism, and as a piece of glittering pageantry, with gorgeous decorations, pealing bells, solemn chants, and stately Coronation March, has seldom been surpassed. Fidès enters as the Prophète is invested with supreme power,

and claims him as her son. John disowns her, and through love she declares that she is mistaken. The last act differs from history. Instead of being condemned, John is betrayed by the Anabaptists. He visits Fidès in prison, and she convinces him of his error. Bertha enters, and, learning that John is the Prophète, stabs herself and dies. The last scene is in the banquet-hall of the palace, where John is revelling. As the Anabaptists and the Count of Oberthal enter, and Fidès rushes in to forgive him, an explosion takes place—John's revenge—and they all perish in the flames. Among the principal numbers of this opera are: The pastoral chorus, "*La brise est muette*;" the duet between Fidès and Bertha, "*Un jour, dans les flots de la Meuse*;" "*Le jour baisse et ma mère*," sung by John, accompanied by the chorus; Fidès's grand aria, "*Ah! mon fils, soit béni!*" the



Roger, as John of Leyden.

chorus of the Anabaptists in the third act, "*Du sang, du sang*;" the bass aria, "*Aussi nombreux que les étoiles*;" the Anabaptists' trio, "*Sous votre bannière*;" the chant,

## PROSERPINA

"Roi du ciel et des anges;" Fidès's couplets imploring charity, "Donnez pour une pauvre âme;" the chorus, "Le voilà, le roi prophète;" Fidès's cavatina, "O toi qui m'abandonne;" and the allegro, "Il en est temps encore." The part of Fidès (M.-S.), the most interesting in the opera, was created by Mme Viardot-Garcia, who has never been equalled in this character. Mme Castellan sang Bertha (S.), and M. Roger, John of Leyden (T.), in the original cast. This opera had received 348 representations at the Paris Opéra in 1876. It was first given in Leipsic in 1850; in Dresden, Jan. 30, 1850; in Milan, May 23, 1855; in Vienna, Nov. 8, 1855; in London at Covent Garden, in Italian, with immense success, Mme Viardot and Mario in the chief parts, July 24, 1849; and first in New York, Nov. 25, 1849. It was given in New York by the German Opera Company at the Metropolitan Opera House, Dec. 20, 1884. Published by Brandus (Paris, 1849); by Breitkopf & Härtel (Leipsic, 1850). Transcription for the pianoforte by Franz Liszt. Capriccio for the pianoforte by Stephen Heller, op. 70, Breitkopf & Härtel (Leipsic, 1850).—Clément et Larousse, 551; Lajarte, ii., 203; Mendel, Meyerbeer, 60; Fétis, vi. 125; Neue Zeitschr., xxxii. 49, 81; Athenæum (1849), 416, 771, 794; Upton, Standard Operas, 157.

**PROSERPINA RAPITA**, Italian opera, text by Giulio Strozzi, music by Monteverde, first represented at the Palazzo Mocenigo, on the occasion of the marriage of Lorenzo Giustiniani with Giustiniana Mocenigo, Venice, April 16, 1630. This opera was given with great splendour, and the choruses, dances, songs, and instrumentation created immense enthusiasm. The score, dedicated to the father of the bride, was published in Venice, 1630. A copy of the MS. is in the National Library of Florence. Same text, music by Sacrati, Venice, 1644; same title, intermezzo by Benedetto Ferrari, ib., 1641.—Vierteljahrsschrift für Musikwissenschaft (1887), 392.

**PROSERPINE**, tragédie-lyrique in five acts with prologue, text by Quinault, music by Lully, first represented at Saint-Germain-en-Laye, Feb. 3, 1680; at the Académie Royale de Musique, Paris, Nov. 15, 1680. The prologue shows the joys of Peace. The scene represents the domain of Discord, where Peace and her attendants Happiness, Joy, Abundance, and Pleasure are chained. Victory enters with Heroes, liberates Peace, and confines Discord and her followers. The libretto, a version of the Rape of Proserpine, is one of Quinault's best, and is set to music with great skill. Published by Christophe Ballard (Paris, 1680; 2d ed., 1714). Same text, reduced to three acts by Guillard, music by Paisiello, Académie Royale de Musique, Paris, March 29, 1803. Other operas on the same subject, in Italian, by Bonifazio Asioli, Correggio, 1784; by João Cordeiro da Silva, Lisbon, 1784; by Peter von Winter, text by Da Ponte, London, 1804; by John Franc Westmoreland, ib., 1845. Ballet by Batistin (Struck), Versailles, about 1713; ballet by Schneitzböffer, text by Gardel, Paris, 1818; and The Loves of Pluto and Proserpine, or the Rape of Proserpine, intermezzo for the English pantomime, by John Ernst Galliard, London, 1725.—Clément et Larousse, 554; Lajarte, i. 36; ii. 28.

**PROSERPINE**, French opera in four acts, text by Gallet, after a poem by Bacquerie, music by Saint-Saëns, represented at the Opéra Comique, March 16, 1887. Mlle Salla sang the part of Proserpine, and the original cast included Mlle Simonnet, Taskin, and Lubert. This opera was not a success.—Neue Zeitschr. (1887), 136.

**PROT, FÉLIX JEAN**, born at Senlis, France, in 1747, died in Paris in 1823. Violinist, pupil of Desmarais, and in harmony of Gianotti in Paris, whither he went early in life. In 1775 he entered the orchestra of the Comédie Française as viola player, and in 1822 was pensioned. Works—Operas: *Le bal bourgeois*, *Les rêveries*, 1779; *Le printemps*, 1787; *Symphonie con-*

## PROTTI

certante for 2 violas ; 6 duos concertants for do. ; Duos for 2 violins.—Fétis ; Mendel.

**PROTTI, JOSÉ**, born at Malson, Bale-  
aric Isles, in 1827, still living, 1890. Dra-  
matic composer ; settled at Marseilles about  
1843, became organist of Saint-Théodore,  
and in 1856 of Saint-Vincent de Paul.  
Works : *Gacela*, Spanish opera ; *Les gardes*  
*françaises*, opéra-comique, Marseilles, 1856 ;  
*Le trésor de Jeannot*, ib., 1877 ; *Mass* ;  
*Stabat Mater*, and other church music ;  
*Morceaux de genre*, for pianoforte.—Fétis,  
*Supplément*, ii. 371.

**PROUT, EBENEZER**, born at Oundle,  
Northamptonshire,  
England, March 1,  
1835, still living, 1890.

Instrumental and vo-  
cal composer, and  
writer on music ; stud-  
ied pianoforte under  
Charles Salaman. He  
won in 1862 the first  
prize of the Society of  
British Musicians for



the best string quartet, and in 1865 for a  
pianoforte quartet. In 1871-74 he was  
editor of the "Monthly Musical Record,"  
and since successively musical critic of the  
"Academy" and the "Athenæum." Con-  
ductor of the Borough of Hackney Choral  
Association, 1876 ; professor of harmony  
and composition at the National Training  
School for Music, 1876 ; at the Royal Acad-  
emy of Music, 1879 ; at Guildhall School  
of Music, 1884. Works : *Love and Taxa-*  
*tion*, comic opera, 1883 ; *Hereward*, cantata,  
1878 ; *Alfred*, do., London, 1881 ; *Queen*  
*Aimée*, do., for female voices, 1885 ; *Hail to*  
*the chief*, chorus with orchestra, 1877 ;  
*Freedom*, do., 1885 ; *Magnificat* for solo  
voices, chorus, and orchestra, 1873 ; *The*  
*100th Psalm*, for soprano solo, chorus, and  
orchestra, 1886 ; *Overture to Twelfth-*  
*Night*, 1880 ; 4 symphonies, 1873, 1876,  
1884, 1886 ; *Minuet and trio* for orchestra,  
1877 ; *Suite* for do., 1878 ; 2 concertos for  
organ and orchestra, 1870, 1883 ; *Quintet*

for pianoforte and strings, 1860 ; 2 quar-  
tets for do., 1865, 1881 ; 2 do. for strings,  
1862, 1881 ; *Sonata* for pianoforte and flute ;  
do. for organ ; *Concertante duet* for piano-  
forte and harmonium ; 2 *Evening Services* ;  
*Morning and Communion Service* ; *Magni-*  
*ficat and Nunc dimittis*, in D ; etc. He is  
author also of "Harmony, its Theory and  
Practice" (London, 1889), and a contribu-  
tor to *Grove's Dictionary*.—*Grove* ; *Men-*  
*del*, *Ergänz.*, 366 ; *Riemann*.

**PROVENZALE, FRANCESCO**, Neapoli-  
tan church composer of the 17th century, and  
one of the most learned and esteemed  
masters of the Conservatorio della Pietà de'  
Turchini, at Naples. Works ; *Pange lingua*,  
for 9 voices, with orchestra ; *Tantum ergo*  
and *Genitori*, for soprano solo and organ,  
with chorus ; *La colomba ferita*, sacred  
drama, 1669 ; *La Genevieffa*, oratorio ; *L' in-*  
*fedeltà abbattuta*, do.—Fétis ; Mendel.

**PRUDENT, ÉMILE (BEUNIE-)**, born at

Angoulême, Feb. 3,

1817, died in Paris,

May 14, 1863. Pi-

anist ; received his

first lessons from a

pianoforte tuner who

had adopted him ;

then pupil of Le-

couppey, Laurent,

and Zimmerman, at

the Paris Conservatoire, which he entered

at the age of ten. He won in 1833 the first

prize for pianoforte, and in 1834 the second

prize for harmony. After Thalberg's ap-

pearance in Paris in 1836 he formed his

style in imitation of that virtuoso, and es-

tablished his reputation by a concert given

at Rennes in 1840. He first appeared in

Paris in 1842, and thenceforth made many

concert tours in France and abroad, played

a concerto of his own at the London Phil-

harmonic in 1848, and was heard at the

New Philharmonic Concerts in 1853. He

was much sought as a teacher, and formed

several distinguished pupils. Works : *Les*  
*trois rêves*, concerto-symphonie for piano-



forte and orchestra ; Concerto in B-flat, for do. ; Trio for pianoforte and strings ; Études and transcriptions with and without variations ; Morceaux de genre, etc.—Fétis ; Grove ; Mendel ; Riemann.

PRUME, FRANÇOIS HUBERT, born at Stavelot, near Liège, June 3, 1816, died there, July 14, 1849. Virtuoso on the violin, son of the organist of his native town ; sent, when five years old, to Malmédy to study under a violinist ; entered in 1827 the newly opened Conservatoire at Liège, and in 1830 that of Paris, where he became a pupil of Habeneck. He was appointed in 1833 professor at the Liège Conservatoire ; started in 1839 on a concert tour, visiting Frankfort, Leipsic, Berlin, Prague, Sweden, Norway, Denmark, and Russia, and returned in 1842 to Stavelot. He afterwards played in Brussels, Ghent, Antwerp, and visited some of the German cities, playing with Liszt at Gotha, spent the winter of 1844 in Paris, and was recalled to Liège as chief professor of violin. When not quite thirty he was afflicted with an incurable disease of the eye, which resulted in total blindness. Works : *La mélancholie*, for violin and orchestra or pianoforte, op. 1. (Paris) ; *Concertino*, for do. ; *Morceau de concert*, for do. ; *Grande polonaise*, for do. ; 6 grandes études.—Fétis ; Hart, *The Violin*, 323 ; Mendel ; Riemann ; Schilling, *Supplement*, 350.

PRUMIER, ANGE CONRAD, born about 1821, died in Paris, April 3, 1884. Harp player, son and pupil of Antoine Prumier at the Conservatoire, where he won in 1836 the second prize, in 1838 the first, and in 1843 the first prize for fugue. He succeeded his father at the Opéra Comique, and afterwards entered the orchestra of the Opéra. In 1870 he became professor at the Conservatoire. Works : *Soli and études* for harp ; 2 nocturnes for horn and harp ; *Offertory* for military band ; *Les trois Nicolas*, fantasia for do. ; *Les quatre fils Aymon*, march ; *O salutaris*, *Agnus Dei*, *Ave verum*, *Tantum ergo*, for tenor, etc.—Fétis, *Supplément*, ii. 371.

PRUMIER, ANTOINE, born in Paris, July 2, 1794, died there, Jan. 20, 1868. Virtuoso on the harp, pupil of his mother, a clever amateur ; then, at the Conservatoire, of Catel in harmony, winning in 1812 the second prize. After this he was compelled by military law to enter the École Polytechnique, but in 1815 gave up mathematics, and finished his studies at the Conservatoire as a pupil of Eler in counterpoint. He became harpist at the Théâtre Italien, and in 1835 at the Opéra Comique ; and in the same year succeeded Nadermann as professor of the harp at the Conservatoire, where he formed a number of well-known pupils. Legion of Honour in 1845 ; vice-president, seventeen years consecutively, of the Association des artistes musiciens ; retired in 1867 from the Conservatoire. He published about a hundred fantasies, rondos, and airs with variations, for harp (Paris).—Fétis ; Grove.

PSALM XLII. (*Wie der Hirsch schreit*), set to music by Mendelssohn, for chorus, soli, and orchestra, op. 42, first performed in Leipsic, Jan. 1, 1838. Published by Breitkopf & Härtel (Leipsic, 1839) ; arranged for pianoforte for four hands by E. F. Richter (ib., 1841). Breitkopf & Härtel, Mendelssohn Werke, Serie xiv., No. 89. —Allgem. mus. Zeitg., xli. 119, 289 ; Reissmann, Mendelssohn, 211.

PSALM XLVI. (*God is our refuge*), set to music for chorus, soli, and orchestra, by Dudley Buck, and first performed by the Handel and Haydn Society, Boston, May 7, 1874.

PSALM XCVIII. (*Singet dem Herrn ein neues Lied*), set to music by Mendelssohn, for eight-voice chorus and orchestra, op. 91, first performed at the festival service in the Berlin Cathedral, New Year's Day, 1844. Published by Breitkopf & Härtel, Mendelssohn Werke, Serie xiv., No. 92.

PSALM CXIV. (*Als Israel aus Aegypten zog*), set to music by Mendelssohn, for chorus of eight voices and orchestra, op. 51, first performed in Leipsic, Jan. 1, 1840.

It was composed in 1838-39, and dedicated to the painter J. W. Schirmer, of Düsseldorf. It was sung at the Niederrheinische Musikfeste in 1883 and in 1888. Breitkopf & Härtel, Mendelssohn Werke, Serie xiv., No. 91.—Allgem. mus. Zeitg., xlii. 26; xliii. 289.

PSALM CXV. (Nicht unsern namen, Herr), Non nobis Domine, set to music by Mendelssohn, for chorus and orchestra, op. 31, first performed in Leipsic, Feb. 8, 1838. Published by Simrock (Bonn, 1836). Breitkopf & Härtel, Mendelssohn Werke, Serie xiv., No. 88.—Allgem. mus. Zeitg., xl. 111; Neue Zeitschr., iv. 133.

PSYCHE, cantata, text by Lobedanz, music by Gade, op. 60, first performed at the Birmingham (England) Festival, under the composer's direction, Aug. 31, 1882, with Mme Marie Rôze as Psyche and Mr. Santley as Eros. It was well received, and is full of graceful melodies. It was first given in London by the Highbury Philharmonic Society, Nov. 27, 1882. Published by Ewer & Novello, London.—Athenæum (1882), ii. 347.

PSYCHÉ, tragédie-lyrique in five acts, text by Corneille, music by Lully, first represented at the Académie Royale de Musique, Paris, April 9, 1678. Fontenelle claimed to have written the text. The words of one trio, "Deh, piangete al pianto mio," are written in Italian. The part of Psyché was sung by Mlle Desmâtins and Mlle Journet; Amour, by Cocherneau; Vénus, by Mlle Maupin and Mlle Heuscé, and Psyché's father, by Thévenard. Published by Christophe Ballard (Paris, 1720). Lully also wrote music for a tragi-comédie-ballet in five acts, text by Molière, Quinault, and Pierre Corneille, first represented at the Tuileries, Jan. 17, 1671, and at the Palais Royal, July 24, 1671. It was revived of recent years at the Comédie Française, Paris.—Lajarte, i. 33; Hogarth, i. 44; Clément et Larousse, 556.

PSYCHÉ, opéra-comique in three acts, text by Jules Barbier and Michel Carré,

music by Ambroise Thomas, first represented at the Opéra Comique, Paris, Jan. 26, 1857. Original cast: Psyché, Mlle Lefebvre; Éros, Mme Ugalde; and Mercure, M. Bataille. This is a delicate and graceful composition; it was revived in Paris with additions, May 21, 1878. Other operas on the same subject: In Italian, La Psiche, intermezzo in two acts, by Alessandro Striggio, represented during the marriage of Francesco de' Medici and Jeanne d'Autriche, Florence, 1565; Cupido e Psiche, by Marco Scacchi, Dantzic, 1634; Psiche cercando Amore, serenata by Antonio Draghi, Vienna, 1688; Psiche, by Benedetto Marcello, text by Cassani, Venice, 1711; by J. J. Fux with Caldara, text by Pariati, Vienna, Nov. 19, 1720; by J. J. Fux alone, ib., Oct. 1, 1722; Le nozze di Psiche con Amore, by Leo, Naples, 1738; L'Amore e Psiche, by J. F. Agricola, text by Landi, Berlin, Oct. 5, 1767; and Amore e Psiche, by Josef Schuster, Naples, 1780: in French, Psyché, ballet by Blaise, Paris, about 1755; L'Amour et Psyché, by J. J. Cassanea de Mondonville, Paris, June 24, 1760; Psyché et l'Amour, by Saint-Amans, text by the Abbé Voisenon, Brussels, 1778, Paris, 1782; Étienne Nicolas Méhul, same text, ib., 1785; and L'Amour et Psyché, by August Pilati, Paris, Dec. 13, 1856: in English, by Matthew Lock (with Giovanni Baptista Draghi), text by Shadwell after Quinault, London, 1675; parodied as Psyche Debauched, by Th. Duffet, same music, ib., 1675: in German, Die wunderschöne Psyche, by Reinhard Keiser, text by Postel, for the birthday of Queen Sophie Charlotte of Prussia, Hamburg, Oct. 20, 1701; Psyche, ballet by J. J. Rodolphe, Stuttgart, 1762; Amor und Psyche, by F. L. Gassmann, Vienna, Oct. 5, 1767; Psyche, by Karl Bernhard Wessely, Berlin, 1789; Psyche, by Peter von Winter, Munich, 1793; and Amor und Psyche, by Johann Christian Abeille, Stuttgart, 1801.—Clément et Larousse, 556; Revue et Gaz. mus. de Paris (1857), 33; Hanslick, Musikalische Stationen, 120.

## PUCCINI

**PUCCINI, ANTONIO**, born at Lucca in 1747, died there, Feb. 3, 1832. Church composer, son of Giacomo Puccini (1712–81, organist and maestro di cappella of the republic of Lucca), pupil of Caretti at Bologna; in 1781 succeeded his father at Lucca. Member of the Accademia Filarmonica, Bologna. Works: Masses, psalms, motets, for 2 to 8 voices; Requiem for the obsequies of Emperor Joseph II.; 20 services, with orchestra, for the feast of St. Cecilia.—Fétis; *do.*, Supplément, ii. 372.

**PUCCINI, DOMENICO**, born at Lucca in 1771, died there, May 25, 1815. Dramatic and church composer, son of the preceding; studied first in his native city, then at Bologna under Padre Mattei and at Naples under Padre Tesei. After his return to Lucca he was appointed maestro di cappella of the republic, replacing his father. Works—Operas: *Quinto Fabio*; *Il ciarlantino*; *Le frecce d' Amore*; *La moglie capricciosa*; *L' ortolanella*. Masses, vespers, psalms, hymns, motets, *Te Deum* for 2 to 8 voices; Grand motet, for 16 voices and double orchestra; Several cantatas.—Fétis, Supplément, ii. 372.

**PUCCINI, MICHELE**, born at Lucca, Dec. 27, 1813, died there, Jan. 23, 1864. Dramatic and church composer, son of the preceding, pupil of Fanucchi on the piano-forte and in theory, and of Padre Santucci and Eugenio Galli in harmony and counterpoint; then at Bologna pupil of Piloti, and at Naples of Mercadante. After his return to Lucca, in 1841, he was made director of the musical institute. Works: *Antonio Foscarini*, opera; *Cattani, o la rivoluzione degli Straccioni*, *do.*; 2 masses; *Miserere* and *Benedictus*; Several motets, for 2 to 4 voices, with and without orchestra; 8 services for 4 voices and orchestra; Compositions for 8 voices and 2 orchestras.—Fétis, Supplément, ii. 372.

**PUCCITA (Pucita), VINCENZO**, born at Civita Vecchia in 1778, died in Milan, Dec. 20, 1861. Dramatic composer, pupil at the Conservatorio della Pietà, Naples, of Fena-

roli and Sala. He wrote several small operas before *I due prigionieri*, Rome, 1801, made him widely known. In 1806 he went to London as musical director at the opera. He travelled with Madame Catalani, as accompanist, through Scotland, Ireland, Holland, Belgium, and the Rhine countries, and followed her to Paris when she assumed the direction of the Italian opera there. About the end of 1817 he returned to Italy and settled in Rome. Works: *L' amor platonico*, Lucca, 1800; *Le nozze senza sposa*, Parma, 1800; *Il fuoruscito*, Milan, 1801; *I due prigionieri*, Rome, 1801; *Il puntiglio*, Milan, 1802; *Teresa Wilk, la finta pazza*; *Andromacca*, Lisbon, 1806; *Il marchese d' un giorno, ossia gli sposi felici*, Leghorn, 1808; *La vestale*, London, 1809; *Le tre sultane*, *ib.*, 1811; *Laodicea*, *ib.*, 1813; *L' orgoglio avvilito*, Paris, 1815; *La caccia di Enrico IV.*, *ib.*, 1816; *La principessa in campagna*, *ib.*, 1817; *La festa del villaggio*, Rome, 1821; *I prigionieri*, Venice, 1831; *Adolfo e Chiara*, Milan, 1833.—Fétis; Mendel.

**PUGET, LOÏSA**, born in Paris about 1810, died in Pau, 1889. Vocal composer; she won extraordinary popularity in the reign of Louis Philippe by her songs, composed to words by Gustave Lemoine, whom she married in 1842. Among the best known are: *À la grâce de Dieu*; *Ave Maria*; *Le soleil de ma Bretagne*; *Ta dot*; *Mon pays*; *Les rêves d'une jeune fille*. After studying composition under Adolphe Adam, she produced *Le mauvais œil*, at the Opéra Comique, in 1836; and *La veilleuse, ou les nuits de milady*, operetta, at the Gymnase, 1869. Her songs were published in albums which appeared every year.—Fétis; Mendel.

**PUGET, PAUL CHARLES MARIE CURET**, born at Nantes, June 25, 1848, still living, 1890. Dramatic composer, pupil at the Paris Conservatoire of Marmontel on the pianoforte, of Bazin in harmony, and of Massé in composition. He won the prix de Rome, 1873, for his cantata *Mazeppa*. Other works: *Les jardins d'Armide*, opéra-



## PUGNANI

bouffe ; *Le maître danseur*, Bouffes-Parisiens, 1869 ; *La Marocaine*, opéra-comique, Théâtre Lyrique ; Andrea del Sarto, lyric drama.—Fétis, Supplément, ii. 372.

**PUGNANI, GAETANO**, born in Turin in 1727, died there in 1803. Virtuoso on the violin, one of the best representatives of the Piedmontese school ; pupil of Somis, who had studied under Corelli, then in Padua of Tartini.



He combined the prominent qualities of style and technique of both these great masters. He was first violin in the court orchestra at Turin in 1752 ; he travelled in 1754-70, playing at the Concerts Spirituels in Paris, and spending several years in London, where he was for a time leader in the orchestra of the Italian opera. In 1770 he returned to Turin, became maestro di cappella of the royal theatre, and opened a violin school which became famous for its pupils, among whom were Viotti, Conforti, Buini, and Polledro. To him may be said to be due the preservation of the grand style of Corelli, Tartini, and Vivaldi, and its transmission to the next generation of violinists. Works—Operas : *Tamas Koulikan*, Turin, 1772 ; *Adone e Venere*, Naples, 1784. *Nanetta e Lubino*, opera buffa, Turin, 1784 ; *Achille in Sciro*, ib., 1785 ; *Demetrio a Rodi*, 1789 ; *Coreso e Calliroë*, ballet, 1792. Two cantatas : *Issea*, 1771, and *l'Aurora*, 1775. Nine concertos for violin ; 12 octets (symphonies) for string quartet, 2 oboes, and 2 horns ; 6 quintets for 2 violins, 2 flutes, and bass ; 6 quartets for strings ; 3 sets of trios, 2 do. of duos, for violins.—Fétis ; Mendel ; Schilling ; Wasielewski, *Die Violine*, 103 ; Hart, *The Violin*, 226 ; Dubourg, *The Violin*, 87.

**PUGNI, CESARE**, born in Milan in 1805 died at St. Petersburg in January, 1870.

Dramatic composer. pupil in 1815-22 of Asioli at the Milan Conservatorio. About 1840 he went to St. Petersburg, where for thirty years he composed ballets almost exclusively. Works : *Il disertore svizzero*, o la nostalgia, Milan, 1831 ; *La vendetta*, ib., 1832 ; *Ricciardo di Edimburgo*, Trieste, 1832 ; *Il contrabbandiere*, Milan, 1833 ; *Un episodio di San Michele*, ib., 1834. Among his ballets are : *Le fucine di Vulcano*, Parma, 1826 ; *Entichio della Castagna*, Pella e Mileto, Milan, 1827 ; *Esmeralda*, ib., 1845 ; *La fille de marbre*, Paris, 1847 ; *Edoardo*, ib., 1848 ; *La vivandière*, ib., 1848 ; *Le violon du diable*, ib., 1849 ; *Stella, ou les contrebandiers*, ib., 1850 ; *Le marché des innocents*, ib., 1861 ; *Diavolina*, ib., 1863 ; *Gli elementi*, ib., 1866 ; *La momie*, St. Petersburg, 1862 ; etc.—Fétis ; do., Supplément, ii. 373.

**PUIG, BERNARDO CALVÓ**, born at Vich, Spain, Feb. 22, 1819, still living (?), 1890. Organist and singer, pupil of José Gallés, and in composition of Francisco Bonamich ; then at Barcelona pupil of José Rosé's and of Juan Quintana, the latter of whom he succeeded as organist of *Nuestra Dama del Pino*. He resigned this post to become contralto in the Chapel of Santa Maria del Mar, and afterwards at the cathedral. In 1853 he was appointed maestro de capilla of the Church de la Merced. Works : *Carlo il temerario*, opera ; *L'astro-nomo*, comic opera ; *Un novio en dos personas*, zarzuela ; *Don Gumersindo* ; *Don Francisco de Quevedo* ; 2 oratorios : *Stabat Mater* ; *Miserere* ; Service for the month of May ; About 200 hymns, motets, psalms, etc.—Fétis, Supplément, ii. 374.

**PUITS D'AMOUR, LE** (*The Well of Love*), opéra-comique in three acts, text by Scribe and de Leuven, music by Balfe, first represented at the Opéra Comique, Paris, April 20, 1843. A young king, Édouard, lives a gay life with his noblemen, and forces them to throw him into the puits d'amour. This leads into a subterranean hall, a rendezvous for the adventurous lords.

## PUPILLE

A young girl, *Géraldine*, throws herself into the well, because she was forced to renounce her lover Tony, the sailor, in reality Lord Salisbury, by the king, who wanted her for a waiting woman to his betrothed, the *Princesse de Hainault*. *Géraldine*, arriving in the hall among the noblemen, who are disguised as demons, believes herself to be dead and in hell, but Salisbury, who is among them, protects her. *Édouard* is seized by the sheriff, is released, pardons the sheriff, and consents to the union of Salisbury with *Géraldine*. The opera was first given in London, as *Geraldine*, English translation by Gilbert à Becket, in August, 1843. It was given in Vienna as *Der Liebesbrunnen* in 1845.—*Clément et Larousse*, 557; *Athenæum* (1843), 757.

**PUPILLE SDEGNOSE!**, contralto aria of Muzio, in D major, with accompaniment of oboes and violins in unison, and bass, in Handel's *Muzio Seveola*, Act III., Scene 3. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

**PUPPO, GIUSEPPE**, born in Lucca, June 12, 1749, died in Florence, April 19, 1827. Violinist, pupil at the Naples Conservatorio; became a virtuoso in Italy at an early age. He went in 1775 to Paris, thence to Spain and Portugal, where he is said to have amassed a considerable fortune, and after spending several years in London returned in 1784 to Paris, where he became first violin at the *Théâtre de Monsieur*, and then at the *Feydeau*, and finally conductor of the orchestra at the *Théâtre Français*. In 1811 he left Paris suddenly, abandoning his wife and children, and was next heard of in Naples, where he was conductor at a theatre; he went thence to Lucca and to Florence, where he finally died in destitution in a hospice. His published compositions, consisting of duos, concertos, and fantasias for violin and pianoforte, are few and of little importance.—*Grove*; *Fétis*; *Mendel*; *Hart*, *The Violin*, 231; xiii. 423; *Wassielewski*, *Die Violine*, 126.

**PURCELL, DANIEL**, born in London in 1660, died there, Dec. 12, 1717. Organist, brother of Henry Purcell; was organist of Magdalen College, Oxford, in 1688–95, and of St. Andrew's, London, in 1713–17. Works—Music to dramas: *Love's last Shift* (Cibber), 1696; *Indian Queen*, 1696; *Brutus of Alba*, or *Augusta's Triumph*, 1697; *Cynthia and Endymion* (D'Urfey), 1697; *Phaëton*, or the fatal Divorce, 1698; *The Island Princess* (Motteaux), with Clark and Leveridge, 1699; *The Grove*, or *Love's Paradise*, 1700; *The unhappy Penitent*, 1701; *The Inconstant* (Farquhar), 1702; *The Judgment of Paris*, a pastoral (Congreve), 1700. Odes, psalms, instrumental and church music, and songs.

**PURCELL, HENRY**, the younger, born in Old Pye Street, Westminster, in or about 1658, died in Dean's Yard, Westminster, Nov. 21, 1695. The second son of Henry Purcell the elder (Gentleman of Chapel Royal, 1660; member Royal Band, 1663;

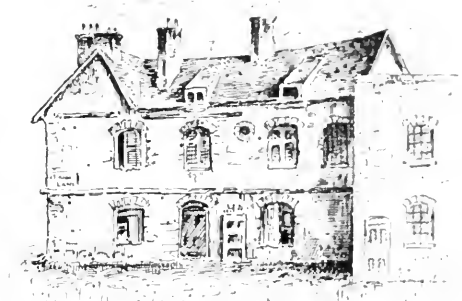


died, 1664), he lost his father when still a boy. He entered the Chapel Royal, where he studied under Cooko and Humphrey, and received instruction also from Dr. Blow. In 1675, when only seventeen, he got an order from Josias Priest, a theatrical dancing-master, to write an opera on Tate's *Dido and Æneas*, to be given at his "boarding school for young gentlewomen." The success of this work, though in somewhat restricted circles, was such that Purcell soon had orders to write overtures, songs, and incidental music to several plays by Dryden, Shadwell, and Mrs. Behn. The last works of this, his first period, were music to Shadwell's version of Shakespeare's "*Timon of Athens*," Lee's "*Theodosius*," and D'Urfey's, "*The Virtuous Wife*." In 1680 he was appointed organist at Westminster

## PURCELL

Abbey, and for the next six years wrote nothing for the stage, but composed several occasional cantatas, "Welcome Songs" to the King, and twelve sonatas for two violins and continuo. In 1682 he was appointed organist to the Chapel Royal. In 1686 he began once more to write for the stage, with music to Dryden's "Tyrannic Love," which was followed by music to other plays, until in 1690 he brought out his first real opera, *Dioclesian*. Next year followed his masterpiece, *King Arthur*, the score of which was published by the Musical Antiquarian Society in 1843. From this time to his death he continued writing operas and incidental music to plays, as well as sacred music in various forms. His death is said to have been brought on by a cold caught while waiting one night at his own door, his wife having locked him out as a punishment for keeping late hours; but it is more probable that the true cause was consumption. He retained all his faculties, and even his full musical creative power, to the last, and one of his best works, the cantata, "From rosy bowers," was written during his last illness. He left all his property to his wife, making her sole executrix. He was buried on Nov. 26, 1695, under the organ in the north aisle of Westminster Abbey. Purcell was without doubt the greatest, perhaps the only really great, musical genius England has ever given to the world. He was the originator of a form of English opera which was followed almost universally for over a century and a half, and was even, in a certain sense, the father of characteristically English melody. His chief model in dramatic music, and the composer whose works he principally studied, was Jean Baptiste Lully; but he far surpassed his model in wealth of melody, while he equalled him in dramatic power. He was equally great in dramatic and church composition, and Handel studied his odes and anthems with avidity. His instrumental chamber-music, although long since obsolete, was remarkable for its day.

If, instead of dying at the age of thirty-seven, he had lived to see Italian opera introduced into England, and, most of all, enjoyed an artistic intercourse with Handel, the very greatest things might have been expected of him. As it is, he shares an undeserved oblivion—as far as the musical world at large is concerned—with all other composers of the pre-Handelian period. A Purcell Club, organized in London in 1836, existed until 1863. During this



Birthplace of Purcell.

period many of Purcell's works were performed and published. The valuable library of the club was given to Westminster Abbey. A commemoration to celebrate the bicentenary of Purcell's birthday was held in London, Jan. 30, 1858. On Feb. 21, 1876, a Purcell Society was founded to publish his MS. and to perform his works. Works—I. Operas and music to tragedies and comedies, all brought out in London: *Dido and Æneas* (text by Nahum Tate), 1675 (published in score by the Musical Antiquarian Society, 1840); *Aurenge-Zebe* (Dryden), 1676; *Epsom Wells* (Shadwell), 1676; *The Libertine* (do.), 1676; *Abdelazor* (Mrs. Behn), 1677; *Timon of Athens* (Shadwell's adaptation of Shakespeare), 1678; *Theodosius, or the Force of Love* (Nat. Lee), 1680; *The Virtuous Wife* (D'Urfey), 1680; *A Fool's Preferment* (do.), 1688; *The Tempest* (Shadwell's adaptation of Shakespeare), 1690; *The Prophetess, or the History of Dioclesian* (Betterton, after Beaumont and Fletcher), 1690 (published in score by sub-

scription, 1691); *The Massacre in Paris* (Nat. Lee), 1690; *King Arthur* (Dryden), 1691, and with additions by T. A. Arne, 1770 (published in score by the Mus. Antiq. Soc., 1843); *Distressed Innocence, or the Princess of Persia* (Elkanah Settle), 1691; *The Gordian Knot untied*, 1691; *Sir Anthony Love, or the Rambling Lady* (Southerne), 1691; *Amphitryon* (Dryden), 1691; *The Indian Queen* (Howard and Dryden), 1692 (published in part by May and Hudgebutt, 1695, and entire by Goodison); *The Indian Emperor* (Dryden, sequel to the foregoing), 1692; *Cleomenes* (do.), 1692; *The Wives' Excuse* (Southerne), 1692; *The Marriage Hater match'd* (D'Urfey), 1692; *Œdipus* (Dryden and Lee), Act III., 1692; *The fairy Queen* (anonymous adaptation of Shakespeare's *Midsummer Night's Dream*), 1692; *The Old Bachelor* (Congreve), 1693; *The Richmond Heiress, or a Woman once in the Right* (D'Urfey), 1693; *The Maid's last Prayer* (Southerne), 1693; *Henry the Second* (Bancroft), 1693; *Don Quixote* (D'Urfey), Parts I. and II., 1694; *The Double Dealer* (Congreve), 1694; *The Married Beau* (Crowne), 1694; *The Fatal Marriage* (Southerne), 1694; *Love Triumphant* (Dryden), 1694; *Bonduca* (Powell, after Beaumont and Fletcher), 1695 (published in score by the Mus. Antiq. Soc.); *The Mock Marriage* (Scott), 1695; *The Rival Sisters* (Gould), 1695; *Oroonoko* (Southerne), 1695; *The Canterbury Guests* (Ravenscroft), 1695; *The Knight of Malta* (Beaumont and Fletcher), 1695; *Don Quixote* (D'Urfey), Part III., 1695; *Circe* (Charles Davenant), Act I. (never performed, and not surely authentic).

II. Odes: *Address to the King*, 1669; *Elegy on the death of Matthew Lock*, 1677; *Welcome song for His Royal Highness's return from Scotland, What shall be done in behalf of the man?*, 4-part symphony, solo, and 4-part chorus, 1680; *Song to welcome His Majesty home from Windsor*, 1680; *Ode for the King, Swifter, Isis, swifter flow*, 4-part symphony, solo, and

chorus, 1681; *Ode to the King on his return from Newmarket, Oct. 21, 1682*; *Ninth Ode of Horace imitated in a dialogue between the poet and Lydia*; *Music for the Lord Mayor's show*, 1682; *Three odes for the festival of St. Cecilia*, 1683; *Welcome song for the King, Fly, bold rebellion*, 1683; *Ode for Prince George of Denmark's marriage with the Princess Anne, From hardy climes*, 1683; *St. Cecilia's Ode*, 1684; *Ode to welcome the King on his return to Whitehall after his summer's progress*, 1684; *Ode in honour of the King, Why are all the Muses mute?*, 1685; *Ode for the King, Ye tuneful Muses*, 1686; *Elegy on the death of John Playford the younger, text by Mr. Tate*, 1687; *Ode for the King, Sound the trumpets, beat the drum*, 1687; *Ode for the King*, 1688; *Ode, "At the Prince of Denmark's coming home,"* 1689; *Arise, my muse, D'Urfey's ode for the Queen's birthday, April 29, 1690*; *Sound the trumpet, ode for King William*, 1690; *Ode for the Queen's birthday, Welcome, glorious morn*, 1691; *Sir Charles Sedley's ode, Love's goddess sure was blind, for the Queen's birthday*, 1692; *Brady's ode, Hail, great Cecilia, for the anniversary of St. Cecilia*, 1692; *Commemoration ode for Trinity College, Dublin, Great Parent, hail*, 1693; *Celebrate this festival, ode for the Queen's birthday*, 1693; *Come, come, ye sons of art, ode for the Queen's birthday*, 1694; *The art of descant, ode for John Playford*, 1694; *Who can from joy refrain?*, a birthday ode for the Duke of Gloucester, 1695.

III. Church music and anthems: *O God, thou art my God*, 4-part anthem; *O God, thou hast cast us out*, 6-part anthem; *O Lord God of Hosts*, 8-part anthem; *Thy way, O God, is holy*, 2-part anthem; *Be merciful unto me, O God*, 3-part anthem; *It is a good thing*, 4-part anthem, with symphony, or prelude, two violins and bass; *O praise God in his holiness*, with violins and bass; *Awake, put on thy strength, ritornels, solo, and chorus*; *Bless the Lord*,

O my soul, six voices, two choruses, and symphony ; Why do the heathen?, three voices and symphony ; Unto thee will I cry, three voices and two violins ; I will give thanks, five voices ; Praise the Lord, symphony for two violins and bass, solo, and duets ; O sing unto the Lord, four and five voices, chorus, and symphony, two violins and bass ; Behold, I bring you glad tidings ; Thy word is a lantern ; O give thanks ; They that go down to the sea in ships, composed at the request of the Rev. Mr. Gostling, when the King was at sea (1679) ; Peace be within thy walls ; Lord, how long ; I was glad when, ritornel ; The way of God ; O be joyful ; Blessed is he ; Blessed is the man, and, Thou knowest, Lord, for Queen Mary's funeral (1695) ; Two elegies upon the Queen's death (1695) ; My beloved spake ; My song shall be alway ; Rejoice in the Lord alway, for three voices with symphonies ; Praise the Lord, O my soul ; Save me, O God ; We give thanks ; I was glad, and, My heart is inditing, for the ceremony of James II.'s coronation at Westminster Abbey, 1685 ; Thanksgiving anthem for the recovery of James II.'s Queen ; Blessed are they that fear the Lord, 1688 ; The Lord is King, 1688 ; Church service in B-flat ; 5-part Gloria Patri ; Two Psalms ; Crucia in hac flamma, hymn for two voices ; Hymns and psalms for three and four voices ; and a Te Deum and Jubilate in D, with orchestral accompaniments, for the festival of St. Cecilia, 1694.

IV. Cantatas and songs : How pleasant in this flowery plain, pastoral song, two voices, chorus, two flutes, and bass, unfinished ; Hark, how the wild musicians sing, pastoral for three voices, chorus, two violins, and bass ; Hark, Damon, what Musick's this? pastoral ; Above the tumult of a busy state, pastoral duet ; Dialogue between Charon and Orpheus, cantata for one and two voices ; No, to what purpose should I speak, cantata, with chorus ; Job's curse, Let the night perish, song ; Amidst the Shades, etc., song ; See where she sits, etc., duet, two

violins and bass ; In deep vision's intellectual scene, recitatives, arias, and chorus ; With sick and famished eyes, lamentation ; Fly, bold rebellion, solo and finale for seven voices ; Oh, oh, what a scene, etc., 2-part song ; Though my mistress be fair, do. ; Sylvia, thou brighter eye of night, do. ; Go tell Aminta, gentle swan, duet ; From those serene and rapt'rous joys, choruses and airs ; Cease, anxious world, your fruitless pain, song ; They say you're angry, cantata ; When Teucer from his father fled, 2-part song ; Sighs for Charles II., If pray'rs and tears ; In some kind dream, 2-part song ; Awake, awake, and with attention hear, one voice ; Here, here's to thee, Dick, 2-part song ; If ever I more riches did desire, cantata ; Anacreon's defeat, This poet sings the Trojan wars, song ; Celestial music did the gods inspire, Aug. 5, 1789 ; In each truck, 2-part song ; Sing, all ye Muses, Fair Chloe my heart so alarms ; When Myra sings ; From rosy bowers, sung by Mrs. Cross, as Altifidora, in Don Quixote ; Sweet tunes are so bad, dialogue ; Now the maids and the men, do. ; Many ballads, glees, rounds, and catches.

V. Instrumental : 12 sonatas of three parts, two violins and bass, with organ or harpsichord, 1683 ; Lessons for the harpsichord or spinnet, 1696 ; 10 sonatas in four parts for the clavecin, the ninth of which is called the Golden sonata, 1697 ; March and quick-step, afterwards adapted to the Irish ballad, *Lilliburlero* ; Overtures, dance-tunes, and music for the theatre. Two collections of Purcell's works were published by his widow, "Orpheus Britannicus" (2 vols., London, 1698-1702 ; 2d ed., 1706-13) ; and "A collection of Ayres composed for the theatre and other occasions by the late Mr. Henry Purcell" (London, 1697). Many of Purcell's works are contained in Playford's Theatre of Music (London, 1687) ; in the Harmonia Sacra (ib., 1688) ; and others in the collections of Boyce, Arnold, and Page. A collection of "Purcell's Sacred Music" was published by Vincent Novello (London,

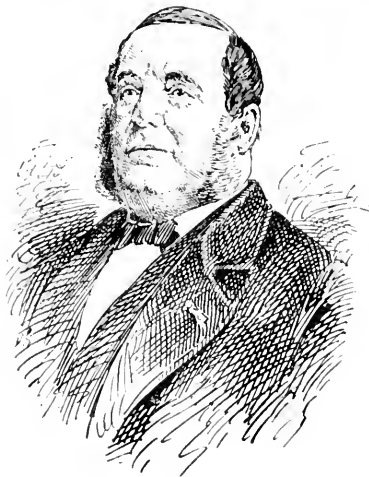
## PURITANI

1826-36). Henry Purcell's only surviving son, Edward (1689-1740), was organist of

*H Purcell* St. Clement's, Eastcheap, and of St. Margaret's, Westminster, 1726. He left a son Henry (died about 1750), who succeeded his father as organist. — W. H. Cummings, Purcell (London, 1881); Hawkins, iv. 495; Burney, iii. 483; Fétis, vii.; Grove, iii.

PURITANI DI SCOZIA, I (The Puritans of Scotland), Italian opera in two acts, text by Count Pepoli, music by Bellini, first represented at the Théâtre Italien, Paris, Jan. 25, 1835. The libretto is the poorest in all Bellini's operas, but the score contains some of his best melodies. Scene in England, during the reign of Charles II. The Puritan Elvira, daughter of Lord Walton, who has been promised to Sir Riccardo Forth, gains her father's consent to her marriage with Sir Arturo Talbot, a Cavalier, who is admitted to the fortress held by Lord Walton. On the day for their nuptials Ar-

and sentenced to death. At this crisis a herald announces the defeat of the Stuarts, and Cromwell pardons the political offenders. The joyful news restores Elvira to health, and she is married to Arturo. The principal numbers are the quartet



Antonio Tamburini.



Giovanni Battista Rubini.

turo aids Enrichetta, the widow of Charles I., and a prisoner there, to escape, and Elvira, believing that he is eloping, loses her reason. On his return Arturo makes an explanation to Elvira, and they renew their vows; but Arturo is arrested for treason,

"A te, o cara;" "Son vergin vezzosa," a polonaise sung by Elvira; "Non casa, non spiaggia," the final chorus of the first act; Elvira's mad song, "Qui la voce;" her aria, "Vien, diletto;" "Suoni la tromba," duet between Riccardo and Giorgio, known as the "Liberty Duet;" and Arturo's romanza, "A una fonte, afflitto e solo." Bellini wrote the score for the four great artists who sang in the original cast:

Elvira (S.)	.....	Mme Grisi.
Arturo (T.)	.....	Signor Rubini.
Riccardo (B.)	.....	Signor Tamburini.
Giorgio (B.)	.....	Signor Lablache.

This was Bellini's last work, for he died on Sept. 23, 1835. At his funeral a *Lacrymosa* was sung by Rubini, Ivanoff, Tamburini, and Lablache, the music of which was arranged from the tenor aria, "A una fonte, afflitto e solo," from *I Puritani*. This opera was first given in London, at the King's Theatre, for the benefit of Mme Grisi, May 21, 1835, and sung by Grisi, Rubini, Tam-

## PURITAN'S

burini, and Lablache, long known as the "Puritani Quartet." Mme Bosio also was successful as Elvira. This work was first given in Berlin, Vienna, Milan, and Rome in 1836, and first in New York, Feb. 3, 1844. Full score published by Schott (Mainz, 1835); pianoforte score by Tadolini (ib.), and by Ch. Rummel (ib., 1839), and Grande Fantaisie for the pianoforte by Liszt, op. 7 (ib., 1839). Edition by Natalia Macfarren, Novello, Ewer & Co. (London, 1872).—Clément et Larousse, 558; Grove, i. 213; Edwards, Hist. Opera, ii. 253; Allgem. mus. Zeitg., xxxviii. 113; Neue Zeitschr., iv. 130; Athenæum (1835), 418; Upton, Standard Operas, 54.

**PURITAN'S DAUGHTER, THE**, English opera in three acts, text by J. V. Bridgman, music by Balfe, first represented at Covent Garden, London, Nov. 30, 1861. The action takes place in England in the reign of Charles II. Original cast:

Mary .....	Miss Louisa Pyne.
Clifford .....	Mr. Santley.
Rochester.....	Mr. Harrison.
Wolf.....	Mr. Corri.
Seymour.....	Mr. St. Alban.
King Charles .....	Mr. Patey.

The chief numbers are: Mary's ballad, "Pretty, lowly, modest flower;" the duet between Mary and Clifford, "Oh would that I had died ere now;" "Let the loud timbrel," a duet between two of the Puritans; Rochester's drinking-song, "Let others sing the praise of wine;" the quartet, "Ere long Death, perhaps, shall lay me low;" Rochester's song, "Hail! gentle sleep;" and Mary's ballad, "My father dear, though years roll by."—Athenæum (1861), ii. 772; Upton, Standard Operas, 36.

**PUZONE, GIUSEPPE**, born at Naples, December, 1821, still living, 1890. Dramatic and church composer, pupil, at the Conservatorio di San Pietro a Majella, of Ferrazzano and Rossi on the oboe, of Lanza on the pianoforte, of Gennaro Parisi in harmony, of Francesco Ruggi in counterpoint, and of

Donizetti and Mercadante in composition and orchestration. In 1844 he became maestro concertatore at the Teatro San Carlo, where he is now maestro di cappella. Works—Operas: *Il marchese Albergati*, Naples, 1839; *Il figlio dello schiavo*, ib., 1845; *Elfrida di Salerno*, ib., 1849; *Il dottor Sabbato*, opera buffa, ib., 1852. *Le tre ore d'agonia*, oratorio; 3 masses, with orchestra; 2 Credo, do.; 2 Tantum ergo, do.; Many motets, with and without orchestra; Several overtures for orchestra, etc.—Fétis, Supplément, ii. 375.

**PYGMALION**, melodrama, text by Jean Jacques Rousseau, music by Georg Benda, first represented in Gotha about 1771, in Leipsic in 1780. The story is that of Pygmalion and Galatea. It was given in Berlin, Nov. 14, 1808, with Herr Illland as Pygmalion. Other operas, melodramas, and cantatas on this subject: In Italian, *Pimmaglione in Cipro*, by Antonio Draghi, text by Minato, for the birthday of the Empress, Vienna, 1689; *Pimmaglione*, by Giovanni Alb. Ristori, about 1750; same title, ballet by Florian Deller, about 1750; cantata by Zingarelli, Naples, 1779; drama, with music, by Bonifazio Asioli, Turin, about 1789; operetta by Cimadoro, Venice, 1788, Milan, Nov. 20, 1795; by Cimarosa, Vienna, 1792; by Sirotti, Milan, 1793; and opera, by Giovanni Battista Gordigiani, Prague, 1845; in French, *Pygmalion*, by La Barre, in *Le triomphe des arts*, text by Lamotte, Paris, May 16, 1700; melodrama by J. J. Rousseau, set by Horace Coignet, Paris, Oct. 30, 1775, and by Antoine L. Baudron, ib., 1780; *L'Anti-Pygmalion*, by Jean Baptiste Rochefort, Paris, 1778; *Le nouveau Pygmalion*, by Christian Rheineck, Lyons, about 1780; duodrama by Benedetto Bonesi, text by Du Rosoy, Paris, Dec. 16, 1780; scene with orchestra, by Christian Kalkbrenner, Paris, 1799; ballet pantomime by Lefebvre, text by Milon, Paris, Aug. 20, 1800; opéra-comique by Cherubini, Paris, Nov. 30, 1809; by Halévy, 1823, not given; *Galatée*, by Victor Massé, Paris, April 14,

1852; *Monsieur Pygmalion et la statue*, operetta by Auguste Leveillé, Paris, about 1865; and *Pygmalion*, operetta by Mme de Sainte-Croix, Paris, Feb. 9, 1875: in German, *Der wunderbar vergnügte Pygmalion*, by Conradi, text by Postel, Hamburg, 1694; *Pygmalion*, Singspiel by Franz Aspelmayr, Vienna, about 1775; ballet by Karl Hanke, in the castle of Graf Haditz, Rosswalde, 1777; Singspiel by T. A. Kuntz, Prague, 1781; cantata by Franz Benda, 1785; monodrama (?) by Ant. Schweitzer, about 1785; Singspiel by Justin Heinrich Knecht, about 1790; *Pygmalion oder die Reformation der Liebe*, Singspiel by Herklots, composer unknown, Berlin, 1792: *Die Reue des Pygmalion*, ballet by Josef Weigl, Vienna, Oct. 1, 1794; *Pygmalion*, comic opera by Karl Jakob Wagner, Darmstadt, 1809; Singspiel by Franz Volekert, Vienna, 1827; Singspiel by J. C. H. Remde, Weimar, 1836; and *Die schöne Galathea*, operetta by Franz von Suppé, text by P. Henrion, Vienna, Sept. 9, 1865.

PYRRHUS ET POLYXÈNE. See *Achille* et *Polyxène*.

**Q**UAGLIATI, PAOLO, Roman harpsichord player of the 17th century. He was maestro di cappella of Santa Maria Maggiore in 1612 and published *Carro di fedeltà d'amore* (1611), one of the oldest musical dramas in existence, and *Mottetti e dialoghi a 2-8 voci* (1620).—Fétis; Mendel.

QUAISAIN, ADRIEN, born in Paris in 1766, died there, May 15, 1828. Dramatic singer and composer, pupil of Berton; made his début in 1797, and was chef d'orchestre of the Théâtre de l'Ambigu-Comique in 1799-1819. Works: *Sylvain et Lucette, ou la vengeance*, 1797; *La musicomanie, Les deux ivrognes, Le mari d'emprunt*, 1800; *Une étourderie, ou l'une pour l'autre, La dot, ou le mari d'un jour*, 1801; *Les amants absents*, 1803.—Fétis; do., Supplément, ii. 377.

QUAL COR TRADISTI. See *Norma*.

QUAL FARFALLETTA, soprano aria of Partenope, in *A major*, with accompaniment of two violins and bass, in Handel's *Partenope*, Act II., Scene 7. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

QUAND JE QUITTAI LA NORMANDIE. See *Robert le Diable*.

QUANDO RAPITA IN ESTASI. See *Lucia*.

QUANT' È PIÙ BELLO L' AMOR CONTADINO, nine variations for the pianoforte, in A, by Beethoven, on a theme from Paisiello's opera, *La Molinara*, composed in 1796, and dedicated to Sua Altezza il Signore Principe Carlo de Liehnowsky. Published by Traeg (Vienna, 1796). Breitkopf & Härtel, Beethoven Werke, Serie xvii., No. 6.—Thayer, Verzeichniss, 15.

QUANTO AMORE. See *Elisire d'amore*.

QUANTZ (Quanz), JOHANN JOACHIM,



born at Oberscheden, Hanover, Jan. 30, 1697, died in Potsdam, July 12, 1773. Virtuoso on the flute, and the famous instructor of Frederick the Great on that instrument. The son of a blacksmith, he early played double-bass at

village festivals; and was taken by his uncle, Justus Quantz, to Merseburg to be brought up as a musician. He learned several instruments and studied the pianoforte under Friedrich Kieseewetter. When his apprenticeship was over, in 1713, he became assistant musician at Radeberg, then at Pirna, and in 1716 in Dresden. He studied counterpoint under Zelenka and Fux in Vienna in 1717, and in 1718 joined the Polish royal orchestra of Warsaw and Dresden, playing first the oboe, and later the flute under Buffardin. In 1724 he went to Italy in the suite of the Polish ambassador, Count Lagnasco, received instruction in



## QUARENGHI

counterpoint from Gasperini in Rome, and made the acquaintance of the Neapolitan masters; in 1726 he remained several months in Paris, where he improved the flute by adding a second key; in 1727 visited London, where Italian opera was flourishing under Handel; and returned to Dresden and entered the royal orchestra again in 1728. His playing in Berlin inspired the crown prince to learn the flute, and twice a year he had to visit Berlin, until his pupil succeeded to the throne and became Frederick the Great, when in 1741 he was appointed chamber musician and court composer, with a yearly salary of 2,000 Thalers, extra payment for every composition, and 100 ducats for every flute he should make. Until his death he remained in high favour with Frederick the Great, and was eminent as a virtuoso and teacher. Works: 300 concertos and 200 other pieces for one and two flutes, trios, and quartets, most of them preserved in Potsdam. He published 6 flute sonatas with bass, 6 flute duets, and *Neue Kirchenmelodien*, or music to 22 of Gellert's odes; a few songs; a serenade; *Versuch einer Anweisung die Flöte traversière zu spielen* (1752), a flute method that was translated

Quartets; Caprices, fantasias, etc., for violoncello.—Fétis, *Supplément*, ii. 377.

QUATRE FILS AYMON, LES, opéra-comique in three acts, text by de Leuven and Brunswick, music by Balfe, first represented at the Opéra Comique, Paris, July 15, 1844. Four wanderers return to their father's castle, and find themselves beggars instead of heirs. Near the Château Aymon dwells the Baron de Beaumanoir, who wishes to marry his daughter Hermine to the wealthiest of his neighbours, and places his three nieces in a convent to obtain their patrimony. An old seneschal, Ivon, invents the story that the eldest Aymon, Olivier, is wealthy and eccentric, assuming poverty. But Hermine refuses to marry before her cousins. This difficulty is overcome, for the three cousins accept the brothers of Olivier. The text and music are trivial and the opera was not as successful as *Le puits d'amour*, which it followed. It was given at the Princess's Theatre, London, as *The Castle of Aymon*, or *the Four Brothers*, Nov. 20, 1844.—*Athenæum* (1844), 1074; Clément et Larousse, 560.

QUE CES MURS COQUETS. See *Ambassadrice*.

QUEEN CAROLINE'S TE DEUM, by

Johann Joseph Quantz.

Handel, written on the death of Queen Caroline, one of his best friends, and first

into French and Dutch; *Application pour la flûte traversière à deux clefs*.—Mendel; Schilling; Riemann; Fétis; do., *Supplément*, ii. 377; A. Quantz, *Leben und Werke des Flötisten J. J. Quantz* (Berlin, 1877); Winterfeld, *Kirchengesang*, iii. 467; Reissmann, *Illustr. Gesch. der Mus.*, 400.

QUARENGHI, GUGLIELMO, born at Casalmaggiore, Oct. 22, 1826, died in Milan, Feb. 4, 1882. Violoncellist, pupil at the Conservatorio, Milan, where he became professor of double-bass in 1851. He was appointed maestro di cappella of the cathedral there in 1879. Works: *Il di di San Michele*, opera, Milan, 1863; Several masses;

performed in King Henry VII's Chapel, Westminster Abbey, at Her Majesty's interment, Dec. 17, 1737. This work was composed three weeks after the Queen's death. The text was probably selected by Handel. The first chorus is based on the German choral, "Herr Jesu Christ, du höchstes Gut," known in Saxony as the Funeral Hymn, "Wenn mein Stündlein vorhanden ist," used also by Mozart as the cantus firmus of the first movement in his *Requiem*. The original autograph, in Buckingham Palace, is dated London, December 12, 1737. It contains a Vorspiel, ten choruses, and two quartets. Burney considered this the finest

of all of Handel's works. Part of this Funeral Anthem was sung at the Handel Commemoration, June 3, 1784. First published by Arnold (London); Chrysander's edition for the Händelgesellschaft, piano-forte score by Im. Faisst, published by Breitkopf & Härtel (Leipsic, 1861).—Chrysander, Handel, ii. 436; Hawkins, v. 416; Burney, iv. 419; Rockstro, Handel, 206.

QUEEN OF SHEBA. See *Königin von Saba*; *Reine de Saba*.

QUESTA O QUELLA. See *Rigoletto*.

QUI LA VOCE. See *Puritani*.

QUINTO FABIO, Italian opera in three acts, by Cherubini, first represented in Alessandria, Piedmont, in the autumn of 1780. This was the composer's first opera, and it was rewritten and given in Rome in January, 1783. The subject is Quintus Fabius Maximus, the Roman hero of the Punic wars. Other Italian operas of this title, by Dimitri Bartniansky, text by Metastasio, Modena, Dec. 26, 1778; by Bertoni, Padua, 1778; by Marinelli, Rome and Naples, 1791; and by Puccini, about 1800.—Fétis, ii. 783.

QUOI! C'EST VOUS QUELLE PRÉFÈRE! See *La fausse magie*.

**R**ABNONI, GIUSEPPE, born at Cremona, Italy, July 16, 1800, died at Varenna, Lake Como, June 10, 1856. Virtuoso on the flute, pupil at the Milan Conservatorio (1808–17), of Buccinelli, whom he succeeded in 1827 as professor. He was also first flutist at the Teatro della Scala, and made numerous concert tours, mostly in company with the clarinetist Ernesto Cavallini. His compositions for the flute number about sixty-seven works, and were highly esteemed by the Italian virtuosi on that instrument.—Fétis, Supplément, ii. 382.

RABE, CHRISTIAN GOTTLIEB, born at Halle, Oct. 18, 1815, died, Feb. 27, 1876. Instrumental and vocal composer, pupil of Türk. In 1839 he was Kapellmeister to Count Hahn, who, with his opera troupe,

travelled through North Germany; in 1844 he returned to Halle, and was employed at the Institute for the Blind; in 1846–47, Kapellmeister at the Stadttheater in Cologne, then at Basel and Zürich. In 1848 he became music director and organist at Lenzburg, which position he resigned in 1875 on account of ill-health. Some of his operas were given at Bernburg; he left many instrumental and vocal compositions in manuscript.

RABUTEAU, VICTOR ALFRED PELLETIER-, born in Paris, June 7, 1843, still living, 1890. Pianist and violinist, pupil, at the Conservatoire, of Bazin in harmony and of Ambroise Thomas in fugue and composition; won in 1865 the first prize for harmony, and in 1868 the grand prix de Rome. Works: *Le passage de la mer rouge*, oratorio, 1874; *Suite symphonique*.—Fétis, Supplément, ii. 384.

RACHEL! QUAND DU SEIGNEUR. See *La Juive*.

RADAMISTO, Italian opera in three acts, text by Nicholas Haym, after an episode in the "Annals" of Tacitus (xii., cap. 51), music by Handel, first represented at the King's Theatre, London, April 27, 1720. The original score, in Buckingham Palace, is unsigned and undated. This opera was received with extraordinary enthusiasm. Burney calls it "solid, ingenious, and full of fire," and Handel considered the aria "Ombra cara," sung by Radamisto, one of his best solos. The bass aria for Tiridate, "Alzo al volo," is accompanied by two horns, then new instruments in a London orchestra. Characters represented: Radamisto, son of Farasmene (S.); Zenobia, his wife (A.); Farasmene, King of Thrace (B.); Tiridate, King of Armenia (B.); Polissena, his wife, daughter of Farasmene (S.); Tigrane, Prince of Pontus (S.); and Fraate, brother of Tiridate (S.). In the following November, 1720, when the score was revised, the part of Radamisto was changed to contralto for Senesino; Tiridate was made a bass; and the character of Fraate

## RADECKE

was omitted. The elaborate aria, "Sposa ingrata," sung by Polissena, originally written for one of Handel's early cantatas, "Castri amori," was altered for Faustina in 1728, when the work was revived. It was first given in Hamburg, as Zenobia, in 1721. The score was first published by Richard Meares, at Handel's order (London, 1720). The only other edition is that revised by Chrysander, and published for the Händel-gesellschaft, by Breitkopf & Härtel (Leipsic, 1875). Other Italian operas on this subject: *Zenobia e Radamisto*, by Giovanni Legrenzi, text by Matteo Noris, Ferrara, 1665; same text, music by Chelleri, Venice, 1722; by Nicolo Piccinni, Naples, 1776; and *Radamisto e Zenobia*, by Pietro Raimondi, Naples, 1817. See *Zenobia*.—Rockstro, Handel, 130; Marshall, Handel, 68; Burney, iv. 259; Hawkins, v. 295.

**RADECKE, ROBERT**, born at Dittmannsdorf, Silesia, Oct. 31, 1830, still living, 1890. Pianist, organist, and violinist, pupil at Breslau of Ernst Köhler on the pianoforte and organ, of Lüstner on the violin, and of Brosig in composition; then, at the Leipsic Conservatorium, of Moscheles and Hauptmann. In 1850 he became first violinist in the Gewandhaus orchestra, in 1852 second director of the Singakademie with Ferdinand David, and in 1853 musical director of the Stadttheater of Leipsic. After serving a year in the army he settled in Berlin, gave chamber concerts, played second violin in Laub's quartet, and in 1858-63 established choral and orchestral concerts with great success. He was appointed musical director of the royal opera in 1863 with Taubert and Dorn, and in 1871 was made royal Kapellmeister for life. Works: *König Johann*, overture for orchestra; *Am Strande*, do.; *Die Mönkguter*, *Liederspiel*; *Symphony*, and other music for orchestra; About 100 songs; Vocal duets, trios, and quartets.—Mendel; Riemann; Fétis.

**RADECKE, RUDOLF**, born at Dittmannsdorf, Silesia, Sept. 6, 1829, still liv-

ing, 1890. Brother of the preceding, pupil of Mosewius and Baumgart at the Academi-cal Institute for Church Music, in Breslau (1851-53), then of Rietz, Hauptmann, and Moscheles at the Conservatorium, Leipsic; settled in Berlin in 1859, was professor at Stern's Conservatorium in 1864-71, conductor of the Cäcilien-Verein in 1864-68, then founded a singing society, named after him, and in 1869 a musical institute, of which he is director. Works: *Symphony*; *Overtures*; *Trios*; *Duos*; *Choruses* and songs.—Mendel; Riemann.

**RADICATI, FELICE ALESSANDRO**, born at Turin in 1778, died, April 14, 1823. Violinist, pupil of Pugnani; made a tour through Lombardy in 1816 and was in Vienna two years later. He married the singer Teresa Bertinotti. His death was the result of injuries received in being thrown from a carriage. Works: *Ricciardo Cuor di Leone*, opera, Bologna; *Quintets*, quartets, and trios for strings; *Duos* for violins; *Thèmes variés* for violin, and orchestra, or quartet; *Italian ariettas*, with pianoforte.—Fétis.

**RADOUX, JEAN THÉODORE**, born at Liège, Nov. 9, 1835, still living, 1890. Dramatic composer, son of and first instructed by an artisan, then pupil, at the Conservatoire, of Bacha on the bassoon. On his master's death, in 1856, he obtained his place by competition, also won the first prize for pianoforte; studied counterpoint and fugue under Daussoigne-Méhul, whose favourite pupil he became. In 1857 a *Te Deum* by him was performed at the Liège Cathedral, and in 1859 he took the Brussels grand prix de Rome for his cantata *Le juif errant*. He then studied in Paris under Halévy, and from that time became a prolific composer. In 1872 he became director of the Liège Conservatoire. Officer of the Order of Léopold, 1877. Works: *Le Béarnais*, opéra-comique, Liège, 1866, Brussels (remodelled); *La coupe enchantée*, do., Brussels, 1872; *Caïn*, oratorio, Liège, 1877; *La fille de Jephthé*, cantata for soli, chorus,

and orchestra; *Le printemps*, chorus for female voices, with orchestra; *Le festin de Balthazar*, tableau symphonique, Liège, 1861; *Te Deum* (ordered by the government), Sainte-Gudule, Brussels, 1863; *Épopée nationale*, ouverture symphonique, ib., 1863; Several other national hymns and symphonies, executed at Liège and Brussels on state occasions; Sacred pieces for one or several voices, with and without chorus, and organ accompaniment; choruses for male voices; Melodies for voice and pianoforte; Romances sans paroles for pianoforte, etc.—Fétis, *Supplément*, ii. 385; Mendel, *Ergänz.*, 372; Gregoir, ii. 87; Viotta.

**RADZIWILL**, Prince **ANTON HEINRICH**, born at Wilna, June 13, 1775, died in Berlin, April 8, 1833. Amateur violoncellist and vocal composer. Married to the Princess Luise, sister of the distinguished amateur Prince Louis Ferdinand of Prussia, he was known in Berlin not only as an ardent admirer of good music but as a singer of much taste and ability and a liberal patron, and it was to him that Beethoven dedicated the *Namensfeier Ouverture* in C, op. 115. He was best known by his music to Goethe's "*Faust*," which was repeatedly performed during several years in Berlin, Dantzic, Hanover, Leipsic, Prague, and other places. He was one of the patrons of Frédéric Chopin, whom he placed in one of the best colleges of Warsaw. Works: Romances for voice and pianoforte; Songs with guitar and violoncello; Duets with pianoforte; Many part-songs composed for Zelter's "*Liedertafel*" (MS.).—Fétis; Sowiński; Mendel.

**RAFAEL**, **FRANTIŠEK KAREL** (Franz Carl), born at Senftenberg, Bohemia, in 1795, died at Pettau, Styria, Nov. 14, 1864. Bass singer and double-bass player, pupil at the Conservatorium in Prague on the double-bass, which he afterwards played in the theatre orchestra at Brünn, but abandoned to become a dramatic singer. When his voice began to fail he taught music, and

organized an orchestra, which was among the most popular in the city. He then acted as Kapellmeister at several theatres, in 1837 at Breslau, then at Troppau, and in 1843 at Marburg and at Pettau, where he settled, teaching music after 1845. Works: Solemn mass; 2 Requiems; *Salutaris hostia*; *Tantum ergo*, and other church music; Songs.—Wurzbach.

**RAFAEL**, **FRANZ**, born in Brünn in 1816, died in Gratz, April 19, 1867. Dramatic composer, son and pupil of the following, was for a number of years Kapellmeister of the theatre at Gratz. Works: *Wittekind*, opera, Gratz, 1861; *Heinrich der Finkler*, do., Olmütz, 1860; *Die Spinnstube*, operetta, Gratz, 1864; *Burschenschwänke*, do.—Wurzbach.

**RAFF**, (**JOSEPH**) **JOACHIM**, born at Lachen, on the Lake of Zürich, May 27, 1822, died in Berlin, June 26, 1882. He began his education at Wiesenstetten, in Würtemberg, then entered the Jesuit Lyceum at Schwyz, where he won first



prizes in German, Latin, and mathematics. Poverty compelling him to stop his musical studies, he turned school-master, but continued the study of music without a teacher, making much progress on the pianoforte and violin, and in composition. In 1843 he sent some MS. compositions to Mendelssohn, who gave him an introduction to Breitkopf & Härtel, which led to the publication of several of his works. From that time to his death Raff continued to compose and publish almost unceasingly. His poverty continued for some time unabated; but he succeeded in interesting Liszt, who invited him to join him on a concert tour. Meeting Mendelssohn at Cologne, in 1846, he was invited to go to Leipsic to study under him, and accordingly severed his connection with Liszt for that purpose;

but Mendelssohn's death frustrated this plan, and Raff was fain to stay in Cologne, where he supported himself for a time, partly by musical criticism. Liszt again tried to help him, and through his instrumentality Raff was just about to enter into remunerative relations with Mechetti, the Vienna publisher, when the latter also died. Raff returned to his studies, pursuing them partly at home, and partly at Stuttgart, where he had the good luck to fall in with von Bülow, who helped his reputation not a little by playing his *Conzertstück* in public. In 1850 he went to Weimar to be constantly near Liszt. Here he remodelled an opera, "*König Alfred*," which had been given at Stuttgart, and brought it out with flattering success. He also became engaged to Doris Genast, the actress (daughter of manager Genast), whom he followed to Wiesbaden in 1856, and finally married in 1859. In Wiesbaden he was for a long while in great request as pianoforte teacher. In 1863, his first symphony, *An das Vaterland*, got the prize offered by the *Gesellschaft der Musikfreunde* of Vienna. In 1870 his opera, *Dame Kobold*, was produced at Weimar. In 1877 he was appointed director of Hoch's Conservatorium at Frankfort. If not a great genius, Raff certainly was a man of prodigious talent. He was a hard student, and succeeded in attaining a mastery over the most intricate technical details of composition such as very few of his contemporaries could boast of. Although his larger works abound in passages in which quite exceptional difficulties have been conquered, he always seems to write with consummate ease. His fertility of melodic invention was immense, and he rarely, if ever, repeated himself. In elaboration and perfection of workmanship, he compares favorably with the best writers of his day. His besetting fault is a certain lack of nobility of inspiration, and real depth of feeling. The extraordinary facility with which he wrote, and the almost constant necessity he was

under of writing rapidly, to satisfy eager publishers, made him careless of self-criticism. In fact, his poverty was the great bane of his talent, as it was of his life. Of over two hundred opus-numbers that he gave to the world, by far the greater proportion were mere pot-boilers, salon pieces of questionable value, and few even of his greater works are wholly free from a certain tawdriness of style. Yet, for the later half of his life, he was assuredly one of the most prominent musical figures in Germany, and one of the leaders of musical opinion. His best known works are also his best ones. Among them are the second symphony, in C, op. 140, third symphony *Im Walde*, fifth symphony *Lenore*, the concertos for pianoforte, op. 185, for violin, op. 206, and for violoncello, op. 193, the suites for orchestra, op. 101 and op. 194, and a great deal of chamber music. Works:

I. For Voices and Orchestra: "*Wachet auf*" (text by Geibel) for men's voices and orchestra, op. 80; *Deutschland's Auferstehung*, festival cantata for the 50th anniversary of the Battle of Leipsic, for do., op. 100; *De profundis* (Psalm CXXX.) for 8 voices and orchestra, op. 141; *Im Kalm* and *Der Tanz*, 2 songs for mixed chorus and orch., op. 171; *Morgenlied*, for do., op. 186 a.; *Einer Entschlafenen*, for soprano solo, chorus, and orch., op. 186 b.; *Die Jägerbraut* and *Die Hirtin*, 2 scenes for a solo voice and orch., op. 199; *Die Tageszeiten*, 4 movements for pianoforte, chorus, and orch., op. 209; *Weltende, Gericht, neue Welt*, oratorio to words from the Apocalypse; 4 Antiphons of the Virgin, 5-8 voc., Kyrie and Gloria, 6 voc. a cappella, *Pater noster* and *Ave Maria*, 8 voc., without opus number, and in MS.; 2 choruses, *Die Sterne* and *Dornröschen*, do., do.

II. Dramatic: *König Alfred*, opera, Weimar, 1850; *Dame Kobold*, comic opera, op. 154, ib., 1870; *Die Eifersüchtigen*, do., not performed; *Die Parole*, do., not performed; *Benedetto Marcello*, lyric opera, not performed; *Samson*, grand opera, not

performed; Music to Genast's Bernhard von Weimar, Weimar, 1858.

III. Songs: About 85 songs for a voice with pianoforte: op. 47-53, 66, 98 (*Sangesfrühling*, 30 songs), 172 (*Maria Stuart*, *Cyclus* of 11 songs), 173, 191, 211 (*Blondin de Nesle*, *cyclus*), and two without opus number; 12 duets with do., op. 114; 6 songs for 3 female voices with do., op. 184; 30 four-part songs for male voices, op. 97, 122, 195; 10 do. for mixed voices, op. 198.

IV. For Orchestra: 11 symphonies: No. 1, *An das Vaterland*, op. 96; No. 2, in C, op. 140; No. 3, *Im Walde*, in F, op. 153; No. 4, in G minor, op. 167; No. 5, *Lenore*, in E, op. 177; No. 6, *Gelebt, gestrebt—gelitten, gestritten—gestorben, umworben*, in D minor, op. 189; No. 7, *In den Alpen*, in B-flat, op. 201; No. 8, *Frühlingsklänge*, in A, op. 205; No. 9, *Im Sommer*, in E minor, op. 208; No. 10, *Zur Herbstzeit*, in F minor, op. 213; No. 11, *Der Winter*, in A minor (posthumous, edited by Erdmannsdörfer), op. 214; Sinfonietta for 10 wind instruments, op. 188. Four suites: No. 1, in C, op. 101; No. 2, *In ungarischer Weise*, in F, op. 194; No. 3, *Italiänische S.*, in E minor, without opus number; No. 4, *Thüringer S.*, in B-flat (MS.), op. 204. Nine overtures: *Jubelouvertüre*, op. 103; *Festouvertüre*, in A, op. 117; *Conzertouvertüre* in F, op. 123; *Festouvertüre* for wind instruments for the 50th anniversary of the Deutsche Burschenschaft at Jena, op. 124; Overture on Ein' feste Burg, op. 127; do. to Shakespeare's *Romeo and Juliet* (MS.), no opus number; do. to *Othello* (MS.), id.; do. to *Macbeth* (MS.), id.; do. to *The Tempest* (MS.), id. *Festmarsch*, op. 139; *Abends*, rhapsody, op. 163 n.; *Elegy* (MS.), no opus number; *Fugue* (MS., unfinished), id.

V. For Pianoforte with Orchestra: Ode au printemps, op. 76; Concerto in C minor, op. 185; Suite in E-flat, op. 200.

VI. For Violin with Orchestra: La fête d'Amour, op. 67; Concerto No. 1, in B minor, op. 161; Suite, op. 180; Concerto No. 2, in A minor, op. 206.

VII. For Violoncello with Orchestra: Concerto No. 1, in D minor, op. 193; do. No. 2, in G (MS.), no opus number.

VIII. Chamber Music: Octet for strings, in C, op. 176; Sextet for do., op. 178; Quintet for pianoforte and strings, in A minor, op. 107; 10 String quartets: No. 1, in D minor, op. 77; No. 2, in A, op. 90; No. 3, in E minor, op. 136; No. 4, in A minor, op. 137; No. 5, in G, op. 138; Nos. 6, Suite älterer Form, 7, Die schöne Müllerin, 8, Suite in Canon-Form, op. 192; Nos. 9, in G, 10, in C minor, op. 202. Four trios for pianoforte and strings: No. 1, op. 102; No. 2, in G, op. 112; No. 3, op. 155; No. 4, in D, op. 158. Five sonatas for pianoforte and violin: No. 1, in E minor, op. 73; No. 2, in A, op. 78; No. 3, in D, op. 128; No. 4, in G minor, op. 129; No. 5, in C minor, op. 145; Suite for do., op. 210; Other pieces for do., op. 58, 63, 203; one duo in MS. Duo in A for pianoforte and violoncello, op. 59; 2 Fantasiestücke for do., op. 86; 2 Romances for horn or violoncello, op. 182; Sonata for pianoforte and violoncello, op. 183.

IX. For Pianoforte: 2 Sonatas; No. 1, with fugue, in E-flat minor, op. 14; Fantasia-Sonate in D minor, op. 168; 3 sonatillas, op. 99; 7 suites: op. 69; in C, op. 71; in E minor, op. 72; in D, op. 91; in G minor, op. 162; in G, op. 163; in B-flat, op. 204 (from the orchestral suite); about 125 opus numbers of other pianoforte music in various forms. Two Humoresken for pi-

anoforte 4 hands, in D, op. 159, Todtentanz, op. 181; Other 4-hand music, op. 82, 160, 174; Chaconne in A minor for 2 piano-









## RAFFAEL

fortes, op. 150; Phantasie in G minor for do., op. 207 A.; The same arranged for pianoforte and strings, op. 207 B. Raff also made a masterly orchestral arrangement of Bach's D minor *chaconne*, and wrote the pamphlet *Die Wagnerfrage* (1854).—Grove; Mendel; Riemann.

RAFFAEL (Raphael), HYNEK VÁCLAV (Ignaz Wenzel), born at Münchengrätz, Bohemia, Oct. 16, 1762, died in Vienna, Feb. 23, 1799. Dramatic and church composer, studied music in Prague, and first attracted attention in 1784 as a tenor singer and organist. Kapellmeister of a theatre in Pesth several years, he settled afterwards in Vienna, where he obtained a government position. Works: *Das Veilchenfest*, ballet, Vienna, 1795; *Pygmalion*, do.; *Virginia*, melodrama; *Pater noster*, with orchestra; *Te Deum*, do.; *Canons* with organ; *Songs* and pianoforte music.—Dlabacz; Fétis; Wurzbach.

RAGUÉ, LOUIS CHARLES, French amateur harp player, lived in Paris in 1775–92, then in the neighborhood of Moulins. Works: *Memnon*, opera, *Comédie Italienne*, 1784; *L'amour filial*, do., ib., 1786; *Concerto* for harp and orchestra; 3 symphonies for orchestra; *Quartets*, and *trios* for harp and strings; *Duos*, *sonatas*, etc., for harp.—Fétis; Mendel.

RAIK, DIEUDONNÉ, born at Liège, 1702, died at Antwerp, Nov. 30, 1764. Organist, entered the choral school at Antwerp as a boy, became a priest in 1726, went as organist to Louvain in 1727, to Ghent in 1742, and finally was recalled to Antwerp, where he became vicar and choir director. He published six *suites*, and three *sonatas* for pianoforte; other compositions remain in manuscript at Ghent, Louvain, and Antwerp.—Mendel.

RAIMONDI, IGNAZIO, born in Naples in 1733, died in 1802. Violinist, pupil of Barbella, settled at Amsterdam about 1762, and established there regular concerts, which he conducted until about 1780; he then seems to have gone to Paris, and afterwards

to London. Works: *Les aventures de Télémaque*, symphony, Amsterdam, 1777; *La muette*, opéra-bouffe, Paris, 1791; 3 *concertos* for violin; 6 *quartets* for strings; 3 *trios* for do.—Fétis; Mendel.

RAIMONDI, PIETRO, born in Rome, Dec. 20, 1786, died there, Oct. 30, 1853. Dramatic and church composer, and distinguished contrapuntist; pupil at the Conservatorio della Pietà de' Turchini, Naples, of La Barbara and Tritto for six years, but was then forced to leave because the relative who had supported him refused to do so any longer. After many wanderings he was called to Florence in 1810, to Naples in 1811, and in the following twenty-five years wrote operas and ballets for Naples, Sicily, Rome, and Milan. He was director in 1824–32 of the music in the Royal Theatres at Naples, and in 1832 became professor of composition at the Palermo Conservatorio, where, during eighteen years he educated some remarkable pupils, among others Chiaramonti. He was called to Rome in 1850 to succeed Bassilj as maestro di cappella at St. Peter's. His operas would probably have been more successful but for Rossini, who was then dwarfing all others. His church compositions and oratorios placed him in the front rank. Among his more remarkable works are three oratorios, *Potifera*, *Faraone*, and *Iacob*, designed to be performed either separately or in combination as one work, under the name of *Iosef*. When given at the Teatro Argentino, Aug. 7, 1852, the success of the single oratorios was moderate, but when united, the three orchestras and three troupes forming an ensemble of 400 musicians, the enthusiasm knew no bounds. Works—Operas: *Le bizzarrie d'amore*, Genoa, 1807; *Il battuto contento*, ib., 1808; *Ero e Leandro*, ib., 1809; *Eloisa Werner*, Florence, 1810; *L'oracolo di Delfi*, Naples, 1811; *Il fanatico deluso*, ib., 1811; *Lo sposo agitato*, ib., 1812; *Amurat Secondo*, Rome, 1813; *La lavandaia*, Naples, 1814; *Il ventaglio*, ib., 1831, and all over Italy; and 45 other

## RAINPRUHTER

operas; 20 ballets, Naples, 1812–1828; 7 oratorios; 4 masses with full orchestra; 2 do., with full chorus a cappella; Mass for 8 and 16 voices; Credo for 16 voices; The whole Book of Psalms alla Palestrina for 4, 5, 6, 7, and 16 voices; Many Te Deum; Stabats; Misereeres, Tantum ergo, etc.; 2 books of 90 partimenti, each on a separate bass, with 3 different accompaniments; Collection of figured basses with fugued accompaniments as a school of accompaniment; Several collections of fugues for 4–8 voices, etc.—Ciconetti, *Memorie intorno Pietro Raimondi* (Rome, 1867); Fétis; Grove; Mendel; Riemann.

**RAINPRUHTER, JOHANN NEPOMUK FRANZ SERAFIN**, born in Bavaria, May 17, 1752, died at Salzburg, April, 1812. Violinist and church composer, first instructed by his father, a musician at Altenötting, Bavaria; then pupil of Leopold Mozart at Salzburg, where he became choir director in the monastery of St. Peter about 1773. Works: 3 solemn masses; Other masses, vespers, offertories, litanies, etc.; Symphonies; Concertos for various instruments; Quartets, trios, duos, serenades, etc.—Wurzbach.

**RÁKÓCZY INDULÓ**, the most celebrated of Hungarian tunes. It shares its name with a number of older Hungarian marches, dating from the beginning of the 18th century, when the Transylvanian prince, Rákóczy Ferencz, made an unsuccessful attempt to resist the power of Austria. It is thought that he composed this march, the performance of which on public occasions has been prohibited by the Austrian government. The tune, which is stirring, is much loved by the Austrians. Berlioz introduced it into the *Damnation de Faust*, writing it the night before he left Vienna for Prague, during his first visit to Austria. Berlioz's arrangement has been adapted for the pianoforte for two hands, by Ed. Wolff, published by Bote & Bock (Berlin); and for four hands, by Julius Benedict (ib.). Arrangements, by Liszt:

Marche de Rákóczy for the pianoforte, édition populaire (Kistner, Leipsic); Rákóczy-Marsch, symphonic arrangement for full orchestra, also for the pianoforte for four and for eight hands (Schubert, Leipsic); and Rákóczy-Marsch for the pianoforte, *Rhapsodie hongroise*, No. XV. There are various arrangements by other composers.—Engel, *the Study of National Music*, 192; Apthorp, Berlioz, 52.

**RAMANN, BRUNO**, born at Erfurt in 1830, still living, 1890. Instrumental and vocal composer, pupil of Brendel, Riedel, and Hauptmann; lives and teaches at Dresden. Works: *Lob der Frauen*, for male voices and pianoforte; *Ein Tanz-Poëm*, for pianoforte four hands; Three songs for mixed chorus; *Album fürstlicher Minnesänger und Lieder*; Pianoforte pieces, etc.

**RAMEAU, JEAN PHILIPPE**, born at Dijon, France, Sept. 25, 1683, died in Paris, Sept. 12, 1764. Dramatic composer, son of an organist at the Dijon cathedral. He was intended for the magistracy, but he so neglected his studies at the Jesuit



College for music that his parents were asked to take him away. He was already an accomplished clavecinist, for at the age of seven he could play quite difficult music at sight. He soon mastered also the organ and violin, and in 1701 made a short visit to Italy, but soon joined a theatrical company, with whom he travelled through South France as first violinist. In 1706 he was living at Paris as organist to the Jesuit convent in the rue Saint-Jacques, and of the chapel of the Pères de la Merci. It is not known how long he stayed in Paris, nor where he lived up to the time of his second visit in 1717. In this year he failed to get the post of organist at the church of Saint-Paul, and went to Lille, where he was organist at Saint-Étienne for a while, going

thence to Clermont in Auvergne, where he succeeded his brother, Claude, as organist at the cathedral. In the quiet of this secluded mountain town, Rameau gave himself up to the study of the writings of Descartes, Mersenne, Kircher, and Zarlino, and gradually drew up his famous "Treatise on Harmony reduced to its natural principles," a truly epoch-making work. Rameau's system of harmony was based upon the equal division of the monochord, and was the first attempt ever made to reduce the theory of harmony to scientific principles. For many generations it was the basis of all theoretic writings on the subject in France, Germany, and Italy, and although it has now been superseded by other sounder systems, Rameau's theory of the inversion of chords has held good to the present day. This was, indeed, his one really important discovery. As soon as he had completed his work, which he did in four years, he was anxious to go again to Paris, but the long engagement which he had signed with the Clermont chapter had still several years to run, and his only means of obtaining a release was persistently to scorch the ears of the congregation by such outrageous freaks of improvisation on the organ, that the chapter had to let him go in self-defence. When he arrived in Paris he had his "Traité d'harmonie" published by Ballard (1722). The work did not attract much notice at first, and Rameau had to give music lessons for a living. In this way he soon became fashionable, notably with ladies of rank; he also got the post of organist at the church of the Sainte-Croix de la Bretonnerie. On Feb. 25, 1726, he married Marie-Louise Mangot, a good singer, then only eighteen years old. By this time his "Traité d'harmonie" had excited considerable notice, as had also the music he wrote to several little pieces of Alexis Piron for the Théâtre de la Foire, and some cantatas and clavecin works he had published. But in spite of his growing reputation both as theorist, organist, and composer, it was not until 1733 that he

succeeded in having a five-act grand opera, *Hippolyte et Aricie*, brought out at the Académie de Musique, which made more stir than anything that had appeared since Lully's day, and became the subject of considerable controversy. It was followed by a long list of other operas and ballets, written either for the Académie de Musique, or for the court. He was certainly the greatest French composer since Lully, and did much toward expanding the form of French opera which Lully had established. He introduced new forms, a more careful and varied treatment of the orchestra, richer harmony, and more frequent modulation. He was an unequal writer, but would probably have been less so had he not persistently refused to recognize the fact that he wrote best when thoroughly inspired by his subject. Unlike Lully, who threw the whole weight of his genius upon truth of dramatic expression, and was always careful to secure the best possible libretti, Rameau had a theory that it mattered little to a composer what he set to music, and was correspondingly careless in his choice of opera-texts. Still, when at his best, he wrote music the beauties of which can hardly be dimmed by time, and he has always been esteemed the greatest figure in the history of French opera between Lully and Gluck. Works—*I. Operas*: *Samson* (not performed, written 1732); *Hippolyte et Aricie*, tragédie-opéra, Paris, Académie Royale de Musique, Oct. 1, 1733; *Les Indes galantes*, opéra-ballet, ib., Aug. 23, 1735; *Castor et Pollux*, tragédie-lyrique, ib., Oct. 24, 1737; *Les fêtes d'Hébé, ou les talents lyriques*, opéra-ballet, ib., May 24, 1739; *Dardanus*, tragédie-opéra, ib., Nov. 19, 1739; *La princesse de Navarre*, comédie-héroïque, Versailles, Feb. 23, 1745; *Les fêtes de Polhymnie*, opéra-ballet, Paris, Académie Royale de Musique, Oct. 12, 1745; *Le temple de la gloire*, do., Versailles, Nov. 27, and Paris, Académie Royale de Musique, Dec. 7, 1745; *Les fêtes d'Hymen et de l'Amour, ou les dieux d'Égypte*, ballet-

héroïque, Versailles, March 15, 1747, and Paris, Académie Royale de Musique, Nov. 5, 1748; *Zaïs*, opéra-ballet, ib., Feb. 29, 1748; *Pygmalion* (act from Laroche's opera *Le triomphe des arts*, reset by Rameau), ib., Aug. 27, 1748; *Platée*, ou *Junon jalouse*, comédie-ballet, ib., Feb. 4, 1749; *Nais*, opéra-ballet, ib., April 22, 1749; *Zoroastre* (the music of *Samson* remodelled on a new libretto), tragédie-lyrique, ib., Nov. 5, 1749; *Acanthe et Céphise*, ou *la sympathie*, pastoral-héroïque, ib., Nov. 19, 1751; *La guirlande*, ou *les fleurs enchantées*, opéra-ballet, ib., Sept. 21, 1751; *La naissance d'Osiris*, ou *la fête de famille*, do., Versailles, 1751, and Paris, Académie Royale de Musique, 1754; *Daphnis et Églé*, do., Versailles, 1753; *Lycis et Délie*, do., ib., 1753; *Zéphire*, opera, Paris, Académie Royale de Musique, 1754; *Nélée et Myrtis* (not performed, written about 1755); *Io*, opéra-ballet (id., about 1756); *Le retour d'Astrée*, prologue, Paris, Académie Royale de Musique, 1757; *Anacréon*, ballet-héroïque, ib., May 31, 1757; *Les surprises de l'amour*, opéra-ballet, ib., May 31, 1757; *Les Sybarites*, opera, ib., July 12, 1757; *Les Paladins*, opéra-ballet, ib., Feb. 12, 1760; *Le procureur dupé*, opéra-comique (not performed, written about 1760); *Linus*, tragédie-lyrique (id., about 1760); *Abaris*, ou *les Boréades*, do. (id., about 1762); *Roland* (left unfinished, 1764). Also divertissements for *L'enrôlement d'Arlequin*, Paris, 1726; and for the following plays by Piron: *L'Endriague*, Paris, 1723; *Les courses du Tempé*, ib., 1734; *La rose*, ib., March 5, 1744; *Le faux prodigue*, ib., 1744. II. Cantatas: *Thétis*; *L'impatience*; *La musette*; *Aquilon et Orithie*; *Le berger fidèle*; *L'enlèvement d'Orithie*; *Orphée et les amans trahis*; *Médée*; *L'absence*. III. Instrumental: *Premier livre de pièces de clavecin* (Paris, 1706); *Deuxième livre* (ib., 1721); *Troisième livre*, pièces de clavecin avec une table pour les agrémens (ib., 1736); *Nouvelles suites de pièces de clavecin avec des remarques sur les différens genres de mu-*

*sique* (ib.); *Three concertos for the clavecin*, violin, and bass viol, published by Leclerc (Paris, 1741; also in London); and pieces for the organ in MS. Some of his harpsichord music has been published in the "*Trésor des pianistes*;" in Pauer's "*Alte Klaviermusik*;" in Pauer's "*Alte Meister*;" and in "*Les perles musicales*." IV. Church music: *Motets with choruses*: *In convertendo quam dilecta*; and *Deus noster refugium* (in MS.); *Motet, Laboravi* for five voices and organ (in *Le traité de l'harmonie*, vol. iii.). V. Theoretical works: *Traité de l'harmonie réduite à ses principes naturels* (three books), (Paris, 1722; 3d book translated into English, London, 1737; 3d English ed., ib., 1752); *Nouveau Système de musique théorique*, etc. (Paris, 1726); *Dissertation sur les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue* (ib., 1732; 2d ed., 1742); *Lettre au P. Castel au sujet de quelques nouvelles réflexions sur la musique* (in *Mémoires de Trévoux*, July, 1736); *Génération harmonique*, etc. (Paris, 1737); *Démonstration du principe de l'harmonie, servant de base à tout l'art musical* (1752); *Réflexions de M. Rameau sur la manière de former la voix, d'apprendre la musique, et sur nos facultés pour les arts d'exercice* (*Mercur de France*, 1752); *Extrait d'une réponse de M. Rameau à M. Euler sur l'identité des octaves, d'où résultent des vérités d'autant plus curieuses qu'elles n'ont pas encore été soupçonnées* (1753); *Observations sur notre instinct pour la musique et sur son principe* (1754); *Erreurs sur la musique dans l'Encyclopédie* (1755); *Suite des erreurs sur la musique dans l'Encyclopédie* (1756); *Réponse de M. Rameau à MM. les éditeurs de l'Encyclopédie sur leur dernier avertissement* (1757); *Lettre de M. d'Alembert à M. Rameau, concernant le corps sonore, avec la réponse de M. Rameau* (1758); *Prospectus du code de musique* (1759); *Code de musique pratique*, etc. (1760); *Origine des sciences suivie d'une controverse sur le même sujet* (1761); *Lettre aux philosophes, concernant*

le corps sonore et la sympathie des tons (Mémoires de Trévoux, 1762); Traité de la composition des canons en musique; Vérités intéressantes peu connues jusqu'à nos jours; Des avantages que la musique doit retirer des nouvelles découvertes (unfinished).—Duchager, Réflexions sur divers ouvrages de M. Rameau (Rennes, 1761); Rameau aux Champs-Élysées (Amsterdam, 1764); Ordre chronique des deuils de cour pour l'année 1764; Palissot, Nécrologe des hommes célèbres pour l'année 1765 (Mercure de France, 1765, vol. i.); Maret, Éloge historique de Rameau (Paris, 1766); Jean-François, poem entitled "La Ramécide" (Paris, 1766), parodie "La nouvelle Ramécide;" Gautier Dagoby, Galerie française (1771); Croix, Ami des arts (Paris, 1776); Apothéose de Rameau, scènes lyriques, text by M. . . music by M. . . (Dijon, 1783); Rameau, ballet-allégorique in one act, by M. Lefebvre, for the centenary of Rameau's birth, Paris, 1784; Maunec Bourges, Gaz. mus. de Paris (1839), 201, 205, 228, 230; Adolphe Adam, Rameau (Paris, 1864); Charles Poisot, Notice sur Rameau (ib., 1864); Th. Nisard, Monographie de Jean Philippe Rameau (ib., 1867); Délibération du conseil municipal de Dijon sur la proposition d'ériger une statue à Rameau, rapport présenté par M. Muteau (Dijon, 1876); H. Grique, Rameau, sa vie, ses ouvrages (Dijon, 1876); Arthur Pougin, Rameau, Essai sur sa vie et ses œuvres (Paris, 1876); Diderot, Le neveu de Rameau (many editions); Fétis; Mendel; Grove; Riemann.

RANDEGGER, ALBERTO, born at Trieste, April 13, 1832, still living, 1890. Dramatic composer, and professor of singing, pupil of Lafont on the pianoforte, and of Luigi Ricci in composition. He was musical director at Fiume, Zara, Sinigaglia, Brescia, and Venice, and about 1854 left Italy for Paris, then went to London, where he has since resided as a successful vocal teacher. He became in 1868 professor of

singing at the Royal Academy of Music, and subsequently director of that institution and member of the committee of management. In 1857 he conducted a series of Italian operas at St. James's Theatre, and in 1879-85 the Carl Rosa company. He was also, in 1880, conductor of the



Norwich Festival, and has conducted other festivals. Works: La fidanzata di Castellamare, ballet, Trieste, about 1850; La sposa di Appenzello, do., ib.; Il lazzarone, opera buffa (with Rota, Zelman, and Beyer), ib., 1852; Bianca Capello, opera, Brescia, 1854; The Rival Beauties, comic opera, Leeds, 1864; Medea, dramatic scena, Leipzig, 1869; Saffo, do., London, 1875; Fridolin, cantata, Birmingham Festival, 1873; Psalm CL, Boston Festival, 1872; Funeral anthem in memory of the Prince Consort; Scena, text from Byron's "Prayer of Nature," for tenor and orchestra, 1887; Many songs, and concerted vocal music with orchestra or pianoforte.—Fétis, Supplément, ii. 394; Grove; Riemann.

RANDHARTINGER, BENEDICT, born at Ruprechtshofen, Nether Austria, July 27, 1802, still living, 1890. At the age of ten he became a choir-boy in the court chapel of Vienna, studied later under Salieri, and was very intimate with Schubert. After studying law, he was for seven years private secretary to Count Széchenyi, a court official; then he became tenor singer of the court chapel in 1832, Vize-Kapellmeister in 1844, and Hof-Kapellmeister on the death of Assmayer in 1862. He was pensioned in 1866, and decorated with the Franz Joseph Order. He travelled much during his vacations. Works: König Enzo, opera; 20 masses; 2 Requiems; 60 motets; 42 gradu-als and offertories; 20 sacred arias with harmonium and violoncello; 2 symphonies; Quintet for strings; 2 quartets for do.;

Trio for pianoforte and strings; marches and variations for pianoforte (4 hands); 400 songs; 10 three-part and 76 four-part songs; 4 books of Greek popular songs; Greek ritual songs, and much other music. Of his works, numbering more than 600, only about 124 have been published.—Wurzbach; Schilling; Mendel; Fétis.

**RANZ DES VACHES** (Kuhreihen, Kuhreigen, in the Appenzell patois Chüereiha), a strain blown upon the Alpine horn to call the cows to pasture. The word Ranz, which has been derived from various roots, means the procession, or march of the cows. There are numerous Ranz des vaches, variously played in the different cantons of Switzerland, and possessing great charm when heard in the Alpine valleys. The most celebrated is that of Appenzell, a copy of which is supposed to have been sent to Queen Anne of England, who was especially fond of the Swiss melody. The Ranz des vaches is used with great effect by Rossini in his overture to *Guillaume Tell*, and also by Grétry in the overture to his opera of the same title. It has also been arranged by Weigl, Webbe, and by Adam in his "*Méthode de Piano du Conservatoire*." It was first printed in Georg Rhaw's "*Bicinia*" (Wittenberg, 1545). The Ranz des vaches has been arranged by Meyerbeer, for one and two voices, with French and German text (Schlesinger, Berlin, 1828). One version in Rousseau's "*Dictionnaire de Musique*," arranged for four voices by Laborde, is printed in his "*Essai sur la musique*." Ranz des vaches, mélodie by Ferdinand Huber, with variations by Liszt, dedicated to Adolphe Pictet.—Dissertation on Nostalgia in Zwinger's "*Fasciculus Dissertationum Medicarum*" (Basel, 1710); Cappeller, *Pilati Montis Historia* (1757); Stolberg, *Reise im Deutschland der Schweiz* (1798); Ebel, *Schilderung der Gebirgsvölker der Schweiz* (1798); Sigmund von Wagner, *Acht Schweizer Kuhreihen* (1805); Castelnau, *Considérations sur la Nostalgie* (1806); Edward Jones, *Musical Curiosities* (1811); Tarenne,

*Sammlung von Schweizer Kuhreihen und Volksliedern* (1818); J. R. Wyss, *Texte zu der Sammlung von Schweizer Kùhreihen und Volksliedern* (Berne, 1826); Huber, *Recueil de Ranz des vaches* (1830); Tobler, *Appenzellischer Sprachschatz* (1837); Grove, iii. 75; *Harmonicon* (1824), 37, 58; *Allgem. mus. Zeitg.*, xxx. 599.

**RAOUL DE COUCY.** See *Coucy*.

**RAOUL DE CRÉQUI**, comédie-lyrique in three acts, text by Monvel, music by Dalayrac, first represented at the Italiens, Paris, Oct. 31, 1789. It was first given in Berlin, Nov. 19, 1804; in Vienna in 1805. A ballet was arranged to the music by Viganò, Berlin, 1797. Italian operas on this subject: *Raoul di Crequi*, by Simon Mayr, text by Romanelli, Milan, Dec. 26, 1809; by Francesco Morlacchi, Dresden, April, 1811; by Valentino Fioravanti, Naples, 1811; and by Francesco Altavilla, Turin, about 1848.

**RAOUL, LOUIS ALEXIS**, born at Courtrai, Sept. 11, 1814, died at Èvère-les-Bruxelles, Nov. 15, 1855. Dramatic composer, pupil of J. H. Mees' music academy at Brussels; became in 1827 instructor at the royal school of music, and in 1831 founded a free music school. In 1833 he became professor at the Conservatoire, in 1835 opened an academy of music, and in 1839 founded a conservatoire for classic and sacred music. Works: *Les deux précepteurs*, opéra-comique; *Le mariage à l'anglaise*, do.; *Choruses to Athalie*; *Symphonies*, *overtures*, *masses*, *motets*, an *oratorio*, *cantatas*, etc.—Fétis, *Supplément*, ii. 395.

**RAPIMENTO DI CEFALO, IL** (The Rape of Cephalus), Italian opera in five acts, with prologue entitled *La poesia*, text by Chiabera, music by Caccini, first represented at the Pitti Palace, Florence, Oct. 9, 1597. It was composed by order of the Grand Duke of Tuscany for the marriage festivities of Maria de' Medici and Henri IV. of France. The choruses were written by Stefano Venturi del Nibbio, Piero Strozzi,

## RAPPOLDI

and Luca Bati. It was represented afterwards in a theatre in Florence, and was published in 1605. Same subject, *Il ratto di Cefalo*, Italian opera, text by Berni, music by Andrea Mattioli, given in Ferrara, 1651, when new machinery invented by Carlo Pasetti was used.—Fétis, ii. 140; Ambros, iv. 272.

**RAPPOLDI, EDUARD**, born in Vienna, Feb. 21, 1839, still living, 1890. Virtuoso on the violin, pupil of Jansa, Hellmesberger, and Böhm, and in composition of Sechter and Hiller. He was a member of the opera orchestra in Vienna, in 1854–61, concertmeister in Rotterdam in 1861–66, Kapellmeister in Lübeck, Stettin, and Prague in 1866–70. Then he became instructor at the royal school of music in Berlin, where he was a colleague of Joachim's and a member of his quartet, and in 1876 was appointed royal professor. In 1877 he became Concertmeister at the Opera and professor at the Conservatorium in Dresden. In 1874 he married the pianist Laura Kahrer. Though a virtuoso of the first rank, he prefers artistic interpretation to display. Works: Symphonies, quartets, sonatas, and songs with pianoforte accompaniment.—Mendel; Ricmann; Mus. Wochenblatt, ix. 480.



**RAPPRESENTAZIONE DELL' ANIMA E DEL CORPO, LA** (Representation of the Soul and the Body), Italian musical drama, text by Lauro Guidiccioni, of the house of Lucchesini, music by Cavalieri, first represented in the oratory of Santa Maria in Vallicella, Rome, in February, 1600. It is one of the first works in which the instrumental bass (*basso continuo*) differs from the vocal bass. It is evident that the composer felt the need of modulation, but his harmonies are crude and in false relation. The choruses are rhythmical, and

belong to the style of the Neapolitan villanelle, and the arias resemble those of Peri and Caccini. Published by Alexander Guidotti (Bologna, 1600).—Ambros, iv. 275.

**RASOUMOWSKY QUARTETS**, three quartets for two violins, viola, and violoncello in F, E minor, and C, by Beethoven, op. 59, dedicated to Count Rasoumowsky, probably first played at the Count's house in Vienna by his quartet—Schuppanzigh, first violin; Count Rasoumowsky, second violin; Weiss, viola; and Lincke, violoncello. The original MS. of the first quartet, in the possession of Paul Mendelssohn, is dated "Quartetto angefangen, 26 May, 1807." These three quartets were finished and played before Feb. 27, 1807. Mendelssohn considered the quartet in F, op. 59, and that in F minor, op. 95, the most Beethovenish of all his works. The finale of the quartet in F has a Russian theme in D minor for its chief subject. No. 1, in F: I. Allegro; II. Allegretto vivace e sempre scherzando; III. Adagio molto e mesto; IV. Finale, Allegro. No. 2, in E minor: I. Allegro; II. Molto adagio; III. Allegro; IV. Presto. No. 3, in C: I. Introduzione, Andante con moto; II. Andante con moto quasi allegretto; III. Minuetto grazioso; IV. Finale, Allegro molto. Published by André (Offenbach); by Heckel (Mannheim); by Lanner (Paris); by Peters (Leipsic); by Breitkopf & Härtel, Beethoven Werke, Serie vi., Nos. 7, 8, 9.—Lenz, Beethoven, ii., part i. 14–48; Marx, Beethoven, ii. 34–52; Thayer, Verzeichniss, No. 127; Grove, iii. 77; Nohl, Beethoven, ii. 243, 495; Allgem. mus. Zeitg., ix. 400.

**RASTRELLI, JOSEF**, born in Dresden, April 13, 1799, died there, Nov. 14, 1842. Dramatic and church composer, son of the following; pupil of Poland on the violin, of the organist Feidler in harmony, and at Bologna, whither he accompanied his father in 1814, pupil of Mattei in counterpoint. In 1817 he returned to Dresden, and entered the royal orchestra as violinist, visited Italy again in 1824, was appointed in

1829 second Kapellmeister of the court opera in Dresden, and in 1830 Hof-Kapellmeister. Works—Operas: *La distruzione di Gerusalemme*, Ancona, 1816; *La schiava circassa*, Dresden, 1817; *Le donne curiose*, opera buffa, ib., 1821; *Velleda*, ib.; *Amina*, Milan, 1824; *Salvator Rosa*, Dresden, 1832; *Berthe de Bretagne*, ib., 1835. *Der Raub Zetulbeus*, ballet; *Music to Macbeth*; *Several masses*; *Vespers*; *Miserere*; *Salve Regina*, etc.—Fétis; Mendel.

RASTRELLI, VINCENZO, born at Fano in 1760, died in Dresden, March 20, 1839. Church composer, pupil of Mattei in Bologna, having already been a successful instructor of singing in his native city, whither he returned in 1786 to become maestro di cappella of the cathedral. Shortly afterwards he entered the service of the Elector of Saxony as composer of the court chapel, and remained in this position until 1802, when he went to Moscow. About the end of 1806 he visited Italy, and was soon recalled to Dresden, but resigned in 1814 to make another journey to Italy. After his return to Dresden, he taught singing, and in 1824 was reinstated in his post as court composer, and pensioned in 1831. Works: *Tobias*, oratorio; 10 masses; 3 vespers; *Canzonette*, arias, duos, etc.—Fétis; Mendel.

RATAPLAN. See *Fille du régiment*; *Huguenots*.

RATHGEBER, VALENTIN, composer, born at Ober-Elsbach, Bavaria, about 1690, died after 1744. He was a Benedictine monk at Bantheim in Franconia, and a most industrious composer. Works: *Masses*; *Vespers*; *Offertories*; *Litanies*; *Psalms*; *Hymns*; *Chelis sonora* (1728), containing concertos and symphonies concertantes for different instruments; *Musikalischer Zeitvertreib auf dem Klavier* (1743); *Songs* and other pieces.—Walther; Gerber; Schilling; Mendel; Fétis.

RATTI, LAURENTIUS, born in Perugia, second half of the 16th century, died at Loreto in 1630. Church composer, pupil

of Vincenzo Ugolini in Rome, where he was afterwards maestro di cappella in the Roman seminary and the German college. Later he occupied the same position in the church at Loreto. Works: *Madrigali a cinque voci*, 1st book (Venice, 1615); do., 2d book (ib., 1616); *Motecta*, 1st book (Rome, 1617); do., 2d book (ib., 1619); *Motetti a 1-6 voci* (Venice, 1620); *Litanie della Beata Vergine a 5-12 voci* (ib., 1626); *Sacrae modulationes, seu Graduali et Offertorii 1-12 vocum* (ib., 1628); *Cantica Salomonis 1-5 vocibus concinenda*, etc. (ib., 1632).—Fétis.

RATZENBERGER, THEODOR, born at Grossbreitenbach, Thuringia, April 14, 1840, still living, 1890. Pianist, pupil of Liszt, and in theory of Peter Cornelius. He played with great success in concerts at Geneva, Berne, Zürich, and other cities of Switzerland, and in 1859 at Sondershausen, where he was made court pianist; in 1863 in Switzerland, Belgium, and Paris, settled at Lausanne in 1864, at Würzburg in 1866, and at Düsseldorf in 1868. Works: 2 concertos for pianoforte; *Orchestral works*; *Pianoforte pieces and songs*.

RAUB DER SABINERINNEN, DER, (The Rape of the Sabines), dramatic cantata for chorus, soli, and orchestra, text by Arthur Fitger, music by Georg Vierling, op. 50. Published by Leuckart (Leipsic, 1877). Operas on the same subject in Italian: *Il ratto delle Sabine*, by Draghi, text by Minato, Vienna, 1674, on the birthday of Leopold I.; by Pietro Simone Agostini, text by Bussani, Venice, 1680, Bologna, 1689; by Zingarelli, text by Rossi, Venice, 1800; and by F. Palmieri, text by Alfano, Naples, Dec. 4, 1878; *Le Sabine*, by Lauro Rossi, text by Peruzzini, Milan, Feb. 21, 1852; and *Le Sabine* in Roma, ballet by Peter Lichtenthal, text by Vigano, Milan, Dec. 26, 1820. *L'enlèvement des Sabines*, in French, by François Devienne, text by Picard, Paris, Oct. 31, 1792; *Der Raub der Sabinerinnen*, in German, by von Zaytz, text by Betty Young, Aug. 4, 1870; and



## RAUCHENECKER

by Josef Platzler, Munich, Nov. 1876; and *El robo de las Sabinas*, by F. Barbieri, Madrid, Feb. 17, 1879.—*Signale* (1877), 99.

**RAUCHENECKER, GEORG (WILHELM)**, born in Munich, March 8, 1844, still living, 1890. Instrumental and vocal composer, pupil of Theodor Lachner on the pianoforte and organ, of Baumgartner in counterpoint, and of Josef Walter on the violin. In 1860–62 he was violinist at the Grand Théâtre in Lyons, until 1868 maître de chapelle at Aix and Carpentras, then director of the Conservatoire at Avignon, and since 1873 music director at Winterthur. Works: *Le Florentin*, opera; *Niklaus von der Flüe*, cantata (prize), music festival, Zürich, 1874; *Symphony*; 3 quartets for strings, etc.—Riemann.

**RAULT, FÉLIX**, born at Bordeaux in 1736, died in Paris after 1800. Flute player, pupil of Blavel in Paris, where he entered the orchestra of the Opéra in 1753; Member in 1768–92 of the King's private orchestra. During the reign of terror he lost his pension from the Opéra, granted in 1776, and on the close of the orchestra of the Théâtre de la Cité, where he played, became destitute. Works: 2 concertos for flute and orchestra; Trios for flutes and bassoon; Do. for flute and strings; 6 duos concertants; Sonatas for flute and bass; Duos, recueils d'airs, etc., for flutes.—Fétis; Mendel.

**RAUS MIT DEM NASS.** See *Stradella*.

**RAUZZINI, MATTEO**, born in Rome in 1754, died in Dublin in 1791. Dramatic singer and composer, brother of the following, whom he joined at Munich in 1770, and accompanied to England in 1774; shortly after he was engaged at the theatre in Dublin, and settled there to teach singing. Works: *Le finte gemelle*, opera buffa, Munich, 1772; *Il rè pastore*, Dublin, 1784.—Fétis.

**RAUZZINI, VENANZIO**, born in Rome in 1747, died at Bath, England, April 8, 1810. Dramatic composer, pupil in composition of a cantor of the Pontifical Chapel.

He made his début in 1765; sang in Vienna in 1767, and next in Munich, where four of his operas were represented.

In 1774 he made his first appearance at the King's Theatre, London, where he remained until 1787 as a singing teacher, numbering among his pupils Miss Storace,



Braham, Miss Poole, and Incedon. In 1787 he settled at Bath, as a teacher and concert giver. He entertained there Haydn, who wrote a 4-part canon or round to his dog Turk. Works—Operas: *Piramo e Tisbe*, Munich, 1769; *L'ali d'amore*, ib., 1770; *L'eroe cinese*, ib., 1770; *Astarte*, ib., 1772; *La regina di Golconda*, London, 1775; *Armida*, ib., 1778; *Crensa in Delfi*, ib., 1782; *La vestale*, ib., 1787. String quartets; Sonatas for pianoforte; Italian arias and duets, and English songs; Requiem, produced at Haymarket Theatre in 1801.—Grove; Fétis; Hogarth, *Mem. of Mus. Drama*, ii. 174; Burney, *Hist.*, iv. 51; Schilling; Gerber; Mendel; *Harmonicon* (1832), 147.

**RAVAL, SEBASTIANO**, Spanish contrapuntist of the end of the 16th and beginning of the 17th century. After occupying various positions, he became maestro di cappella to the viceroy of Sicily in the cathedral at Palermo. Works: *Il primo libro di canzonette*, etc. (Venice, 1593); *Libro de Motetti a 3–8 voci*, etc. (Palermo, 1601); *Madrigali a 5 voci* (Venice, 1585).—Fétis; Mendel.

**RAVENS-CROFT, JOHN**, English composer of the close of the 17th century, died about 1745. He was one of the Waits of the Tower Hamlets and violinist at Goodman's Fields Theatre. He published a collection of hornpipes, two of which are given in Hawkins's History, and a set of sonatas by him in three parts (two violins and vio-

## RAVENS-CROFT

lone or arch-lute) were printed in Rome in 1695.

RAVENS-CROFT, THOMAS, born in England, about 1582, died in London about 1635. He was a chorister of St. Paul's under Edward Pearce, and was graduated in 1607 as Mus. Bac. at Cambridge. Works: *Pammelia* . . . Roundelays and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 Parts in one (London, 1609; 2d ed., 1618), the earliest collection of rounds and catches published in Britain; *Deuteromelia*, a collection of roundelays and catches (ib., 1609); *Melismata*, Musical Phansies . . . to 3, 4, and 5 voyces (ib., 1614); *The Whole Booke of Psalmes* . . . composed into 4 parts by Sundry Authors (ib., 1621; 2d ed., 1633). Four of his anthems (MS.) are preserved at Christ Church, Oxford.—Grove.

RAVINA, JEAN HENRI, born at Bordeaux, May 20, 1818, still living, 1890. Pianist, pupil at the Paris Conservatoire of Laurent and Zimmerman; won the second prize in 1832, the first in 1834, and appointed assistant instructor in the same year; studied composition under Reicha and Leborne. Having obtained the first prize for harmony in 1835, he resigned his position in February, 1837, to appear in public as a virtuoso. He travelled in Russia in 1858, and in Spain in 1871. Legion of Honour, 1861. Works: Concerto for pianoforte and orchestra; Morceau de concert, for do.; Études de concert; Études caractéristiques; Rondeaux, fantaisies, etc.—Fétis, *Supplément*, ii. 395.

RAVITS (Ravets), ANTOINE GUILLAUME, born at Louvain, in 1758, died at Antwerp, in 1827. Church composer, pupil of Mathias Van den Gheyn. He was organist at St. James' Church in his native city, afterwards at the Augustine Church in Antwerp. Works: Many motets and organ preludes with orchestra; *Quis sicut Dominus*; *Requiem* with orchestra; *De profundis* for 2 voices, organ, and orchestra; *Jesu Corona virginum*; *Confiteantur*; *Verbum super-*

*num*; *Tecum principum*; *Juravit Dominus*.—Fétis; Mendel.

RAYMOND, EDUARD, born at Breslau, Sept. 27, 1812, still living, 1890. Violinist, pupil of Karl Luge, with whom he played in public at the age of fourteen. In 1834-38 he was a member of the theatre orchestra in his native city, in 1839 became conductor of the Laetitia Society, and in 1844 of the Sonntags-Gesellschaft. Works: Three operas (MS.); 2 symphonies; 2 overtures; Nocturne for strings, flute, clarinet, bassoon, and horn; Grande polonaise, for violin, with orchestra or pianoforte; Grande fantaisie, for do.; Pieces for violin and pianoforte.—Fétis; Mendel.

REA, WILLIAM, born in London, March 25, 1827, still living, 1890. Organist, pupil on the pianoforte and organ of Josiah Pittman, whose deputy he was for several years; appointed in 1843 organist to Christ Church, Watney Street. He studied for a time under Sterndale Bennett, in 1849 in Leipsic under Moscheles and Richter, and in Prague under Dreyschock. On his return to England in 1853 he gave concerts, and became organist to the Harmonic Union. In 1856 he founded the London Polyhymnian choir, in 1858 became organist of St. Michael's, Stockwell, and in 1860 to the corporation of Newcastle-on-Tyne. In 1880 he became organist of St. Hilda's, South Shields. Works: Organ and pianoforte music; Anthems; Songs.—Grove; Riemann.

READ, DANIEL, born at Rehoboth, Massachusetts, Nov. 2, 1757, died in New Haven, Connecticut, Dec. 4, 1836. He was of American parentage (son of Daniel and Mary Read), and was a comb-maker by trade. One of the earliest of American psalmodists, his music is full of vigour, and several of his tunes, especially *Sherburne*, *Winter*, *Windham*, *Lisbon*, and *Russia*, are still sung. In 1778 he removed to near Stratford, Conn., and thence to New Haven. Works: *The American Singing Book* (New Haven, 1785); *The American Musical Maga-*

## REALM

zine (ib., 1786); *The Child's Instructor in Vocal Music* (ib., before 1793); *Columbian Harmonist* (No. 1, ib., 1793; No. 2, ib., 1794; No. 3, ib., 1795; 2d ed., with supplement of 24 pages by Joel Read, Dedham, Mass., 1804; 3d ed., supplement of 32 pages by Daniel Read, ib., 1806—enlarged, Boston, 1807; 4th ed., Boston, 1810); *New Haven Collection* (New Haven, 1818). His brother Joel (born, 1753) wrote music and published, besides the above supplement, *The New England Selection, or Plain Psalmody* (1809). Another brother, William (born, 1764), also wrote music, and a nephew, Ezra Read (born, 1777), was associated with Daniel in publishing music books.

**REALM OF FANCY, THE**, cantata for soprano solo, chorus, and orchestra, music by John Knowles Paine, op. 36, set to Keats's poem of this title, written for and first performed by the Boylston Club, Boston, in 1882.—Upton, *Standard Cantatas*, 288.

**REAY, SAMUEL**, born at Hexham, Northumberland, England, March 17, 1826, still living, 1890. Organist, pupil of his father (organist of Hexham Church); chorister in Durham Cathedral, where he studied under Rev. P. Penson, and later under James Stimpson. In 1843 he became organist of St. Andrew's, Newcastle; in 1847 of St. Peter's, Tiverton; in 1854 of St. John's, Hampstead; in 1856 of St. Saviour's, Paddington; in 1859 of St. Peter's College, Radley, and in 1864 of church at Newark-on-Trent. Mus. Bac., Oxford, 1871. Works: Morning and evening service in F; Anthems and other church music; Songs and part-songs.

**REBEKAH**, English oratorio, text by Arthur Mathison, music by Joseph Barnby, first performed at St. James's Hall, London, May 11, 1870. It contains but two scenes: the meeting of Abraham's servant and Rebekah at the well, and the meeting of Isaac and his bride.—*Athenæum* (1870), i. 685.

**REBEKKA**, biblical idyl, for soli, chorus, and orchestra, text from the Bible, music

by Ferdinand Hiller, op. 182, first performed in Stuttgart, under Hiller's direction, June 19, 1878. Full, and pianoforte score published by Alt & Uhrig (Cologne, 1878).

**REBEL, FRANÇOIS**, born in Paris, June 19, 1701, died there, Nov. 7, 1775. Violinist, son and pupil of Jean Ferry Rebel; joined the orchestra of the Opéra at the age of thirteen, became intimate with François Francœur, and conjointly with him composed ten operas. Both were chefs d'orchestre at the Opéra in 1733-44, later inspectors, and in 1753-57 directors there, and then till 1767 impresarios. Louis XV. appointed Rebel superintendent of music, and in 1772 inspector-general of the Opéra. Works: *Pyrame et Thisbé*, given at the Opéra, Paris, 1726; *Tharsis et Zélie*, ib., 1728; *Scanderbeg*, ib., 1735; *Le ballet de la paix*, ib., 1738; *Les Augustales*, prologue, ib., 1744; *Zélinde et Ismène*, ib., 1745; *Les génies tutélaires*, ib., 1751; *Le prince de Noisy*, ib., 1760; *Te Deum*; *De profundis*, Concert Spirituel.—Fétis; Mendel; Riemann.

**REBEL, JEAN FERRY**, born in Paris in 1669, died there in 1747. Violinist, entered the Opéra orchestra in 1699, became accompanist and in 1707 chef d'orchestre. Chamber composer to the King and one of his 24 violins. His opera, *Ulysse*, given in 1703, had little success, but a *pas-seul*, *Le caprice*, written for a then celebrated danseuse, remained a favourite ballet piece for years. He composed violin solos for other ballets, duo sonatas for violin, and a book of trios for two violins, with basso continuo for harpsichord.—Fétis; Lajarte, *Biblio. mus. de l'Opéra*, i. 1661; Riemann; Schilling.

**REBELLO, JOÃO SOARES** (or Laureço), born at Caminha, Portugal, in 1609, died at San Amaro, near Lisbon, Nov. 16, 1661. Church composer, entered the service of the house of Braganza at the age of fifteen, and was the teacher of King João IV. Contemporary writers exalt him as one of the greatest Portuguese composers.

## REBER

Of his numerous works only a book of psalms for 16 voices, Magnificats, lamentations, and Misereres with continuo, were published (Rome, 1657). Masses and other music are in manuscript at Lisbon.—Fétis ; Vaseoncellos.



REBER, NAPOLÉON HENRI, born at Mühlhausen, Alsace, Oct. 21, 1807, died in Paris, Nov. 24, 1880. Dramatic composer, pupil of Reicha and Lesueur at the Paris Conservatoire, where he became professor of harmony in 1851, and of composition in 1862, succeeding Ha-

lévy. In 1853 he was elected member of the Académie, and in 1871 appointed inspector of the branch schools of the Conservatoire. He distinguished himself in instrumental composition, in the spirit of the German classics. Works—Operas: *La nuit de Noël*, given at the Opéra Comique, 1848; *Le père Gaillard*, ib., 1852; *Les papillotes de M. Benoist*, ib., 1853; *Les dames capitaines*, ib., 1857; *Le ménétrier à la cour*, comic opera, and *Naïm*, grand opera, not given. 4 symphonies; Overture for orchestra; Suite for do.; *Roland*, scènes lyriques for do., Paris, 1875; Quintet for strings; 3 quartets for do.; Quartet for pianoforte and strings; 7 trios for do.; Pieces for violin and pianoforte; Do. for pianoforte (2 and 4 hands); Chorus of Pirates for three-part male chorus and pianoforte; *Le soir*, for four-part male chorus and pianoforte; *Ave Maria* and *Agnus Dei*, for 2 soprani, tenor, bass, and organ. His *Traité d'harmonie* (1862) counts among the best modern theoretical works.—Fétis; Mendel; Riemann.

REBLING, GUSTAV, born at Barby, Magdeburg, July 10, 1821, still living, 1890. Virtuoso on the organ and church composer, first instructed by his father, then in Dessau, in 1836-39, pupil of Friedrich

Schneider. He was appointed in 1839 organist of the French church at Magdeburg,



in 1847 instructor at the seminary, in 1853 choirmaster at the cathedral and vocal teacher at the gymnasium, and in 1856 court music director. Since 1858 he has been organist of St. John's church. In

1846 he established the Kirchengesangverein. Works: Psalms for 4-8 voices a capella; Do. for one voice with organ; Motets; Music for organ; Do. for pianoforte; Sonata for violoncello; Choruses; Songs.—Mendel; Riemann.

RECHENBERG, ERNST, born at Friedersdorf-am-Queiss, Silesia, Oct. 12, 1800, died (?). Church and instrumental composer, pupil in Berlin at the royal institute for church music, and of B. Klein in composition. He devoted himself to teaching, and settled in Berlin as professor of music. Carl Eckert is one of his pupils. Works: *Gott ist unser Heil*, Psalm for voices, orchestra and organ; *Allgemeines Choralbuch* with preludes and conclusions, selected from the works of old masters; Pianoforte music; Songs.—Fétis; Mendel.

REDEMPTION HYMN, for contralto solo, chorus, and orchestra, text from Isaiah (liii.), music by James C. D. Parker, first performed by the Handel and Haydn Society, Boston, May 17, 1877, when the solo was sung by Annie Louise Cary. It has been given by various musical societies throughout this country. The pianoforte score is published by Oliver Ditson & Co., Boston.—Upton, *Standard Oratorios*, 296.

RÉDEMPTION, LA, oratorio or sacred trilogy in three parts, text and music by Gounod, first performed at the Birmingham (England) Festival, Aug. 30, 1882. The solos were sung by Mme Albani, Mme Marie Róze, Mme Patey, Mr. E. Lloyd, Mr. W. H. Cummings, Mr. Sautley, Mr. F. King,

and Signor Foli. Gounod began this work in 1867, in Rome, where he wrote the words, and two fragments of the music: the "March to Calvary," and "The Pentecost." The composer calls it a "lyrical setting forth of the three great facts on which depends the existence of the Christian Church." Prologue, the Creation; I. Calvary; II. From the Resurrection to the Ascension; III. The Pentecost. Characters represented: Jesus (Bar.); Mary (S.); and two Narrators (B. and T.). This oratorio was first sung in London at Albert Music Hall, Nov. 1, 1882; in Vienna, Nov. 4, 1883; in Paris at the Trocadéro, April 3, 1884; in Rome, in April, 1885; and first in New York by the New York Chorus Society, Dec. 15, 1882; and it was one of the principal works given at his festivals in various cities of the United States in the spring of 1884. Published by Novello, Ewer & Co. (London, 1884); pianoforte arrangement by Berthold Tours; German translation by J. Weyl.—Godard, Joseph, *Reflections on Ch. Gounod's Sacred Trilogy, The Redemption* (London, 1882); *Athenæum* (1882), ii. 316, 605; *Nene Zeitschr.* (1884), 67; *Upton, Standard Oratorios*, 98; *Signale* (1883), 1057.

REDERN, FRIEDRICH WILHELM, Graf VON, born in Berlin, Dec. 9, 1802, died there, Nov. 5, 1883. Amateur composer, pupil of Grell in 1859. He studied law, entered the government service in 1823, was intendant general of the royal opera in 1828-42, and after that of the royal court music, having also had the supervision of the Domchor and of all the military music. He was also royal Prussian lord steward, privy councillor, and chamberlain. Works: *Christine*, opera, given in Berlin, 1860; *Laut töne unser Lobgesang*, cantata, ib., *Singakademie*, 1858; *Liturgy for 4 voices and chorus*; *Musica sacra*; *Agnus Dei*; *Adoramus*; *Veni Sancte Spiritus*; *Sanctus Dominus*; *Nunc dimittis*; *Hymnus angelicus*; *Magnificat*; *Christus factus est*; *Overture for orchestra*, Berlin, 1820; Con-

cert overture, for do.; *Triumphal march to the tragedy Kaiser Friedrich III.* for pianoforte; *Torchlight dances, marches, quadrilles, etc.*—Fétis; Mendel.

REDIN (Redein), JEAN FRANÇOIS, born in Antwerp, baptized Nov. 5, 1748, died there, Feb. 24, 1802. Violinist, about whose musical education nothing is known. He was first-violin at the Cathedral of Antwerp, and seems to have resided in London in 1789. Works: 6 duos for 2 violins; 6 sonatas for do.; 6 symphonies for 2 violins, viola, bass, 2 oboes, and 2 horns; 6 quartets for strings.—Fétis; Mendel.

REEVE, WILLIAM, born in London, in 1757, died there, June 22, 1815. Organist, and dramatic composer, pupil of Richardson, organist of St. James, Westminster. He was organist at Totnes, in Devonshire, from 1781 to 1783, when he became composer at Astley's Theatre, London, and was an actor in several theatres. In 1791 he was commissioned to finish the music of a ballet pantomime, *Oscar and Malvina*, left unfinished by Shield, and was appointed composer to Covent Garden, and in 1792 organist of St. Martin's, Ludgate Hill. Works—*Music to plays*: *Oscar and Malvina*, Tippoos Saib, 1791; *Orpheus and Eurydice*, ballet, adapted from Gluck, 1792; *The Apparition*, *British Fortitude*, *Heracles and Omphale*, *The Purse*, 1794; *Merry Sherwood*, 1795; *Ramah Droog* (with Mazzinghi), 1798; *The Turnpike Gate* (do.), 1799; *The Cabinet* (with Braham, Davy, and Moorehead); *Family Quarrels* (with Braham and Moorehead), 1802; and many others, in all nearly a hundred.—Grove; Fétis; Schilling; Gerber; Mendel.

REEVES, DAVID WALLIS, born at Owego, New York, Feb. 14, 1838, still living, 1890. Mostly self-educated, but stud-



## REFORMATION

ied the violin and cornet under Thomas Canham, Owego, and harmony under Jacob Kochkeller, New York. He was solo cornet in Dodworth's Band, New York, 1864-66, when he succeeded Joseph C. Green as director of the American Band and Orchestra of Providence, Rhode Island, a position he still retains. He has been also conductor of the Rocky Point Musical Festivals, 1875-78, bandmaster of several military organizations, and director of the Rhode Island Choral Association. He has made six visits to Europe, playing the cornet in concerts in London, Liverpool, and other English cities, and in Berlin and Dresden, and has made concert tours in all parts of the United States. Works: *The Ambassador's Daughter*, comic opera, given in Providence, 1879; *The Mandarin Zune*, do. (MS.); More than 70 military marches (45 published); Arrangements and transcriptions for band and orchestra.

**REFORMATION SYMPHONY**, for orchestra, in D, by Mendelssohn, op. 107, first performed, under the composer's direction, in Berlin, November, 1832. This, his fifth symphony, was written with a view to performance at the Tercentenary Festival of the Augsburg Protestant Confession (June 25, 1830), presented in 1530 by Luther and Melancthon to the Emperor Charles V., but, owing to the fierce opposition of the Roman Catholics to the celebration, it was not given. In 1832 it was rehearsed in Paris, but was again deferred, and after Mendelssohn first conducted it in Berlin, for the benefit of the "Orchestral Widows' Fund," it was not again given until revived at the Crystal Palace, London, Nov. 30, 1867. It was first given by the New York Philharmonic in the season of 1867-68. The symphony is constructed in strict form, and illustrates the conflict between the old and new faith. The first movement contains the passage used for "Amen" in the Catholic Church of Dresden, known as the "Dresden Amen," which is employed also by Wagner for a Leitmotif in *Parsifal*. The

fourth movement is, in part, based on Luther's hymn, "Ein' feste Burg ist unser Gott," which is combined with a fugue. I. Andante. Allegro con fuoco; II. Allegro vivace; III. Andante; IV. Chorale, Allegro vivace, Allegro maestoso. Published in score and in parts by Novello & Co. (London); and by Simrock as Symphony No. 5, op. 107, Posthumous works No. 36. Breitkopf & Härtel, Mendelssohn Werke, Serie i., No. 5.—Allgem. mus. Zeitg., xxxv. 22; Athenæum (1867), ii. 771; Grove, iii. 93; iv. 31; Upton, *Standard Symphonies*, 185.

**REGINA DI CIPRO, LA** (The Queen of Cyprus), Italian opera, music by Pacini, first represented in Turin in 1846, with Frezzolini, Fraschini, and Balzar in the cast. Subject, *Catarina Cornaro*, the famous Queen of Cyprus. It was given in Naples, March 10, 1847, and in Trieste in 1864. Other operas on the same theme: *Catarina Cornaro*, by Donizetti, Venice, 1844; *Katherina Cornaro*, by Franz Lachner, Munich, 1841; and *La reine de Chypre*, by Halévy, Paris, 1841.—Allgem. mus. Zeitg., xlix. 231.

**REGIS (De Roi), JEAN**, known also as Koninek or De Coninek, one of the celebrated Belgian composers of the middle and last half of the 15th century. He was contemporary with Okeghem, Busnois, and Caron, and, according to Tinctoris's "Proportionale" (1476), one of the most clever musicians of his time. Little else is known of him; from the researches made by de Burbure and Pinchart, it is certain that he never was a member of the ducal chapel of Burgundy, nor of the Cathedral of Antwerp, as so many of the composers of that time were. Works: *Credo* for 5 voices from his mass, *Village*, in Petrucci's fragments of masses by different celebrated authors (1508). In the first book of motets by the same collector there are 4 by Regis: *Ave Maria*; *Clangat, plebs, floret*; *Salve Sponsa tui genitrix*; *Lux sollemnis adest*. In the 3d vol. of *Harmonice Musices Odhecaton*

## REGNARD

(Venice, 1503) is the chanson française for 4 voices, *S'il vous plaisist*. Several of his masses in MS. are in the Pontifical Chapel, Rome.—Fétis; Mendel; Van der Straeten, vi. 47.

REGNARD (Regnart), FRANÇOIS, born at Douai in the first half of the 16th century. Church composer and writer of chansons, brother of Jacques Regnard. He was first attached to the Cathedral of Tournay, and was maître de chapelle also for a short time about 1573; afterwards musician to the Archduke Mathias. Works: *Misses tres, quatuor et cinque voc.* (Antwerp, 1583); *Cinquante chansons à quatre et cinq parties convenant tant aux instruments qu'à la voix* (Douai, 1375); *Poésies de P. Ronsard et autres poètes mises en musique à quatre et cinq parties* (Paris, 1579).—Fétis; Riemann; Gerber; Schilling; Mendel.

REGNARD (Regnart), JACQUES, born at Douai about 1531, died in Prague in 1600. Composer, tenor, and Vize-Kapellmeister in the imperial chapel at Prague under Maximilian II. and Rudolph II. from 1564 to 1599. He was educated in the Jesuit College of Douai, and began composing early, as his works were published in 1552, in a collection of Magnificats by different authors. Twenty of his motets are in Joannelli's *Thesaurus musicus* (1568). He married Anna Fischer, of Munich, in 1570, and Fétis says he was called about that time to Munich by Orlando Lasso to serve in the chapel of Albert, Duke of Bavaria. Works: Fifteen collections of chansons and masses (1573 to 1593). The last were posthumous, and were published by his wife. Among the first, Fétis specifies *Teutsche Lieder mit dreyer Stimmen nach Art der Neapolitanen* (Munich, 1573); *Nene kurzweilige teutsche Lieder mit fünf Stimmen zu singen und auf allerley Instrumenten zu gebrauchen* (Nuremberg, 1580); *Canzoni italiane a cinque voci, lib. i. et ii.* (ib., 1581). Among the collections of masses are: IX. *Missæ sacræ* (Frankfort, posthumous, 1602); 2d suite (ib., 1603); and another posthumous pub-

lication: *Corollarium missarum sacrarum*, etc. (Munich, 1603); etc.—Fétis; Biog. Gén., xli. 844; Dutilhæul, *Galerie douaisienne*; Gerber; Riemann, 749; Mendel; *Ergänz.*, 377; Van der Straeten, v. 109–115; Viotta, iii. 213.

REGNAVA NEL SILENZIO. See *Lucia*.

REICHA, ANTON, born in Prague, Feb. 27, 1770, died in Paris, May 28, 1836. Instrumental composer and didactic writer, nephew and pupil of Joseph Reicha, at Bonn, where he entered the Elector's orchestra as flutist in 1788, and enjoyed the intercourse of young Beethoven, who played the viola in the same orchestra. After the dissolution of the latter in 1794, Reicha settled at Hamburg, to teach, and there composed a French opera, which he hoped to bring out in Paris, in 1799. This plan failed, but he won success as an instrumental composer, with two symphonies, played in the then celebrated concerts of the rue de Cléry. In 1802 he went to Vienna, where he renewed his intimacy with Beethoven, and entertained friendly relations with Haydn, Albrechtsberger, and Salieri. He left Vienna in 1808, at the time of the French invasion, and settled in Paris, where he succeeded in producing several operas, though without any great success, so that he decided to devote himself thereafter to instrumental composition. He established a new system of teaching composition which drew many pupils, among them Boilly, Jélenzperger, Bienaimé, Millaut, Lefebvre, Elwart, Pollet, Lecarpentier, and Dancal. In 1818 he succeeded Méhul as professor of counterpoint and fugue at the Conservatoire. He married in Paris and was naturalized in 1829; Legion of Honour, 1831; Member of the Institut, 1835. Works—Operas: *Obaldi, ou les Français en Egypte*; *Argina, regina di Granata*, Vienna; *Cagliostro*, Paris, 1810; *Natalie*, ib., 1816; *Sapho*, ib., 1822; 2 symphonies; overture; *Diecetto* for 5 strings and 5 wind instruments; *Ocetet* for 4 strings and 4 wind instruments; 24 quintets for flute, oboe, clarinet, horn, and bassoon; 6

quintets and 24 quartets for strings; Quintet for clarinet and strings; Quartet for pianoforte, flute, violoncello, and bassoon; Do. for 4 flutes; 6 quartets for flute, violin, viola, and violoncello; Trio for violoncellos; 6 trios for strings; 24 do. for horns; 6 duos for violins; 22 do. for flutes; 12 sonatas for pianoforte and violin; a number of sonatas and other pieces for pianoforte. Theoretical works: *Études ou théories pour le pianoforte*, etc. (1800); *Traité de mélodie*, etc. (1814); *Cours de composition musicale*, etc. (1818); *Traité de haute composition musicale* (1824-26); *L'art du*

*Art: Leipzig.*

compositeur dramatique, ou cours complet de composition vocale (1833); *Petit traité d'harmonie pratique*.—Fétis; do., *Supplément*, ii. 398; *Dict. de la Conv.*, xv. 327; Larousse, xiii. 873; Wurzbach; Riemann; Schilling; Gerber; Mendel; do., *Ergänz.*, 377.

REICHA, JOSEPH, born in Prague in 1746, died at Bonn in 1795. Violoncellist and instrumental composer. After several years in the service of the Count von Wallerstein, he was appointed in 1787, by the Elector of Cologne, Concertmeister and conductor of the orchestra, at the National Theatre at Bonn. Works: 3 concertos for violoncello and orchestra; 3 symphonies for 10 instruments; 2 symphonies concertantes for violin and violoncello; *Symphonie concertante* for 2 horns; 6 duos concertants for violin and violoncello; *Symphonie concertante* for 2 violins, or violin and violoncello; 3 duos for violin and violoncello.—Mendel; Riemann; Fétis.

REICHARDT, GUSTAV, born at Schmarsow, near Demmin, Pomerania, Nov. 13, 1797, died in Berlin, October 19, 1884. Vocal composer, pupil of Bernhard Klein; settled in Berlin to teach music, and was for several years conductor of the *Liedertafel*. He composed only thirty-six works, mostly songs, among which "Was ist des

Deutschen Vaterland?" has made his name widely popular.—Mendel.

REICHARDT, JOHANN FRIEDRICH,



born at Königsberg, Prussia, Nov. 25, 1752, died at Giebichenstein, near Halle, June 17, 1814. Dramatic composer, pupil of Carl Gottlieb Richter on the pianoforte and in

composition, and of Veichtner on the violin. He studied in 1769-70 at Königsberg University, and in 1771 at Leipsic University; then travelled over Germany, and embodied his observations in a book. On hearing of the death of court Kapellmeister Agricola, he applied to Frederick the Great for the place, and received it in 1776. In 1783 he founded the *Concerts Spirituels* for the performance of novelties with short analytical programmes, but his position hardly allowed him to produce his own works as much as he would have liked. In 1782 he made a brief trip to Italy, and in 1785 he availed himself of a leave of absence to visit London and Paris, obtaining in the French capital an order for the composition of two operas, and went to Paris again in 1786 to prepare for their performance; but the news of Frederick the Great's death recalled him to Berlin to write the customary funeral cantata. Under Friedrich Wilhelm II. his orchestra was enlarged and he secured new singers from Italy, but his enemies informed the king of his sympathies with the French Revolution and so prejudiced the monarch, that his position became untenable. First he received a three years' leave of absence with full pay, and in 1794 was dismissed, and settled in Altona. In 1797 he was appointed inspector of salt works at Halle, and after the king's death he appeared again in Berlin as a composer. He visited Paris also several times. The French inva-



sion of Germany drove him from home in 1806, but the fear of losing his fortune caused him to return, and Jerome Napoleon appointed him Kapellmeister at Cassel. He could not long retain this place, and was given leave to visit Vienna. As he did not succeed to his satisfaction, he went back to his estate near Giebichenstein, and remained there until his death. It seems to have been difficult for him to live in harmony with his associates. His writings show that he was more of a literary musician than a learned one. While culture, melody, and dramatic feeling are found in his compositions, they lack the fertility of invention which belongs to genius. He was one of Mendelssohn's favorite composers; his Singspiele are important factors in the development of German opera, and his Lieder are interesting as being among the earliest of their kind, so that he must always hold a considerable place in musical history. Works—Operas: Hänschen und Gretchen, Königsberg, 1772; Amor's Guckkasten, Riga, 1773; La gioja dopo il duolo, o le feste superbe, Berlin, 1776; Andromeda, ib., 1788; first act of Protesilao, 1789; Brenno, 1789; Olimpiade, 1791; Tamerlan, and Panthée, French operas, not performed; Rosamunda, Italian opera, 1801; Das Zauberschloss, 1802; Bradamante, Vienna, 1808; L'heureux naufrage, 1808; 4 Singspiele to Goethe's Claudina von Villabella, Jery und Bätely, Erwin und Elmire, and Lilla; Die Geisterinsel, Singspiel after Shakespeare's Tempest; Other operas and Singspiele; Oratorios and cantatas; Music to Bürger's translation of Macbeth, Goethe's Faust, Egmont, Tasso, and to other dramas; Many songs, including Goethe's lyrical poems; Ouverture di Vittoria and Schlachtsymphonie in honor of the battle of Leipsic; 6 other symphonies: Concertante for string quartet, and orchestra; 14 concertos for pianoforte; 17 sonatas for do.; 11 do. for violin; concerto for do.; 6 trios for strings; 2 quartets for pianoforte and strings; Quintet for pianoforte, 2 flutes, and 2 horns; Sonata for flute, etc. He edited several mu-

sical periodicals, and, besides lesser literary works, wrote: Briefe eines aufmerksamen Reisenden die Musik betreffend (Frankfort



and Leipsic, 1774); Ueber die deutsche komische Oper (Hamburg, 1774); Vertraute Briefe aus Paris (ib., 1804-5); Vertraute Briefe, geschrieben auf einer Reise nach Wien (Amsterdam, 1810).—Autobiography in Berlin Musikalische Zeitung (1805); Fétis; Mendel; Riemann; Schletterer, J. F. Reichardt, sein Leben (Augsburg, 1865); Gerber; Schilling; do., Supplement, 357; Lindner, Geschichte des deutschen Liedes, 132.

REICHEL, ADOLF (HEINRICH JOHANN), born at Tursznitz, West Prussia, in 1816, still living, 1890. Vocal and instrumental composer, pupil at Elbing, of Cantor Brandt, and later, in Berlin, of Dehn and Louis Berger in composition. After travelling in Germany and Switzerland, he settled in Paris, where he taught music fourteen years. In 1857 he was appointed instructor of composition at the Conservatorium in Dresden, and director of Dreisig's Singakademie, and in 1867 went to Berne, as director of the city music. Works: Mass; Trio for pianoforte, violin, and violoncello; 4 preludes and fugues for pianoforte; Sonatas and mazurkas for do.; Choruses; Songs.—Fétis; Mendel.

REICHEL, FRIEDRICH (CARL), born at Oberoderwitz, near Zittau, Jan. 27, 1833, still living, 1890. Instrumental composer, pupil in Dresden of F. Wieck on the pianoforte, and of Julius Otto and Rietz in theory. At the age of twelve he took part in the church music of his native town, playing the organ, the violin, the flute, the horn, and the trombone, or singing. About 1852 he settled in Dresden as instructor of music, and in 1860 became director of the Liedertafel there, in 1869 leader of the Neustädter Chorgesangverein, and in 1870

director of the Amateur Orchestra Society. Works: *Die geängstigten Diplomaten*, opera, given at the Dresden Court Theatre, 1875; Symphonies; Octet for wind instruments; Quartets for strings; *Gesang der wandernden Musensöhne*, for chorus and orchestra; Festival song, for do.; 4 choruses for men's voices; 4 terzets for female voices; 5 songs for mixed chorus; *Pianoforte music*; Songs.—Mendel.

REICH MIR DIE HAND, seven variations for two oboes and an English horn, in C, by Beethoven, on the theme, *Reich mir die Hand* (*Là ci darem la mano*), from *Don Giovanni*. The original autograph, in the possession of Artaria & Co., was published (Vienna, 1800).

REIF, WILHELM, born at Schwallungen, in 1833, still living, 1890. Clarinet player, music director of the court orchestra at Meiningen; has composed several operas, among which *Abu Said* was especially successful, and symphonies, overtures, suite for orchestra, festival marches, *Concertstücke* for solo instruments, pianoforte pieces, etc.

REIMANN, IGNAZ, born at Albendorf, Silesia, Dec. 27, 1820, died at Rengersdorf, ib., June 17, 1885. Church composer, pupil at the Seminary at Breslau. Works: 74 masses; 24 Requiems; 4 oratorios; 4 *Te Deums*; 37 litanies; 83 offertories; 50 graduals, cantatas, etc.; 9 overtures, and other works for orchestra.—Riemann.

REINAGLE, JOSEF, born, of German parentage, at Portsmouth, England, in 1762, died at Oxford, in 1836. Violoncellist, entered the king's service as a horn player, but afterwards took up the violoncello, and became director of concerts at Edinburgh. In 1789 he went to Ireland, but returned to London and finally lived at Oxford. Works: 30 progressive duets for 2 violoncellos; Quartets for strings; 24 lessons for harpsichord; Method for violoncello. His brother Hugo (born at Portsmouth, 1766, died young at Lisbon) was a virtuoso on the violoncello, pupil of

Crosdil. He composed solos and duos for his instrument.

REINECKE, KARL (HEINRICH CAR-



STEN), born at Altona, June 23, 1824, still living, 1890. Pianist, pupil of his father, an able theorist; made his first concert tour, in 1834, to Denmark and Sweden, and after perfecting himself at Leipsic, where Mendelssohn and Schumann

then highly influenced the musical world, played again in the northern cities of Germany, and at Copenhagen, where in 1846-48 he was court pianist to Christian VIII.; then lived for some time in Paris. In 1851 he became instructor at the Conservatorium of Cologne, was music director at Barmen in 1854-59, at Breslau in 1859-60, when he was appointed Kapellmeister of the Gewandhaus at Leipsic, and professor at the Conservatorium. He still continues to appear as a virtuoso, playing with success in London and other cities, and on his annual tours to Scandinavia, England, Holland, and Switzerland always meets with an enthusiastic reception. As an interpreter of Mozart he has few rivals. Among his pupils in composition are Bruch, Grammann, Grieg, Klauwell, Sullivan, Svendsen, etc.; among those on the pianoforte, Joseffy, Louis Maas, Kwast, etc. He is at present undoubtedly the most prominent musical figure of Leipsic. Works—Operas: *König Manfred*, five acts, given at Wiesbaden, 1867, Leipsic, 1885; *Der vierjährige Posten*, not given; *Auf hohen Befehl*, Hamburg, 1886; *Ein Abenteuer Händels*, Schwerin, 1874. *Belsazar*, oratorio; 2 masses; Music to Schiller's *Wilhelm Tell*; *Hakon Jarl*, for male chorus, soli, and orchestra; *Die Flucht nach Ägypten*, do.; *Sommerbilder*, do. (1885); *Schneewittchen*, for female chorus, soli, and pianoforte; *Aschenbrödel*, do.; *Dornröschen*, do.; *Die wilden Schwäne*, do.; 20 canons

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for 3 female voices, with pianoforte ; 2 symphonies. Overtures : *Dame Kobold* ; *Aladin* ; *Friedensfeier* ; *Fest-Ouverture*, op. 148 ; *Zenobia* ; In memoriam, introduction and fugue with choral for orchestra ; Funeral march for Emperor Wilhelm I., op. 200 ; Concerto for violin ; do. for violoncello ; do. for harp ; 3 quartets for strings ; 4 concertos for pianoforte and strings ; Quintet for do. ; Quartet for do. ; 6 trios for do. ; 2 sonatas for violoncello ; 4 do. for violin ; *Phantasie* for pianoforte and violin ; *Undine*, sonata for flute and pianoforte ; Sonatas,



fantasias, caprices, etc., for pianoforte ; Several collections of songs ; Choruses for male, and mixed voices, etc.—Mendel ; Riemann.

REINECKE (Reinicke), KARL LEOPOLD, born at Dessau, in 1774, died at Quedlinburg, Oct. 22, 1820. Dramatic composer, first instructed on several instruments by his father, court musician at Anhalt-Dessau, later pupil of Rust on the violin, and in 1796-98, in Dresden, of Naumann in composition. In 1798 he was appointed Konzertmeister and music director at Dessau. Works—Operas : *Adelaide von Scharfeneck* ; *Feodora* ; *Peronka und Alfred*, given at Dessau. Symphonies ; Instrumental pieces ; Songs.—Fétis ; Mendel.

REINE DE CHYPRE, LA (The Queen of Cyprus), opera in five acts, text by Saint-Georges, music by Halévy, first represented at the Académie Royale de Musique, Paris, Dec. 22, 1841. The time of the action is 1469. A Venetian patrician, who has promised his daughter, Catarina Cornaro, to a French nobleman, Gérard de Courey, is informed by Mocenigo that the Council of Ten orders her to be given in marriage to Lusignan, King of Cyprus. He yields only on threat of death, and Catarina is forced

to renounce her lover. The third act is placed in Cyprus, where Gérard is discovered, attacked, and saved by one who is unknown to him. He still resolves to kill Lusignan, and during a fête is about to take his life when he recognizes him as his deliverer, and Lusignan again protects him. After several years, during which Catarina has become reconciled to her fate and Gérard has been made Chevalier of Rhodes, the latter discovers a plot against Lusignan and tells Catarina of it. Mocenigo appears at this moment, and says he will fasten the crime upon them. Lusignan, who overhears this threat, orders Mocenigo to prison, but the latter has had time to give signal for the Venetians to attack the city. During the conflict Lusignan is seconded by Gérard, but is wounded, and dies in Catarina's arms. She brings out her son to her subjects, who proclaim him their sovereign, and Gérard returns to Rhodes. Original cast :

Catarina.....	Mme Stoltz.
Gérard.....	M. Duprez.
Lusignan.....	M. Baroilhet.
Mocenigo.....	M. Massol.

This opera was first given in Leipsic, Sept. 19, 1842. Published by Lemoine (Paris, 1842) ; by Schlesinger, German translation by Grünbaum (Berlin, 1842). Pianoforte score by Wagner (Paris, 1841). See *Catarina Cornaro*.—Clément et Larousse, 567 ; Lajarte, ii. 169 ; Allgem. mus. Zeitsg., xlv. 705 ; Neue Zeitschr., xvii. 116.

REINE DE FRANCE, LA (The Queen of France), symphony in G minor, by Haydn, supposed to have been written in 1786. I. Adagio, Vivace ; II. Romanze, allegretto ; III. Menuetto, allegretto ; IV. Finale, presto. Published by Simrock.

REINE DE SABA, LA (The Queen of Sheba), French opera in four acts, text by Jules Barbier and Michel Carré, music by Gounod, first represented at the Opéra, Paris, Feb. 28, 1862. The Queen of Sheba, Balkis, visits Solomon, and falls in love with

an artisan, Adoniram, with whom she runs away. The last act takes place in the ravine of Cédron, where Adoniram is assassinated by three other artisans, whose demands for salary he had ignored. The work ends with the Queen's distress, she believing the murder to have been instigated by Solomon for revenge. Original cast :

La reine (Balkis).....Mme Gueymard.  
Adoniram.....M. Gueymard.  
Soliman.....M. Belval.  
Phanor.....M. Marié.  
Benoni.....Mlle Hamaeckers.

An English version, entitled *Irene*, by H. Farnie, was given as a concert at the Crystal



Mme Gueymard.

Palace, Aug. 12, 1865. Published by Choudens (Paris, 1862) ; Schott (Mainz) ; English edition by Cramer & Co. (London). Transcription for the pianoforte by Liszt. —Clément et Larousse, 568 ; *Athenæum* (1865), ii. 253.

REINER, AMBROSIUS, church composer of the 17th century, about the middle of which he lived in Prague, then at Innsbruck, as composer and Kapellmeister to the Archduke Ferdinand Karl of Austria. Works : Motets for 2-4 voices, with

violins (Munich, 1645) ; Motets for 4-6 voices, with 2 violins (ib., 1648) ; Motets for 8 voices (ib., 1654) ; Psalms for 8 voices (ib., 1654) ; Mass for 5 voices and 3 instruments (Innsbruck, 1655).—Fétis ; Mendel.

REINER, JAKOB, born about 1560 at Altdorf, Württemberg, died in the Convent of Weingarten, Aug. 12, 1606. Church composer, first instructed in the Convent school at Weingarten, then, in Munich, pupil of Orlando Lasso. He was appointed vocal instructor, and later choir-master of the Convent of Weingarten.—Works : *Liber cantionum sacrarum*, 22 motets for 5-6 voices (1579, new ed. by O. Dressler, 1872) ; *Schöne neue deutsche Lieder*, 32 songs for 4-5 voices (1581) ; *Christliche Gesang, teutsche Psalmen*, 15 psalms for 3 voices (1589) ; *Selectæ præque cantiones*, 20 motets for 6 voices (1591) ; *Cantica sive mutetæ*, 29 songs for 4-5 voices (1595) ; *Liber motettarum*, 32 motets for 6-8 voices (1600) ; *Liber motettarum*, 18 motets for 6 voices (1603) ; *Sacrarum missarum*, for 5-6 voices (1604) ; *Gloriosissimæ Virginis Magnificat*, for 8-12 voices (1604) ; *Missæ tres cum litaniis* for 8 voices (1604) ; *Missæ aliquot sacræ cum officio B. M. V. et Antiphonis*, for 3-4 voices (1608) ; Many songs in MS.—Fétis ; Mendel ; Riemann ; *Monatshefte für Musik-Geschichte*, iii. 97.

REINE TOPAZE, LA (Queen Topaz), opéra-comique in three acts, text by Lockroy and Léon Battu, music by Victor Massé, first represented at the Théâtre Lyrique, Paris, Dec. 27, 1856. Topaze is a young girl, who in infancy was stolen from her parents, and becomes queen of a band of gypsies. She loves the captain, Raphaël, whom she wins from his betrothed, a wealthy noblewoman. He falls in love with Topaze, but hesitates to marry her until the secret of her birth is revealed to him by the gypsies. The success of this opera, one of the composer's best, was greatly owing to the brilliant execution of Mme Miolan-Carvalho, whose name is inseparably

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connected with the work. The *Carnaval de Venise*, with Paganini's variations, which



Euphrosyne Parepa-Rosa.

is interpolated in the second act, was sung by her with great facility and precision. Original cast :

La reine Topaze . . . Mme Miolan-Carvalho.  
Le capitaine Raphaël . . . M. Montjauze.  
Annibal . . . M. Meillet.  
Francappa . . . M. Balanqué.  
Fritellino . . . M. Froment.  
Filomèle . . . Mlle Pannetrat.

This opera was given at Her Majesty's, London, with Mlle Parepa in the title-rôle, Dec. 24, 1860. Published by Schott (Mainz, 1857).—Clément et Larousse, 569 ; *Revue et Gaz. mus. de Paris* (1857), 2 ; *Athenæum* (1860), ii. 361 ; *Neue Zeitsch.* (1859), i. 32.

REINHOLD, HUGO, born in Vienna, March 3, 1854, still living, 1890. Instrumental composer, pupil at the Vienna Conservatorium, of Bruckner, Epstein, and Dessoff in 1868-74, and received a silver medal. His compositions are very promising. Works : Prelude, minuet, and fugue for orchestra ; Suite for pianoforte, and

strings ; String quartet ; Im Walde, and *Fantasia-Bilder*, for pianoforte (4 hands) ; Other pianoforte pieces, and songs.—Fétis, *Supplément*, ii. 399 ; *Riemann*.

REINKEN (Reinke, Reinicke), JOHANN ADAM, born at Deventer, Holland, April 27, 1623, died in Hamburg, Nov. 24, 1722. Organist, pupil of Jan Pieter Sweelinck in Amsterdam ; became in 1654 organist of the



church of St. Catherine, in Hamburg. So great was his reputation that Johann Sebastian Bach walked twice at least from Lüneburg to Hamburg to hear him. On the latter occasion Bach in turn played for the aged organist, who exclaimed "I thought that this art was dead, but I see that it still lives in you." Works : *Hortus Musicus* for two violins, viola, and bass (Hamburg, 1704) ; *Toccata* for organ ; 2 arrangements of chorals ; 2 variations for clavier.—Mendel ; Fétis ; Schilling ; Mattheson, *Ehren-Pforte*, 292.

REINTHALER, KARL (MARTIN), born at Erfurt, Oct. 13, 1822, still living, 1890. Pupil of G. A. Ritter and A. B. Marx ; visited Paris, where he studied singing under Gerardi and Bordogni, then spent some time at Naples, Mi-



lan, and Rome. He became instructor of singing at the Cologne Conservatorium, in 1853 ; was appointed city music director, organist of the Cathedral, and director of the Singakademie at Bremen in 1858, and later conductor of the *Liedertafel* there. He is royal Prussian music director, and since 1882 member of the Berlin Academy.

Works—Operas: *Edda*, Bremen, 1875; *Käthechen von Heilbronn*, Frankfort, 1881. *Jephtha* and his daughter, oratorio; *In der Wüste*, for chorus and orchestra; *Das Mädchen von Kolah*, do.; Symphony; *Psalms*; *Choruses*; *Songs*.—Mendel; Riemann; Fétis; do., *Supplément*, ii. 400.

REISS, CARL HEINRICH ADOLF, born in Frankfort-on-the-Main, in 1829, still living, 1890. Pianist, pupil, in Frankfort, of Rosenhain on the pianoforte, of Ferdinand Kessler in harmony, and later, in Leipsic, pupil of Moritz Hauptmann. At the age of fourteen, he appeared with success in a concert in Frankfort, and when not yet twenty years old, was appointed chorus-master in the Stadttheater of Mainz. He was music director successively at the theatres of Berne, Basel, and Würzburg, and in 1854 returned to Mainz as first Kapellmeister of the Stadttheater. In 1856 he was called to the Court theatre at Cassel, where later he succeeded Spohr as Hof-Kapellmeister; in 1881-86 he filled the same position at Wiesbaden. Works: *Otto der Schütz*, opera, given in Cassel and Mainz; *Pianoforte music*; *Songs*.—Fétis; Mendel; Riemann.

REISSIGER, FRIEDRICH AUGUST, born at Belzig, Prussia, July 26, 1809, died at Frederikshald, Norway, March 2, 1883. Brother of the following, first instructed by his father, then pupil of Schicht and Weinlig at the Thomasschule in Leipsic, and of Dehn in Berlin. He was music director at the theatre in Christiania in 1840-50, and thence went to Frederikshald, as organist and military Kapelmester. Works: *Musie to Tie Saters*, and to Ogte-mandens Repräsentant; *Several masses*; *Requiem*; *Cantatas*; *Concert overtures*; *Pianoforte music*; *Many songs*, and choruses for male voices.—Mendel.

REISSIGER, KARL GOTTLIEB, born at Belzig, Jan. 31, 1798, died in Dresden, Nov. 7, 1859. Dramatic composer, pupil in 1811 of Schicht at the Thomasschule, Leipsic. In 1818 he began the study of

theology, but soon gave himself up to music; pursuing his studies in Vienna, in



1821, he appeared the following year as a singer and pianist. He then visited Munich, where he became the pupil of Winter, went to Berlin in 1823, and travelled in Holland, France, and Italy in

1824-25, to inform himself about the musical institutions of those countries, by order of the Prussian government. He was then for a short time instructor at the royal institute for church music, and in October, 1826, was summoned to The Hague, to organize the Conservatorium, which is still flourishing. In the same year he succeeded Marschner as music director of the German Opera in Dresden, and soon after was appointed Hof-Kapellmeister to succeed Weber. Works—Operas: *Das Rockenweibchen* (1821, not given); *Didone abbandonata*, Dresden, 1823; *Der Ahnenschatz* (1824, do.); *Yelva*, melodrama, Dresden, 1827; *Libella*, ib., 1828; *Die Felsenmühle von Étalières*, ib., 1829; *Turandot*, ib., 1835; *Adèle de Foix*, ib., 1841; *Der Schiffbruch der Medusa*, ib., 1846; *Overture and entr'actes to the tragedy Nero*, Munich, 1822. *David*, oratorio; 10 masses; *Hymns*, psalms, motets, vespers, etc.; *Symphony for orchestra*; *Overture for do.*; *Concerto for flute*; *Concertino for clarinet*; *Quintet for pianoforte and strings*; 6 quartets for do.; 27 trios for do.; *Quintet for strings*; 8 quartets for do.; 2 sonatas for violin and pianoforte; *Sonata for clarinet*; *Sonatas* (4 and 2 hands), rondos, variations, and other music for pianoforte; *Many songs*, some of which have become very popular.—Fétis; Mendel; Riemann; Schilling; Schumann, *Ges. Schriften*, ii. 292.

REISSMANN, AUGUST, born at Frankenstein, Silesia, Nov. 14, 1825, still living, 1890. Dramatic composer, and writer on

music, pupil in his native place of Heinrich Jung, and in Breslau of Mosevius and Baumgart in theory, of Ernst Richter on the pianoforte and organ, of Lüstner on the violin, and of Kahl on the violoncello. The favourable reception given his compositions strengthened his purpose to become a composer, but a residence in 1850-52 in Weimar, where the new school of music had its most ardent champions, turned him more to literary work. After living several years at Halle, he settled in 1863 in Berlin, where he lectured in 1866-74 on musical history at the Conservatorium; and afterwards took up his residence in Leipzig. He was a prominent contributor to Mendel's *Musikalisches Conversations-Lexikon*, and after his death continued and completed it. In 1875 the degree of Ph. D. was conferred upon him by Leipzig University. His compositions have not attracted great attention, and his literary works are sometimes injured by his fondness for putting all music into a system, but his industry and good use of his opportunities have made him of considerable authority in the musical world of Germany. Works—Operas: *Gudrun*, Leipzig, 1871; *Das Gralspiel* (not given); *Die Bürgermeisterin von Schorndorf*, Leipzig, 1880. Two dramatic scenes, *Drusus Tod* and *Loreley*; *Wittekind*, oratorio; 2 sonatas for pianoforte and violin; *Concerto* for violin and orchestra; *Suite* for do.; Many songs and ballads, duets, terzettos, and choruses. Writings: *Von Bach bis Wagner* (Berlin, 1861); *Das deutsche Lied in seiner historischen Entwicklung* (1861), rewritten as *Geschichte des deutschen Liedes* (1874), his most important work; *Allgemeine Geschichte der Musik* (1863-65, 3 vols.); *Allgemeine Musiklehre* (1864, 2d ed., 1874); *Grundriss der Musikgeschichte* (1865); *Robert Schumann* (1865, 3d ed., 1879); *Lehrbuch der musikalischen Komposition* (1866-71, 3 vols.); *Felix Mendelssohn-Bartholdy* (1867, 2d ed., 1872); *Franz Schubert* (1872); *Die königliche Hochschule*

für Musik in Berlin (1875); *Leichtfassliche Musikgeschichte* (1877); *Zur Aesthetik der Tonkunst* (1879); *Joseph Haydn* (1879); *Illustrierte Geschichte der deutschen Musik* (1880); *J. S. Bach*, and *G. F. Händel* (1881); *Gluck*, and *Weber* (1882); and other works. —Mendel; Riemann; Fétis, *Supplément*, ii. 401.

REITER, ERNST, born at Wertheim, Baden, in 1814, died at Basel, July 14, 1875. Violinist, professor at the Conservatorium at Würzburg, where he appeared also in concerts in 1835-37. In 1839 he went as music director to Strasburg, and in 1841 to Basel. In 1843 he conducted the music festival at Lucerne. Works: *Die Fee von Elverhoe*, Wiesbaden, 1865; *Das neue Paradies*, oratorio, Basel, 1845, Vienna, 1847; 2 quartets for strings; Songs.

REJOICE GREATLY, soprano aria in B-flat major, with accompaniment of violins in unison, and continuo, in Handel's *Messiah*, Part I, No. 16.

RELLSTAB, JOHANN KARL FRIEDRICH, born in Berlin, Feb. 27, 1759, died at Charlottenburg, Aug. 19, 1813. Composer and writer, pupil of Agricola and Fasch. His father's death compelled him to take charge of a printing establishment in Berlin, to the business of which he added music printing and selling, and in 1785 opened a circulating music library. In 1787 he founded a concert for amateurs, and the concerts given by the Singakademie and others were often held at his house and expense. The war of 1806 caused the loss of almost his whole fortune, but his love of music revived on the return of peace. He wrote musical criticisms for the *Vossische Zeitung*, lectured on harmony, inspired wealthier men to give private concerts, and instructed his children musically. In 1811 he visited Italy and Vienna. His compositions are little more than mechanical, but his books give evidence of critical observation. Works: *Die Apotheke*, opera; *Die Hirten an der Krippe zu Bethlehem*, cantata; *Pygmalion*, do.; *Ode*; *Passion oru-*

torio ; Mass ; Te Deum ; Marches, waltzes, sonatinas, and other music. He published *Versuch über die Vereinigung der musikalischen und oratorischen Deklamation* (Vienna, 1785) ; *Ueber die Bemerkungen eines Reisenden* (Berlin, 1789), a reply to a work by Reichardt ; *Anleitung für Klavierspieler, den Gebrauch der Bach'schen Fingersetzung, die Manieren und den Vortrag betreffend* (ib., 1790).—Fétis ; Gerber ; Mendel ; Riemann ; Schilling.

REMBT, JOHANN ERNST, born at Suhl, Prussian Saxony, in 1749, died there, Feb. 26, 1810. Organist, formed himself by the study of Bach's works, of which he was an eminent interpreter. He was organist in his native city from 1772, and left it only once in his life, to visit Leipsic in 1797. Works : 6 trios for organ (1787) ; 6 do. ; 50 four-part fuguetas for do. ; Chorals, fugues, preludes, etc., for do.—Fétis.

REMDE, JOHANN CHRISTIAN HEINRICH, born at Berka-on-the-Ilm, Saxe-Weimar, in 1790, died at Weimar (?) after 1840. Dramatic composer, first instructed by his father, then pupil of Türk at Halle. He taught music in Berlin, then lived at Leipsic and at Memmingen, Suabia, and settled at Weimar, where he attracted Goethe's attention, and was appointed music director of the court theatre, and professor at the pages' school. Works—Operas : *Die lustigen Studenten* ; *Der Zaubersee*, given at Weimar, 1836 ; *Die entwaflnete Rache* ; *Pygmalion*, melodrama. *Der Wandel des Irthums*, cantata. Pianoforte music, part-songs, ballads, and songs.—Fétis.

REMÉNYI, EDUARD, born at Heves, Hungary, in 1830 ; reported drowned off Madagascar in 1887, but living at Cape Town, South Africa, in 1890. Virtuoso on the violin, pupil in 1842-45, at the Vienna Conservatorium, of Böhm. He took an active part in the insurrection of 1848, and was adjutant to the famous general Görgey ; when the revolution was crushed he left his country and travelled in the United States in 1849-50, giving many

successful concerts. In 1853 he went to Weimar to study under Liszt, and in 1854



to London as solo violinist to the Queen. Having obtained an amnesty in 1860, he returned to Hungary, and was made solo violinist to the Emperor of Austria. In 1865

he appeared successfully in Paris ; then visited Germany, Holland, and Belgium, and in 1875 settled temporarily in Paris. He went to London again in 1877, to America in 1878, travelled extensively in the United States, Canada, and Mexico, and started on a new concert tour around the world in 1886. Among his works are a concerto for violin and orchestra ; most of his other compositions consist of arrangements which he has made for his own playing, chiefly of Hungarian airs, and of Field's, Chopin's, Schubert's, Bach's, Rameau's, and Mozart's music, which he has published as *Nouvelle École de violon* (Paris).—Fétis, *Supplément*, ii. 402 ; Wurzbach ; Hanslick, *Concertwesen in Wien*, ii. 267.

RÉMUZAT, JEAN, born at Bordeaux (Gironde), May 11, 1815, died in Shanghai, Sept. 1, 1880. Virtuoso on the flute, pupil of Tulou at the Conservatoire, Paris, where he won the first prize in 1832 ; appeared successfully in many concerts, then settled in London, where he became first flutist at the Queen's Theatre ; in 1853 he returned to Paris, and was engaged in the same capacity at the Théâtre Lyrique. He composed concertinos, fantaisies, airs variés, and morceaux de salon for his instrument.—Fétis.

RENAUD, tragédie-lyrique in three acts, text by Lebœuf, music by Sacchini, first represented at the Académie Royale de Musique, Paris, Feb. 28, 1783. This opera was a re-arrangement of Sacchini's *Armida e Rinaldo*, first given in Milan in 1722. The French version was given in Paris,



## RENAUD

through the influence of Marie Antoinette, with Mme Saint-Huberty as *Armide*. It is



Antoinette Cécile Saint-Huberty.

one of the best of the many settings of the subject. See also *Armide et Renaud*.—Clément et Larousse, 570 ; Lajarte, i. 333.

**RENAUD D'AST**, comédie in two acts, in prose, text by Radet and Barré, music by Dalayrac, first represented at the Italiens, Paris, July 19, 1787. The libretto is an imitation of La Fontaine's "*L'oraison de Saint-Julien*," taken originally from Boccaccio. The music was popular, and the airs were long sung in the Paris vaudevilles. Same title, French opera in two acts, text by Lemonnier, music by Trial and Vachon, previously given in Paris, Oct. 22, 1765. Italian comic operas on this subject : *Rinaldo d'Asti*, by Marcos Portugal, Venice, 1793 ; by Niccolò Isouard, Malta, 1796 ; by Francesco Morlacchi, Parma, 1809 ; and by Carlo Coccia, Rome, 1816.

**RENDEZ-VOUS BOURGEOIS, LES**, opéra-bouffon in one act, text by Hoffman, music by Niccolò Isouard, first represented at the Opéra Comique, Paris, May 9, 1807. The libretto is the most amusing of Hoffman's works for the stage, and the music is gay and thoroughly French in character. It was given in Berlin as *Das Stelldichein*,

oder Alle fürchten sich, in 1831 ; in Vienna, Aug. 18, 1826.—Clément et Larousse, 571.

**RÈ PASTORE, IL** (*The Shepherd King*), dramatic cantata in two acts, text by Metastasio, music by Mozart, first represented at Salzburg, April 23, 1775. The libretto was written in 1751, set to music by Bono, and given in Vienna in that year. Mozart was ordered to compose music to this text in March, 1775, for the entertainment of the Archduke Maximilian, son of the Empress Maria Theresa, who was expected to visit Salzburg the following month. The soprano Consoli, from Munich, sang the principal part, and Mozart composed a new bravura air for her. Characters represented : Alessandro, King of Macedonia ; Aminta, shepherd descendant of the Kings of Sidon, and lover of Elisa ; Elisa, shepherdess ; Tamiri, fugitive princess, daughter of the tyrant Stratone, loved by Agenor ; and Agenor, noble of Sidon, lover of Tamiri, and friend of Alessandro. Alessandro, having taken Sidon, puts to death the tyrant and usurper Stratone, and places on the throne the rightful king, Aminta, who has been living as a shepherd. Alessandro wishes to marry him to Tamiri, daughter of Stratone, who loves Agenor, and Aminta, rather than give up the love of Elisa, a shepherdess, returns the crown to Alessandro. The latter is so delighted with his fidelity that he unites him with Elisa, and establishes them upon the throne. He also gives Tamiri to Agenor, and promises him the next kingdom he may conquer. Aminta's aria, "*Aer tranquillo*," was sung by Mlle Weber in Mannheim in 1778. Another aria of Aminta's, "*L'amerò*," was a favourite with Jenny Lind. The original autograph, in the Königliche Bibliothek, Berlin, was published by Breitkopf & Härtel, Mozart Werke, Serie v., No. 10.—Köchel, Verzeichniss, No. 208 ; André, do., No. 37 ; Jahn, Mozart, i. 399 ; Gehring, Mozart, 54.

**RÈ PASTORE, IL**, Italian opera in three acts, text by Metastasio, music by Giuseppe

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Sarti, first represented in Venice in 1753. This opera had an immense success, and quickly spread the fame of its composer. Other Italian operas on Metastasio's text, by Giuseppe Bono, Schönbrunn, near Vienna, 1751; by Johann Agricola, Berlin, 1752; by Johann Adam Hasse, Hubertusberg, near Dresden, Oct. 7, 1755; by Nicolò Jommelli, Stuttgart, 1757; by Zanca, Munich, 1760; by Piccini, Naples, 1760; by Johann Christian Richter, Dresden, 1762; by Pietro Guglielmi, Naples, 1767; by Francesco Uttini, Venice, about 1773; by Matteo Rauzzini, Dublin, 1784; by Parenti, Naples, 1788; and by Luciano Xavier dos Santos, Lisbon, 1793; and a French opera on the same subject, *Le jardinier de Sidon*, in two acts, text by Renard de Pleinchêne, music by Philidor, first given at the Italiens, Paris, July 18, 1768.

REQUIEM, by Berlioz. See *Messe des Morts*.

REQUIEM, in C minor, by Cherubini, written for the anniversary of the execution of Louis XVI. (Jan. 21, 1793), and first performed at the Abbey Church of Saint-Denis, Paris, Jan. 21, 1817. Berlioz considered this the greatest work of its composer, and especially admired the *Agnus Dei*. It is one of the greatest musical expressions of Italian Catholicism, and its general tone is that of deep religious feeling and mournfulness. The *Credo* for eight voices, a cappella, is a striking example of Cherubini's mastery of counterpoint. The *Requiem* was sung in the same church at the funeral service of the duc de Berri, Feb. 14, 1820. It was first performed by the Sacred Harmonic Society of London, under the direction of Sir Michael Costa, March 23, 1881. Full score published by Frey (Paris), and by Breitkopf & Härtel (Leipsic). Cherubini wrote also another *Requiem*, in D minor, for three male voices (two tenors, and a bass), first performed at a concert of the Conservatoire, Paris, March 25, 1838, the *Dies iræ* having been previously given at the same place, March 19, 1837. This, Cheru-

bini's last masterpiece, was written in his seventy-seventh year, and it was sung at his own obsequies at Saint-Roch in 1842. It is a more dramatic work than the one in C minor, and in some respects it is greater. It was first sung in London as a funeral service in the Roman Catholic chapel in Farn Street. Published by Frey (Paris). —Bellasis, Cherubini, 230, 334; 337-347; Grove, iii. 111; Monthly Musical Record (1872), ii. 71; Athenæum (1881), i. 468.

REQUIEM, by Gossec. See *Messe des Morts*.

REQUIEM, for chorus, soli, and orchestra, by Mozart, written in 1791, and first performed in Jahn's Hall, Vienna, 1796. This, the composer's last work, was undertaken in consequence of a visit in July, 1791, from a mysterious stranger, who brought Mozart a commission to write a *Requiem* mass. The visitor was Herr Leutzeb, the steward of the Count Franz von Walsegg, who, having lost his wife, wished to honor her memory by a funeral mass, which he proposed to have performed as his own composition. Owing to the weakness of impaired health, and worn with overwork, Mozart soon believed that this strange visitor was a messenger from the other world, and that the mass was for his own funeral. This nervousness probably hastened his death (Dec. 5, 1791), which occurred before the MS. was finished. His widow, fearing that she might be forced to refund the payment already received for the *Requiem*, gave the copy to the Hof-Kapellmeister, Joseph von Eybler, to complete; but, after filling in the instrumentation as far as the *Confutatis*, and writing two measures in continuation of the *Lacrymosa*, he abandoned the task in despair. The MS. was then given to Franz Xaver Süssmayer, an accomplished musician, intimate with Mozart's methods of working. Mozart had completed the first two movements, the *Requiem* and *Kyrie*, in full score, and the *Dies iræ*, excepting the last verse, was sketched out; the voice parts were completely written with the

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basso-continuo ; and the instrumental parts where the accompaniment is independent. The movements of the Offertorium, the Domine Jesu Christe, and the Hostias were also partially written. Süßmayer's task was to fill in the necessary instrumentation and to compose the Sanctus, Agnus Dei, Benedictus, and the concluding part of the Lacrymosa. He made a skilful transcript of the entire Requiem, and his handwriting resembled Mozart's so closely that Count von Walsegg accepted the MS. with the belief that it was in the autograph of the great composer. A copy of the MS. was in the possession of Mozart's widow, who sold it to Breitkopf & Härtel, and it was printed by them for the first time in full score (Leipsic, 1800). Its authenticity was doubted immediately. Süßmayer claimed to have completed the instrumentation of the Requiem, Kyrie, Dies iræ, and Domine, and to have composed the Sanctus, Benedictus, and Agnus Dei. In 1825 Gottfried Weber published an attack on the Requiem, which he considered unworthy of Mozart, and attributed the whole to Süßmayer. Mme von Nissen (Frau Mozart) afterward aided Johann André in publishing a new edition of the score marked, on the authority of the Abbé Stadler, M. and S. to distinguish the parts written by Mozart from those by Süßmayer (Offenbach, 1826). André published also Mozart's original sketches of the Dies iræ, Tuba Mirum, and Hostias (ib., 1829). The motif of the first number of the Requiem is the same as that chosen by Handel for his Queen Caroline's Te Deum, which has the old choral, "Herr Jesu Christ, du wahrer Gott," or "Wenn mein Stündlein vorhanden ist," for its cantus firmus. The motif of the Kyrie is the same as the subject of the chorus, "Hallelujah we will rejoice in Thy salvation," in Handel's *Joseph*, and the chief subject of the Kyrie eleison is the same as the fugue "And with His stripes" in the *Messiah*. Haydn said : "If Mozart had written nothing except his violin quintets and his

Requiem, he would have rendered his name immortal." This work was first performed by the Singakademie, Berlin, in memory of its founder Fasch, Oct. 8, 1800 ; in memory of the Queen of Prussia in 1805 ; of the Akademie director Frisch in 1815 ; of Prince Radziwill in 1833 ; of Count Brühl in 1837 ; of Friedrich Wilhelm III. in 1840 ; and of Friedrich Wilhelm IV. in 1861 ; and in Paris under Cherubini in 1804. It was given also in Berlin in memory of Andreas Romberg in 1821 ; of Bernard Klein in 1823 ; of Ludwig Berger in 1839 ; in Leipsic in memory of Schicht in 1821 ; in Lemberg, under the direction of Mozart's son, on the anniversary of the composer's death, Jan. 5, 1827 ; and in Vienna on the anniversary of Weber's death, Sept. 5, 1826 ; and of Beethoven's, April 3, 1827. A lover of music in Venice left a legacy for the annual performance of three Requiems, including Mozart's ; and a society was founded in 1857 in Senftenberg, Bohemia, to perform this Requiem annually on June 18th. It was given in Rio Janeiro in 1819 ; by the Handel and Haydn Society, Boston, Jan. 18, 1857, and by the Oratorio Society of New York, Dec. 1, 1887. The original score was obtained gradually by the Imperial Library of Vienna. In 1834 the Abbé Stadler bequeathed to it the autograph of the Dies iræ, with the exception of the last movement ; von Eybler sent soon afterward the MSS. of the Lacrymosa, Domine Jesu, and the Hostias ; and in 1838 the Library purchased the entire MS. sold to Count Walsegg. From these "Urschriften," or sketches, it is proven that all of Mozart's work is extant, and that these sketches were filled in by Süßmayer, who did not write the Requiem and the Kyrie as he claims to have done. An edition for the pianoforte without words was published by Haslinger (Vienna, 1828). Other editions, by Schlesinger (Paris) ; by Novello & Co. (London) ; and by Breitkopf & Härtel, Mozart Werke, Serie xxiv. No. 1. Transcriptions of the Confutatis and Lacrymosa,

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were made by Liszt for the pianoforte. —Köchel, Verzeichniss, No. 626; Jahn, Mozart, iv. 679-739, 775; do. (Townsend), iii. 352-392; Nissen, Mozart, 563, 573 (Anhang, 168); Oulibicheff, Mozart, iii. 419; Fétis, vi. 339; Mosel, Ueber die Original-Partitur des Requiem von W. A. Mozart (Vienna, 1839); Hahn, Mozarts Requiem (Bielefeld, 1867); Rochlitz, Für Freunde der Tonkunst, i. 159; Lobe, Compositionslehre, iii. 195; Sievers, Mozart und Süßmaier, 8; Pohl, The Story of Mozart's Requiem (London); Erdmann, Ergebnisse der bisherigen Forschungen über die Echtheit des Mozart'schen Requiem (2 vols., Schott, Mainz, 1826-28); Stadler, M., Vertheidigung der Echtheit des Mozart-Requiem; Cäcilia, iii. 205-230; iv. 120, 257-352; v. 237; vi. 133, 193-230; xiv. 147; xx. 279; Allgem. mus. Zeitg., i. 147, 178; iv. 2, 23; xxv. 685; xxviii. 105, 729; xxix. 519; xxx. 209; xli. 81, 317; xlii. 54; Berliner mus. Zeitg. (1825), 370, 378, 389; Neue Zeits., x. 10; Grove, iii. 110; Upton, Standard Oratorios, 236.

REQUIEM, Missa pro Defunctis, by Palestrina. This work, which is very beautiful, was left incomplete by the composer. It consists of the Kyrie, in which the Plain Chant of the Credo is so plaintive and tender that it almost conceals the enormous skill displayed in the contrapuntal treatment; the Offertorium; Sanctus; Benedictus; and the Agnus Dei. The other numbers are supposed to have been sung in unison Plain Chant, still the custom at Roman funerals, but Palestrina has left two settings of the Libera me, in which the Gregorian melody is exquisitely treated. One of these MSS. is in the Archives of the Pontifical Chapel, Rome; the other in the Lateran Basilica. This work was first published as a supplement to the third edition of Palestrina's "First Book of Masses" (Rome, 1591). It was reprinted by Alfieri in his "Raccolta di Musica Sacra," vol. I. (1841); by Lafage, "Cinq Messes de Palestrina," published by Launer & Cie. (Paris),

and by Schott & Co. (London); by the Prince de la Moskowa (Joseph Napoléon Ney) in Vol. IX. of his "Recueil des morceaux de musique ancienne," etc.; and by Breitkopf & Härtel, Palestrina Werke. —Grove, iii. 109.

REQUIEM (The Manzoni), by Verdi, first performed in the Church of San Marco, Milan, May 22, 1874, on the anniversary of Alessandro Manzoni's death. The solos were sung by Teresa Stoltz, soprano; Maria Waldman, alto; Giuseppe Capponi, tenor; and Ormondo Maini, bass. Soon after Rossini's death (Nov. 13, 1868), Verdi conceived the idea that the Italian composers should unite in writing a Requiem to his memory, to be performed in the cathedral of Bologna every centenary of Rossini's death, and at no other place and on no other occasion. The numbers were assigned as follows: I. Requiem æternam, in G minor, Buzzola; II. Dies ire, in C minor, Bazzini; III. Tuba mirum, in E-flat minor, Pedrotti; IV. Quid sum miser, in A-flat, Cagnoni; V. Recordare, in F, Ricci; VI. Ingemisco, in A minor, Mini; VII. Confutatis, in D, Bouchenon; VIII. Lacrymosa, in G and C minor, Coccia; IX. Domine Jesu, in C, Gaspari; X. Sanctus, in D-flat, Platania; XI. Agnus Dei, in F, Petrella; XII. Lux æterna, in A-flat, Mabollini; and XIII. Libera me, in C minor, Verdi. When put together the numbers were found to be so different in treatment and style, that the work was condemned as incoherent and so wanting in unity that the MSS. were returned to the various composers. Signor Mazzucato, who examined the Requiem, was so impressed with Verdi's contribution that he entreated him to compose an entire Requiem, and on the death of his friend, the poet Manzoni, in 1873, Verdi wrote this work, to which he transferred the Libera me originally intended for the Requiem of Rossini. It has been enthusiastically praised by Verdi's admirers and enthusiastically denounced by the German critics. Hans von Bülow calls it

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an "opera in ecclesiastical costume." I. Requiem and Kyrie (quartet and chorus); II. Dies Ire (chorus), Tuba Mirum (chorus), Liber scriptus (chorus and fugue), Quid sum miser (trio for soprano, alto, and tenor), Rex tremendæ (quartet and chorus), Recordare (duo for soprano and alto with chorus), Ingemisco (tenor solo), Confutatis (bass solo), Lacrymosa (quartet and chorus); III. Domine Jesu (quartet); IV. Sanctus (fugued double chorus); V. Agnus Dei (duo for soprano and alto with chorus); VI. Lux æterna (trio for alto, tenor, and bass); VII. Libera me (solo for soprano, chorus, and final fugue). This work was given in Paris under Verdi's direction, June 4, 1874; in London at the Royal Albert Hall, under Verdi's direction, May 15, 1875.—Grove, iv. 252; Upton, *Standard Oratorios*, 303; *Athenæum* (1875), i. 664, 696.

REQUIEM for six voices, composed by Vittoria, for the funeral of the Empress Maria, the widow of Maximilian II., in 1603. This is the composer's last work of importance, and it is considered the "greatest triumph of his genius." The full title is "Officium Defunctorum sex vocibus, in obitu et obsequiis Sacre Imperatricis," and it consists of a 6-part *Missa pro defunctis*; a 6-part *Versa est in luctum*; a 6-part *Responsorium, Libera*; and a 4-part *Lectio, Tædet anima*. The movements are based on the *Cantus firmus*, but the music is surprisingly modern on account of its powerful harmony. The score, dedicated to the Princess Margaret, daughter of the Empress, was published in Madrid in 1603. The *Lectio* was reprinted by Joseph Schrems in continuation of Proske's "*Musica divina*" (Ratisbon, 1869).—Grove, iii. 139; iv. 316.

REQUIEM FÜR MIGNON, for soli, chorus, and orchestra, text from Goethe's "Wilhelm Meister," music by Schumann, op. 98 B, composed in 1849, and first performed at Düsseldorf, Nov. 21, 1850. It was first given in America by the Arion Club, Providence, Dec. 2, 1885. This is

one of Schumann's most delicate and sympathetic compositions. First published by Breitkopf & Härtel (Leipsic). Breitkopf & Härtel, Schumann Werke, Serie ix., No. 6.—Reissmann, Schumann, 180; *Neue Zeitschr.*, xxxv. 219.

RESTA, O CARA, aria for soprano with orchestra, in C, by Mozart, composed for Mme Duschek in Prague, Nov. 3, 1787. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 37.—Köchel, *Verzeichniss*, 528; Jahn, Mozart, iv. 304.

RESURRECTION, THE, oratorio in two parts, text by Dr. E. G. Monk, music by Sir George Alexander Macfarren, first performed at the Birmingham (England) Festival in August, 1876. It was sung by Mr. Santley, Mr. Lloyd, Mme Lemmens, and Mme Patey, and conducted by Walter Macfarren, brother of the composer. Other oratorios on this subject: in German by Eberlin, Salzburg, about 1756; in English by Samuel Arnold, London, 1777.—*Athenæum* (1876), ii. 314.

RESURREZIONE, LA, (The Resurrection), Italian oratorio in two parts, text founded on Scriptural narrative, music by Handel. The author of the simple and dramatic libretto is unknown. This, Handel's first oratorio, differs but slightly from the ordinary operas of that period. It is dated "Roma la Festa di Pasque dal Marehe, e Ruspoli (11 d' Aprile) 1768." It was written in the palace of the Marchese di Ruspoli, and is supposed to have been first performed in the palace of Cardinal Pietro Ottoboni. The first violin part, which is of special prominence, is said to have been played by Corelli. The string orchestra is sometimes divided into six parts, the first and second violins being subdivided. Characters represented: Angelo (S.); Maddalena (S.); Cleofe (A.); San Giovanni (T.); Lucifero (B.); and Voce (S.). The original score, in Buckingham Palace, was first published by Arnold (London, 1797); Chrysander's edition for the German Händel-gesellschaft, Breitkopf & Härtel (Leipsic,

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1878).—Chrysander, *Händel*, i. 214 ; *Rockstro*, 52 ; *Schaefer*, 19.

**RÈ TEODORO IN VENEZIA, IL** (King Theodore in Venice), Italian opera buffa, text by Casti, music by Paisiello, first represented in Vienna, Aug. 23, 1784. This opera, which contains some of the composer's best music, was written for the Emperor of Austria, Joseph II. The septet became very popular. The work was given at the Théâtre Feydeau, Paris, Feb. 21, 1789. The hero is Theodorich, King of the Goths, called by the German Minnesinger, Dietrich von Bern. Other Italian operas on this subject : *Teodorico*, by Giovanni Porta, text by Salvi, Venice, 1720 ; by Giuseppe Maria Buini, Bologna, 1729 ; *Il Teodoro*, by Stefano Pavesi, text by Rossi, Venice, 1813 ; and *Il rè Teodoro in Venezia*, by Luigi Finali, Parma, December, 1826.

**RETURN, OH GOD OF HOSTS**, alto aria of Mical, in E-flat major, with accompaniment of two violins and bass, in Handel's *Samson*, Act II., Scene 1. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

**REUBKE, JULIUS**, born at Hausneindorf, near Quedlinburg, March 23, 1836, died at Pillnitz, Saxony, June 3, 1858. Pianist, pupil of Kullak, and in composition of Marx in Berlin, then studied under Liszt at Weimar, and became one of his favourite pupils. Works : Grand sonata for pianoforte (dedicated to Liszt) ; Psalm xciv. ; Sonata for organ, etc. His brother Otto (born Nov. 2, 1842), is virtuoso on the organ and pianoforte, pupil of Bülow and Marx, and lives at Halle as conductor of a musical society.

**REULING, WILHELM**, born at Darmstadt, Dec. 22, 1802, died at Munich, April 27, 1877. Dramatic composer, pupil of Rinck, then in Vienna of Seyfried and of Emanuel Förster. The great success of some compositions for the Josephstadt Theater led to his appointment in 1829 as its Kapellmeister. He occupied the

same position at the Kärnthnerthor Theater in 1830–54, and retired to his native city, devoting himself exclusively to composition. Works—Operas : *Ulysses* ; *Die Räuberhöhle* ; *Der blinde Harfner*, *Die Feuerbraut*, given at Trieste, 1829 ; *Alfred der Grosse*, Vienna, 1840 ; *Der letzte Graf von Anzor*. Ballets, 1830–36 : *Die Vestalin* ; *Clorinde* ; *Oberon* ; *Der Kobold* ; *Sophie*, *Grossfürstin von Moskau* ; *Der Rekrut* ; *Die Heimkehr* ; etc. Many operettas, pantomimes, and Singspiele ; *Fest-Ouvertüre* ; *Concert-Ouvertüre* ; *Adagio et Rondo concertant*, for flute, oboe, clarinet, horn, and bassoon, with orchestra ; *Octet for pianoforte*, strings, flute, clarinet, and horn ; 3 quartets for pianoforte and strings ; 3 trios for do. ; Other chamber music ; Cantatas, and choruses for male and mixed voices.—Wurzbach.

**REUTER, ROMANUS**, born at Kallmünz, near Ratisbon, in 1755, died in the Abbey of Prüfening in 1806. Benedictine monk ; at first a choir boy in the Abbey of Prüfening, then pupil of Schuhbauer in the seminary at Neuburg on the Danube. Having studied philosophy at Amberg, he entered the Abbey of his order, and greatly improved the standard of the much neglected choir. Works : *Naboth's Weinberg*, melodrama ; *Masses*, motets, sonatas for harpsichord.—Fétis ; Mendel.

**REUTTER, GEORG**, the elder, born in Vienna in 1656, died there, Aug. 29, 1738. Organist and theorbist, became organist of St. Stephen's in 1686 ; played the theorbo in the court chapel in 1697–1703 ; was made court and chamber organist in 1700 ; succeeded Fux as Kapellmeister at the Gnadenbild of St. Stephen's in 1712, and three years later was appointed Kapellmeister of the Cathedral itself. In 1695 he was made a knight in Rome by Count Francesco Sforza. Works : *Miserere a due cori all' uso romano* ; *Organ toccatas and fugues in manuscript* ; *Requiem and mass in Berlin Library*.—Mendel ; Wurzbach ; Riemann ; Gerber ; Schilling.

## REUTTER

REUTTER, GEORG (KARL), the younger, born in Vienna, April 6, 1708, died there, March 12, 1772. Son and pupil of Georg Reutter, was appointed in 1731 court composer. In 1738 he succeeded his father as Kapellmeister of St. Stephen's, in 1746 became second court Kapellmeister, acted from 1751 as chief court Kapellmeister, and received the title in 1769 on the death of Predieri. It was during his time that the court chapel of Vienna sank to its lowest ebb of efficiency, partly in consequence of administrative changes. He engaged the boy Haydn for the choir of St. Stephen's, and treated him very badly. In 1731 he married the singer, Theresia Holzhauser, and in 1740 he was ennobled. His compositions were more showy than substantial, and are now almost forgotten. Works: *La forza dell' amicizia*, opera (with Caldara), Vienna, 1728; *La pazienza di Socrate con due mogli*, a dramatic divertimento (do.), 1731; *Le Cinesi*, operetta in one act, text by Metastasio, Vienna, 1735; *La gara*, operetta in one act, text by Metastasio, Vienna, 1755; *La divina Provvidenza in Ismael*, oratorio; *Il ritorno di Tobia*, do.; *Betulia liberata*, do., 1734; *Masses*; *Augurio di felicità*, cantata for three

—Clément et Larousse, 810; Athenæum (1870), i. 31.

REVENGE, THE, ballad for chorus and orchestra, text from Tennyson, music by Charles Villiers Stanford, first performed at Leeds, England, Oct. 14, 1886. Published by Novello (London).—Athenæum (1886), ii. 541.

REVENGE, TIMOTHEUS CRIES, bass aria in D major, with accompaniment of trumpet, 2 oboes, and strings complete, in Handel's *Alexander's Feast*, Part II., No. 12. The second part of this air, Behold a ghastly band, in G minor (marked No. 13, as a separate air, in Mozart's score), is accompanied by two violas, violoncelli ripieni, three bassoons, and bass.

REY, JEAN BAPTISTE, born at Lauzerte (Tarn-et-Garonne), Dec. 18, 1734, died in Paris, July 15, 1810. Dramatic composer, educated at the Abbey of Saint-Sernin, where he was a choir boy. At the age of seventeen he became maitre de chapelle of the cathedral at Auch, and in 1754 chef d'orchestre at the opera in Toulouse. Having filled similar positions at Montpellier, Marseilles, Bordeaux, and Nantes until 1776, he was summoned to Paris, where he conducted the Opéra orchestra for thirty years, at first assisting Francoeur, and from 1781 as his successor. In 1781-85 he conducted also the Concerts Spirituels, and in 1779 was appointed director of the

chamber music by Louis XVI. He lost his post through the Revolution, but was elected a member of the administrative committee of the Opéra in 1792, and appointed professor at the Conservatoire in 1794. As an adherent of Rameau's and an opponent of Catel's system, he was pensioned at the reduction of the faculty in 1802, but in 1804 was appointed maitre de chapelle by Napoleon. Works: *Apollon et Coronis*, Paris, 1781; *Diane et Endymion*, ib., 1791; 3d act to Sacchini's *Arvire ed Evelina*; Ballet music in Salieri's *Tarare*; do. in Sacchini's *Œdipe à Colone*; *Masses* with or-

*Georg v. Reutter*  
*H. R. Kapell Meist. d. k. Hofk.*

voices, text by Metastasio, Schönbrunn, 1749; Other cantatas for different occasions; Motets, and other music.—Wurzbach; Mendel; Schilling; Riemann; Fétis; Burney, *Present State of Music in Germany*, i. 356.

RÊVE D'AMOUR (A Dream of Love), opéra-comique in three acts, text by Denery and Cormon, music by Auber, first represented at the Opéra Comique, Paris, Dec. 20, 1869. This is Auber's last opera. Capoul, Gaillard, Sainte-Foy, Prilleux, Mlle Priola, Mlle Girard, and Mlle Nau appeared in the original cast. The opera was given in London in December, 1869.

chestra, motets, etc. His brother, Louis Charles Joseph (1738-1811), was for forty years violoncellist at the Opéra in Paris, and published trios and duos for violin and violoncello.—Fétis ; Mendel ; Riemann.

REY, JEAN ÉTIENNE, born at Toulouse, Aug. 3, 1832, still living, 1890. Dramatic composer, pupil at the Conservatoire, Paris, of Carafa in composition, and of Révial in singing ; obtained an accessit de chant in 1854, and in 1855 married Mlle Balla, the singer, who had won in 1854 the second prize. In the following year she was awarded the first prize in singing in opera and opéra-comique, and received a promising engagement to travel. Her husband thenceforth gave up his own professional career as a singer, and while travelling with her through Italy, Belgium, Spain, and Portugal, gave much time to composition, some of his best works being brought out in the principal cities of those countries. After her death he remained in Paris, devoting himself to composition in various branches. Works—Operas : *La gitana*, Bordeaux, 1864 ; *J'ai coupé le roi* ; *L'amour villageois* ; *Stribor* ; *Le talisman des sultanes*, opéra-bouffe ; *Balthazar* ; *Irène*. *Le martyre de Saint-Saturnin*, oratorio, Toulouse, 1856 ; Choruses for 4 male voices ; 12 sacred melodies for one voice ; Sacred choruses for 4 male voices ; and other vocal music in every style ; Requiem mass for 4 male voices, and other church music ; 7 symphonies for orchestra ; Many pieces for pianoforte, violin, and other instruments. He has published also a *Méthode de chant*, and easy sonatas for the pianoforte, and violin, for beginners, etc.—Fétis, Supplément, ii. 406 ; Mendel, *Ergänz.*, 385.

REYER, LOUIS ÉTIENNE ERNEST (Rey, called), born at Marseilles, Dec. 1, 1823, still living, 1890. Dramatic composer, and writer on music, pupil at Barsotti's music school in Marseilles ; entered the government service in Algiers and did not take up music as a profession until 1848, when he went to Paris, and became a pupil

of Mme Farrene, his aunt. He is deemed, by his countrymen, one of the most prominent representatives of the modern French romantic school. As a writer he has won reputation as a worthy successor of Berlioz, whom he replaced as librarian of the Grand Opéra. He is also musical editor of the *Journal des*



*Débats*, where he succeeded d'Ortigue, who followed Berlioz in that position. His principal articles have been published under the title "*Notes de musique*" (Paris, 1875). Member of the Academy, 1876 ; Legion of Honour, 1862, Officer, 1886. Works—Operas : *Maitre Wolfram*, Théâtre Lyrique, 1854, Opéra Comique, 1873 ; *La statue*, ib., 1861, Opéra Comique, 1878 ; *Sacountala*, ballet, 1858, *Erostrate*, Baden-Baden, 1862, Paris, 1871 ; *Sigurd*, Théâtre de la Monnaie, Brussels, 1884, Opéra, Paris, 1885 ; *Salammbô*, founded on Flaubert's romance, Théâtre de la Monnaie, Brussels, Feb. 1, 1890. *Victoire*, cantata, Paris, 1859 ; *Le Sélam*, ode-symphony, 1850 ; *L'union des arts*, hymn ; *Salve Regina* ; *Ave Maria* ; *O salutaris*, etc.—Fétis ; Supplément, ii. ? Mendel, *Ergänz.*, 313 ; Riemann.

RHAPSODIE D'AUVERGNE, for pianoforte and orchestra, in C, by Saint-Saëns, op. 73. The score, dedicated to Louis Diémer, is published by Durand, Schœnewerk & Cie (Paris).

RHAPSODIES HONGROISES (Hungarian Rhapsodies), fifteen works for the pianoforte by Franz Liszt. I. in E-flat, dedicated to E. Zerdaheli ; II. in C-sharp minor and F-sharp, dedicated to Count Ladislas Teleki, also for four hands, and an easy edition for two hands ; III. in B-flat, dedicated to Count Leo Festetics ; IV. in E-flat, dedicated to Count Casimir Eszterházy ; V. *Héroïde élégiaque* in E minor, dedicated to the Countess Sidonie Reviczky ;



VI. in D-flat, dedicated to Count Antoine d'Apponyi; VII. in D minor, dedicated to Baron Fery Orezy; VIII. in F-sharp minor, dedicated to M. A. d'Augusz; IX. in E-flat, *Le carnaval de Pesth*, dedicated to H. W. Ernst; X. *Preludio* in E, dedicated to Egressy Bény; XI. in A minor, dedicated to Baron Fery Orezy; XII. in C-sharp minor, dedicated to Josef Joachim; XIII. in A minor, dedicated to Count Leo Festetics; XIV. in F minor, dedicated to Hans von Bülow; XV. in A minor, *Rákóczy-Marsch*. Nos. I. and II. published by B. Senff (Leipsie); No. II. arranged for orchestra by K. Müller-Berghaus (ib.); Nos. III., IV., V., VI., and VII. published by C. Haslinger (Vienna), and by Schlesinger (Berlin); Nos. VIII., IX., and X. by Schott (Mainz); and Nos. XI., XII., XIII., XIV., and XV. by Schlesinger (Berlin). Nos. XI., XII., XIII., XIV., and XV. are arranged for the pianoforte for four hands by F. G. Jansen (Schlesinger, Berlin); No. XV. for eight hands by August Horn (ib.); and No. XII. for violin and pianoforte by J. Joachim (Schubert, Leipsie). Nos. II., V., VI., IX., XII., and XIV. were arranged for full orchestra by Franz Liszt and F. Doppler; I. (No. XIV.), in F minor, dedicated to Hans von Bülow; II. (No. XII.), transposed to D minor, dedicated to J. Joachim; III. (No. VI.), transposed to D, dedicated to Count Antoine d'Apponyi; IV. (No. II.), transposed to D minor and G, dedicated to Count Ladislas Teleki; V. (No. V.), in E minor, dedicated to Sidonie Reviczky; and VI. (No. IX.), transposed to D, dedicated to H. W. Ernst, *Pester Carnival*. Published by Schubert (Leipsie). Arrangement for the pianoforte for four hands by Liszt (ib.); for eight hands by August Horn.—*Neue Zeitschr.*, xli. 269; Weitzmann, *Geschichte des Clavierspiels*, 161.

RHAW (Rhan), GEORG, born at Eislefeld, Franconia, in 1488, died in Wittenberg, Aug. 6, 1548. Church composer, cantor until 1520 at the Thomasschule in Leipsie, where a mass for twelve voices and a Te Deum of his composition were executed on

the occasion of Luther and Eek's disputation. In 1524 he established a printing press at Wittenberg, principally for bringing out the works of Protestant composers. He also published a theoretical work, *Enchiridion musices* (1518–20).—Fétis; Mendel; Riemann.

RHEIN, CHARLES LAURENT, born at Toulouse, Feb. 24, 1798, died in Paris, October, 1864. Pianist, nephew of the flutist Friedrich Rhein (1771–98); first instructed by his father, a pianist and oboe player, then pupil at the Paris Conservatoire of Pradher on the pianoforte, of Dourlen in harmony, and of Reicha in composition. In 1817 he won the second prize for pianoforte, in 1818 the first, and then taught until 1832 in Paris. After a concert tour through the south of France, he settled in 1836 at Bordeaux, then lived at Lyons, and afterwards returned to Paris. Works: Sonatas for pianoforte and violin; Rondoletto for do.; Duos for do.; Sonatas for pianoforte and flute; Duos for harp and pianoforte; Duos, fantaisies, rondeaux, études, etc., for pianoforte.—Fétis.

RHEINBERGER, JOSEPH (GABRIEL), born at Vaduz, in the principality of Liechtenstein, March 17, 1839, still living, 1890. The son of the receiver of revenues for the principality, he began to play the pianoforte at the age of five, and at seven played the organ quite well, and had already tried his hand at composition. He studied first under Pöhly, then at the Royal Music School in Munich, in 1851–58, under Herzog, Leonhard, and J. J. Maier. After graduation he became teacher of pianoforte at the Music School, and in 1859 teacher of theory. Shortly before this he was appointed organist at the Hofkirche of St. Michael, and director of the Oratorienverein. From 1865 to 1867 he was repetitor at the



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Court Opera, and, on relinquishing this post, was made professor and inspector at the Music School, and Hof-Kapellmeister, conducting the choir of the royal chapel, but not the opera. He has for years taught composition and advanced organ playing at the Music School, and counts many of the younger generation of German and American composers among his pupils, notably George W. Chadwick and

Horatio W. Parker. Rheinberger has long stood in the front rank of contemporary German composers; although his talent is not marked by especial originality, and one finds a certain dryness of inspiration in much that he has written, his unusually solid musical education, and his rare mastery over the technique of composition, have gone far to compensate his natural shortcomings. His writing, too, is marked by great refinement, and sound musicianly feeling. He has not been a very voluminous composer, his most noteworthy works being: *Christoforus*, oratorio, op. 120; *Toggenburg*, cantata, op. 76; *Waldmorgen*, do.; *Klärchen auf Eberstein*, do., op. 97; *König Erich*, ballad, for chorus with pianoforte, op. 71; *Willekind*, do., op. 102; *Das Thal des Espingo*, do.; Requiem for those who fell in the Franco-Prussian War, op. 60; 2 *Stabat Mater*; Mass for double chorus, dedicated to Leo XIII., op. 109; *Die sieben Raben*, romantic opera, op. 20, Munich, May 23, 1869; Music to Calderon's *Mágico prodigioso*, op. 30; do. to Raimund's *Die unheilbringende Krone*; Thürmer's *Töchterlein*, comic opera, op. 70, Munich, April 23, 1873; *Wallenstein*, symphonisches Tongemälde, op. 10; *Florentinische Sinfonie*; Fantasia for orchestra, op. 79; Concerto for pianoforte and orchestra in A-flat, op. 94; do. for organ, strings, and 3 horns; Overture to *Der Widerspenstigen Zähmung* (Taming of the Shrew), op. 17; Do. to *Demetrius*, op. 110; *Triumph-Ouvertüre*; Nonet for

flute, oboe, clarinet, bassoon, horn, and strings, op. 139; Theme with 50 variations for string quartet, op. 61; Quartet in E-flat, for pianoforte, violin, viola, and violoncello, op. 38; Symphonische Sonate for pianoforte, op. 47; 9 Organ sonatas; Much

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pianoforte music, songs, and part-songs.—Riemann; Fétis, Supplément; Grove.

RHEINEK, CHRISTOPH, born at Memmingen, Nov. 1, 1748, died there in 1796. Dramatic composer, entered upon a commercial career, lived for some time at Lyons and in Paris, then returned to his native place to keep an inn left him by his father. Works: *Le nouveau Pygmalion*, opéra-comique, Lyons; *Le fils reconnaissant*, do., ib.; *Rinaldo*, grand opera (German), Memmingen, 1779; *Der Todesgang Jesu*, oratorio, 1778; Mass; 6 concertos for pianoforte; 4 collections of songs, etc.—Fétis; Mendel.

RHEINGOLD, DAS (The Rhine-Gold), music drama in four scenes, by Richard Wagner, first represented (without the author's authorization) at the Hofoper in Munich, Sept. 22, 1869; the first regular performance was at Bayreuth, Aug. 13, 1876. The first drama (Vorabend) in *Der Ring des Nibelungen*. The original Munich cast was as follows:

Wotan .....	August Kindermann.
Donner .....	Herr Heinrich.
Froh .....	Franz Nachbaur.
Loge .....	Heinrich Vogl.
Alberich .....	Emil Fischer.
Mime .....	Carl Schlosser.
Fasolt .....	Herr Polzer.
Fafner .....	Herr Bausewein.
Fricka .....	Frl. Stehle.
Freia .....	Frl. Müller.
Erda .....	Frl. Seehofer.
Woglinde .....	

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Wellgunde.....Frau Vogel.  
 Flosshilde .....Frl. Ritter.  
 The original Bayreuth cast was :  
 Wotan.....Franz Betz.  
 Donner.....Eugen Gura.  
 Froh .....Georg Unger.  
 Loge .....Heinrich Vogl.  
 Alberich.....Carl Hill.  
 Mime.....Carl Schlosser.  
 Fasolt .....Albert Eilers.  
 Fafner.....Franz von Reichenberg.  
 Fricka .....Friederike Grün.  
 Freia .....Marie Haupt.  
 Erda.....Luise Jaide.  
 Woglinde .....Lilli Lehmann.  
 Wellgunde.....Marie Lehmann.  
 Flosshilde .....Minna Lammert.

In the depths of the Rhine lies a nugget of gold, jealously guarded by the three Rhine-daughters, Woglinde, Wellgunde, and Flosshilde. Whoever shall gain possession of this gold, and fashion it into a ring, shall have supreme power over the world ; but only he who has first forsworn love can compass the charm by which the ring is to be made. The first scene of the drama opens on the bottom of the Rhine ; the Rhine-daughters are seen swimming in sportive gambols around the Rheingold, which rests on the top of a high cliff. Soon appears Alberich, the Nibelung, and, attracted by the beauty of the girls, he makes love first to one, then to another of them. They treat his addresses with scorn, and, as the Rheingold begins to glow with a magical effulgence, join together in singing praises of its secret power, feeling sure that their treasure is safe from anyone of Alberich's amorous disposition. But the Nibelung, stung to frenzy by their taunts, and his innate greed of power stimulated by what he has heard, clambers up the cliff, seizes upon the gold, renounces love for evermore, and plunges headlong with his prize into the darkest depths of the river, followed by the Rhine-daughters' shrieks of dismay. The waters roll tumultuously downward, and resolve

themselves first into clouds, then into a lighter and lighter mist, which at length evaporates, and discloses to view the new-built castle Valhalla, glistening in the morning light, while across the Rhine valley lie Wotan, chief of the gods, and his spouse Fricka, asleep. On awaking, Wotan is lost in joyous contemplation of the castle, which the Giants have just built him ; but



Carl Hill, as Alberich.

the anxious Fricka reminds him of the reward he has foolishly promised the Giants. This reward is nothing less than the person of Freia, goddess of Youth. Soon Freia herself rushes in for protection from the two Giants, Fasolt and Fafner, who come to claim her of Wotan, according to the contract, the terms of which are graven on the shaft of Wotan's spear, and which cannot be broken, save by the consent of both

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parties, so long as the spear lasts. Wotan knows not what to do ; for he never intended to give up Freia, but was persuaded into the contract with the Giants by Loge, the god (or demigod) of Fire, who promised to find some way to help him out when the time came. Soon, however, Loge is seen coming up from the river, and Wotan harshly upbraids him for leaving him in the lurch. Loge replies that he has been all over the world to find something that the Giants would accept in Freia's stead, but that he found that nothing in water, on earth, or in air would ever give up the love of woman. The Rhine-daughters, however, had told him of one Alberich, who had forsworn the love of woman, and made himself a magic ring, by the power of which he had amassed great treasure of gold and precious stones, and now ruled over all Nibelheim. Fasolt and Fafner, hearing of this treasure, and of the new power of their old enemy Alberich, tell Wotan that they will give up Freia if he will get the Nibelung's treasure for them. This Wotan, after some demur, and still advised by Loge, agrees to do. The Giants withdraw, taking Freia with them as an hostage, and Wotan and Loge descend together into Nibelheim. Here they soon find Alberich in his glory ; he has the Ring on his finger, has forced his brother, Mime, to make him a Tarnhelm, or cap-of-darkness, and is obeyed by all the Nibelungs. But Loge's cunning is too much for him, and he soon finds himself bound, a prisoner of the two gods, who drag him up out of Nibelheim, to where Fricka and the other gods are awaiting their return. Alberich has to summon all the Nibelungs to bring the Treasure, and lay it at Wotan's feet ; next he has to give up the Tarnhelm, and then Wotan wrenches the Ring itself from his finger, and puts it on his own. The hapless Nibelung is unbound, and told to go his way. Alberich, mad with helpless rage, curses the Ring to bring misfortune, death, and destruction upon everyone into whose hands it comes, and then departs.

The two Giants come to return Freia, and claim the Treasure, and it is agreed that they shall have as much of the latter as will suffice to cover up Freia. It takes the whole, and more, for Wotan has to add the Tarnhelm to the pile, and at last even the Ring, being advised thereto by the old goddess Erda, who appears to him and warns him not to keep the Ring that Alberich had cursed. As soon as Freia is thus ransomed, the Giants quarrel between themselves about the division of their booty, and Fafner strikes Fasolt dead with his staff, the first effect of Alberich's curse. As Fafner goes off with the Treasure, Don-



Fanny Moran-Olden.

ner, the god of Storms, summons up a mighty thunder-storm, and when it has subsided a rainbow bridge is seen leading across the Rhine Valley up to the gates of Valhalla. Wotan, who has been sunk in thought, suddenly leads the way, as if having formed a great, secret determination, and the gods cross the bridge together, Loge following at a distance ; just as they set foot upon the bridge the voices of the Rhine-daughters are heard, bewailing their loss of the Gold. The most notable passages in the music are the orchestral introduction, which is a marvel of instrumentation, and, although 136 measures long, runs throughout in the chord of E-flat major ; The Rhine-daughters' terzets : "Rheingold ! leuchtende Lust," in Scene 1, and "Rhein-

gold! reines Gold!" at the close of Scene 4; Wotan's apostrophe to Valhalla: "Vollendet das ewige Werk!" and Loge's narrative: "Immer ist Undank Loge's Lohn!" in Scene 2; the thunder-storm and the rainbow-music in Scene 4. Das Rheingold was first given in America at the Metropolitan Opera House in New York, Jan. 3, 1889, with Emil Fischer as Wotan, Max Alvary as Loge, Joseph Beck as Alberich, Fanny Moran-Olden as Fricka, and Sophie Traubmann, Felice Koschoska, and Hedwig Reil as the Rhine-daughters. Text-book published by Schott (Mainz, 1869); full and pianoforte score, Schott (ib.); score for pianoforte, four hands, by A. Heinz, Schott (ib., 1878).—Hanslick, *Moderne Oper*, 306; *Signale* (1869), No. 46, No. 49; *Neue Zeitschr.* (1869), 315, 324, 344; *Mus. Wochenblatt* (1871), 210; (1875), 565; (1876), 366; (1887), 257, 269, 373, 349, 281, 289, 301, 386, 545; *Bayreuther Blätter* (1880), 144, 149, 193, 252, 301; *Glaserapp*, Wagner, i. 357, 368; *Jullien*, Wagner, 191; *Clément et Larousse*, 871; *Krehbiel*, *Review* (1888-89), 50.

RHEINISCHE SINFONIE (Rhenish or Cologne Symphony) for orchestra, in E-flat, by Schumann, op. 97, first performed in Düsseldorf, Feb. 6, 1851. This, which Schumann numbers as his third symphony, was written between Nov. 2 and Dec. 9, 1850, and he records that it was intended to convey the impressions which he received during a visit to Cologne. It was first given in Cologne, Feb. 25, 1851; at the Gewandhaus, Leipzig, Dec. 8, 1851; and first in London at a concert given by Signor Arditi, Dec. 4, 1865. I. Lebhaft; II. Scherzo; III. Nicht schnell; IV. Feierlich; V. Lebhaft. Published by Simrock (Bonn, 1851); Breitkopf & Härtel, Schumann Werke, Serie I., No. 3. Arranged for the pianoforte for four hands by Carl Reinecke, for two pianofortes for eight hands by Ph. Lampe, and for pianoforte solo by J. B. Krall.—Reissmann, *Schumann*, 182; *Maitland*, do., 82; *Neue Zeitschr.*, xxxv. 278.

RIARIO SFORZA, Il duca GIOVANNI, born in Naples, May 21, 1769, died there (?), Dec. 4, 1836. Amateur composer, attained the rank of captain in the navy, but left the service on the death of his eldest brother, and devoted himself to music. Works: *Piramo e Tisbe*, opera; *Saffo*, do.; *Armida*, dramatic scene; *Mass* for 4 voices, chorus, and orchestra; *Salve Regina*, for 3 voices and orchestra; *Tantum ergo*, for bass and orchestra; *Dixit*, for bass, chorus, and organ; *Stabat Mater*, for 3 voices, and do.; *Magnificat*, for chorus (4 parts) a cappella.—Fétis; Mendel.

RICCARDO I<sup>o</sup>, Italian opera in three acts, text by Paolo Rolli, music by Handel, first represented at the King's Theatre, London, Nov. 11, 1727. Characters represented: Riccardo, King of England (C.);



Faustina Bordoni.

Costanza, Princess of Navarre, his wife (S.); Berardo, cousin and tutor to Costanza (B.); Isacio, tyrant of Cyprus (B.); Pulcheria, his daughter (S.); and Oronte, Prince of Syria (A.). The original cast included Senesino, for whom the part of Riccardo, one of Handel's finest and most difficult rôles, was written; Signora Cuzzoni, Costanza; and Signora Faustina, Pulcheria. The opera was given in Hamburg in 1729. Costanza's aria, "Caro vieni," was sung by Miss Cantello at the Handel Commemoration, May 22, 1784. The original autograph, in Buck-

ingham Palace, dated "Fine dell' opera, May 16, 1727," and dedicated to George II., was first published by Cluer (London, 1727); and "Airs for the Flute," from this work, was printed by Walsh (ib., 1728); Chrysander's edition for the Händelgesellschaft by Breitkopf & Härtel (Leipsic, 1877).—Chrysander, Händel, ii. 177; Rockstro, 155; Burney, iv. 326; Burney, Handel Commemoration, 51.

RICCI, FEDERIGO, born at Naples, Oct. 22, 1809, died at Conegliano, Dec. 10, 1877. Dramatic composer, brother of Luigi Ricci, pupil at the Conservatorio di San Pietro a Majella, Naples, of Furno, Bellini, Raimondi, and Zingarelli, but left before his studies were completed in order to join his brother. A very strong tie existed between the two, and in the operas which they afterwards wrote together their styles resemble each other so closely that it is impossible to find where one leaves off and the other begins. He wrote in all nineteen operas, some of which were in collaboration with Luigi. He was in Paris in 1844, passed several years in Spain and Portugal as music director of the theatres at Madrid and Lisbon, and went in the same capacity to St. Petersburg in 1853. The successful production of *Crispino e la comare* (written with his brother), in Paris, caused him to take up composition again in 1869, after a long interval. He retired to Conegliano shortly after the failure of his last opera. Works—Operas: *Monsieur Deschalseaux*, Venice, 1835; *La prigioniera d' Edimburgo*, Trieste, 1838; *Un duello sotto Richelieu*, Milan, 1839; *Michelangelo e Rolla*, Florence, 1841; *Corrado d' Altamura*, Milan, 1842; *Vallombrosa*, ib., 1843; *Isabella de' Medici*, Trieste, 1844; *Estella*, Milan, 1846; *Griselda*, Venice, 1847; *I due ritratti*, ib., 1850; *Il marito e l' amante*,



Vienna, 1852; *Il paniere d' amore*, ib., 1853; *Una follia a Roma*, Paris, 1869; *Le docteur Rose*, *Une fête à Venise*, ib., 1872; and the operas written with his brother. *La felicitata*, cantata, Genoa, 1842; 6 masses, 6 albums or collections of vocal pieces and many detached songs and albums of songs.—Fétis; do., *Supplément*, ii. 412; Florimo, *Cenni storici nella scuola musicale di Napoli*; Riemann; Mendel; Clément, *Mus. célèbres*, 508.

RICCI, LUIGI, born in Naples, June 8, 1805, died in Prague, Dec. 30, 1859. Dramatic composer, pupil at the Conservatorio di San Pietro a Majella of Giovanni Furno and Zingarelli; studied for a while under Generali, who also helped him with



advice when he wrote his first opera, *L' impresario in angustie*, performed in 1823 by the students at the Conservatorio. He wrote also in collaboration with his brother Federigo. In 1836 he was appointed maestro di cappella at the Cathedral of Trieste, and director of the chorus at the theatre. His last opera, *Il diavolo a quattro*, Trieste, 1859, was given just before he began to show symptoms of insanity. He died in an asylum at Prague. Works: *La cena frastornata*, Naples, 1824; *L' abbate Taccarella*, ib., 1825; *Il diavolo condannato a prender moglie*, ib., 1826; *La lucerna d' Epitteto*, ib., 1828; *Colombo*, Parma, 1829; *L' orfanella di Ginevra*, *Il sonnambulo*, Rome, 1829; *L' eroina del Messico*, ossia *Fernando Cortez*, ib., 1830; *Annibale in Torino*, Turin, 1830; *La neve*, *Chiara di Rosenberg*, Milan, 1831; *Il nuovo Figaro*, Parma, 1832; *I due sergenti*, Milan, 1833; *Un' avventura di Scaramuccia*, ib., 1834; *Gli esposti*, ossia *erano due ed or son tre*, Turin, 1834; *Chi dura vince*, Rome, 1834; *Il co-*

lonello (with Federigo), Naples, 1835; *Chiara di Montalbano*, Milan, 1835; *La serva e l'ussaro*, Pavia, 1835; *Il disertore per amore* (with Federigo), Naples, 1836; *Le nozze di Figaro*, Milan, 1838; *La solitaria delle Asturie*, Odessa, 1844; *L'amante di richiamo* (with Federigo), Turin, 1846; *Il birrajo di Preston*, Florence, 1847; *Crispino e la comare* (with Federigo), Venice, 1850; *La festa di Piedigrotta*, Naples, 1852; *Il diavolo a quattro*, Trieste, 1859; *Cola di Rienzi*, Venice, Feb. 21, 1880. *Ulisse*, cantata, Naples, 1828; Mass for 4 voices and orchestra, and many other sacred compositions; 2 albums of vocal melodies.—Fétis, *Supplément*, ii. 410; Florimo, *Cenni storici*, etc.; Riemann, 763; Clément, *Mus. célèbres*, 508; Villars, *Notices sur Luigi et Federigo Ricci*, etc. (Paris, 1866); Rada, *I fratelli Ricci* (Florence, 1878); Dal Torso, *Di Luigi Ricci e delle sue opere* (Trieste, 1860).

RICCIO, ANTONIO TEODORO, born at Brescia about 1540, died after 1583. He was a learned musician and composer of madrigals and of some church music; was at first maestro di cappella at Ferrara, afterwards in the service of the emperor at Vienna. He left the last position in order to go to Dresden, where he embraced the Reformed religion, married, and became in 1579 chaplain to the Margrave of Brandenburg. Works: Two books of madrigals, for 5, 6, 7, 8, and 12 voices (Venice, 1567); *Il primo lib. delle canzoni alla napolitana*, etc. (Nuremberg, 1577); *Cantiones sacræ*, 5, 6 e 8 voc. (ib., 1576); a book of masses, and one of motets (Königsberg, 1579-80); *Introitus*, etc. (Venice, 1589).—Fétis; Gerber; Schilling; Mendel.

RICCIUS, AUGUST FERDINAND, born at Bernstadt, near Herrnhut, Saxony, Feb. 26, 1819, still living, 1890. Instrumental and vocal composer, first instructed by the cantor of his native place, then pupil of Zimmermann at Zittau. He went to Leipsic to study theology, but soon devoted himself entirely to music, and became conductor of the *Enterpe* concerts. In 1855 he suc-

ceeded Rietz as director of the theatre orchestra, and in 1864 went as Kapellmeister to Hamburg, where he was afterwards active as a musical reporter. Works: *Overture to Schiller's Brant von Messina*; *Die Weihe der Kraft*, cantata; *Entriactes*; *Trios*, duos, pianoforte music; *Songs and choruses*.—Mendel; Fétis.

RICCIUS, KARL AUGUST, born at Bernstadt, Saxony, July 26, 1830, still living, 1890. Nephew of the preceding, pupil in Dresden of Wieck, Karl Krüger, and Schubert, on the pianoforte and violin, then at the Conservatorium in Leipsic of Mendelssohn, Schumann, Hauptmann, Richter, and David. In 1847 he entered the royal orchestra in Dresden as violinist, was made *Correpetitor* at the opera in 1859, chorus-master in 1863, and royal music director in 1875. Works: *Es spukt*, comic opera, Dresden, 1871; *Music to Schneewittchen, Däumling, Aschenbrödel, Der gestiefelte Kater, Ella*, etc.; Several ballets; *Dithyrambe* (Schiller), for chorus, soli, and orchestra, 1854; *Pianoforte music and songs*.—Mendel.

RICHARD CŒUR DE LION, comédie in three acts, text by Sedaine, music by Grétry, first represented at the Opéra Comique, Paris, Oct. 21, 1784. The work was given in four acts, Dec. 21, 1785, and reduced again to three acts, Dec. 29, 1786. The libretto pictures the deliverance of Richard by Blondel, and, in spite of many anachronisms and episodes, the work has kept its interest up to the present time. This opera is Grétry's masterpiece, written at the period of his highest development. The air, "*Ô Richard, ô mon roi, l'univers t'abandonne*," has become very celebrated, and is of historic value, for it was sung during the French Revolution at a banquet at Versailles, Oct. 1, 1789. The duo, "*Une fièvre brûlante*," between Richard and Blondel, always effective on the stage, was long a favourite theme for variations. Beethoven wrote a set of eight for the pianoforte, in C, published by Traeg (Vienna, 1798); Breit-

## RICHARD III.

kopf & Härtel, Beethoven Werke, Serie xvii., No. 10 ; and a set of seven variations for the pianoforte, in C, have been attributed to Mozart. The original cast included M. Philippe, as Richard, and M. Clairval, as Blondel. The opera was arranged for the German stage by Ignaz von Seyfried, and was given in Vienna, Nov. 28, 1810. It was given at the Opéra Comique, Paris, Sept. 27, 1841, with new instrumentation by Adolphe Adam, and it was given in Paris in 1856 with Roger as Richard and Masset as Blondel. It was revived at the Opéra Comique, Paris, Dec. 20, 1880. Piano-forte score by Friedrich Ludwig Seidel, published by Schlesinger (Berlin, 1814). Other operas on the same subject, in French: *Rosanie*, in three acts, by Henri Joseph Rigel, text by Devismes, Paris, July 24, 1780 ; revision, July 14, 1790 ; *Richard en Palestine*, in three acts, by Adolphe Adam, text by Paul Foucher, ib., Oct. 7, 1844. In English: *Richard Cœur de Lion*, by William Shields, London, 1786. In German: *Richard Löwenherz*, ballet by Josef Weigl, Vienna, Feb. 2, 1795 ; and *Richard und Blondel*, opera in three acts, by Daniel Elster, text by F. Adami, Meiningen, December, 1835. In Italian: *Ricciardo Cuor di Leone*, by Radicati, Bologna, about 1820.—Clément et Larousse, 574 ; *Revue et Gaz. mus. de Paris* (1856), 165, 173 ; *Allgem. mus. Zeitg.*, xii. 1057 ; xiii. 83 ; xvi. 275 ; Grétry, *Essais sur la musique*, i. 367 ; Grove, iii. 127 ; Thayer, *Beethoven Verzeichniss*, No. 61.

**RICHARD III.**, overture and music to Shakespeare's tragedy, by Friedrich Robert Volkmann, op. 73. The overture, in which the Scotch air, "The Campbells are coming," is introduced, was given at the Crystal Palace, London, Oct. 30, 1875. It was given at the Gewandhaus, Leipsic, in March, 1882. Operas on this subject: *Richardus impius Angliæ rex*, etc., in Latin, by Eberlin, Salzburg, Sept. 4, 1750 ; *Riccardo III.*, in Italian, by Giovanni Battista Meiners, text by Codebò, Milan, Nov. 12, 1859 ; by

Luigi Canessa, text by Fulgonio, ib., Nov. 10, 1879 ; and by Gervais Bernard Salvayre, text by Blavet, St. Petersburg, Dec. 22, 1883.—*Athenæum* (1875), ii. 617 ; *Mus. Wochenblatt* (1882), 76.

**RICHARD EN PALESTINE**, French opera in three acts, text by Paul Foucher, music by Adolphe Adam, first represented at the Académie Royale de Musique, Paris, Oct. 7, 1844. Original cast: Richard, Barroillet ; Ismaël, Levasseur ; Kenneth, Maricé ; Bérengère, Mme Dorus-Gras ; and Edith Plantagenet, Mlle Méquillet. This opera received only thirteen representations.

**RICHARD LÖWENHERZ**, ballad for tenor solo, chorus, and orchestra, text by Wolfgang von Königswinter, music by Ferdinand Hiller, op. 200, first performed at the Musical Festival in Cologne, in 1883. Published by Kistner (Leipsic, 1883).—*Signale* (1883), 562.

**RICHARD, Ô MON ROL**. See *Richard Cœur de Lion*.

**RICHARDS, (HENRY) BRINLEY**, born at Carmarthen, Wales, Nov. 13, 1817, died in London, May 1, 1885. Pianist, pupil at the Royal Academy of Music, where he obtained the King's scholarship in 1835 and in 1837. He gained a high position in London as a pianist and composer. He devoted himself specially to the study of Welsh music, upon which he lectured, and exerted himself greatly in promoting the interests of the South Wales Choral Union on its visits to England in 1872 and 1873. Works: Overture in F minor, for orchestra, Paris, 1840, London, 1841 ; Additional songs for the English version of Auber's *Crown Diamonds*, 1846 ; *God bless the Prince of Wales*, 1862, and other songs and part-songs ; Up, quit thy





bower, trio ; Pianoforte music.—Grove ; Fétis, Supplément, ii. 414 ; Riemann ; Mendel, Ergänzt., 389.

**RICHARDSON, JOSEPH**, born in England in 1814, died in London, March 22, 1862. Flutist, connected with several London orchestras ; was a member of Julien's orchestra, in which he played solo many years, and later became principal flute in the Queen's private band. His rapidity of execution was wonderful, and his compositions for his instrument were noted for brilliancy and difficulty. Works : Many fantasias, variations, arrangements and original pieces for flute ; Songs, etc.—Grove.



**RICHTER, ERNST FRIEDRICH EDU-**

**ARD**, born at Gross-Schönau, Lusatia, Oct. 24, 1808, died in Leipzig, April 9, 1879. Organist, pupil at the gymnasium of Zittau ; in 1831 went to Leipzig to study music under Weinlig. When



the Leipzig Conservatorium was founded, in 1843, he became with Hauptmann instructor of harmony and composition. After the death of Pohlenz he was director of the Singakademie until 1847 ; he was appointed organist of the Peterskirche in 1851, of the Neukirche in 1862, and soon after of the Nicolaikirche. In 1868 he succeeded Hauptmann as cantor of the Thomasschule and musical director of the principal churches, and became also a royal professor. The Leipzig University granted him the honorary title of University Music Director. His theoretical works enjoy an immense circulation. Works : Christus der

Erlöser, oratorio, 1849 ; Schiller's Dithyrambe for the Schiller celebration of 1859 ; Masses, motets, and psalms ; String quartets ; Violin sonatas ; Organ pieces ; Sonatas for pianoforte, and other music. He was author also of *Die praktischen Studien zur Theorie der Musik* (Leipzig, 1853 ; 14th ed., 1880), which has been translated into English and other languages.—Riemann ; Mendel ; Fétis ; Mus. Wochenblatt, x. 214.

**RICHTER, ERNST HEINRICH LEOPOLD**, born at Thiergarten, near Ohlan, Prussian Silesia, Nov. 15, 1805, died at Steinau-on-the-Oder, April 24, 1876. Instrumental and vocal composer, pupil of the organist Ernst in his native place, then of Hientseh, Berner, and Siegert at Breslau, and finally of Bernhard Klein and Zelter at the royal institute for church music in Berlin. In 1826 he returned to Breslau, and became in 1827 instructor at the teachers' seminary, continuing his connection with it after its removal to Steinau in 1847. At Breslau he conducted also the chorus of the Singakademie, and other singing societies. Works : *Die Contrebande*, comic opera, Breslau ; *Symphony* ; *Psalms*, motets, and cantatas with orchestra ; *Preludes for organ* ; *Mass for 4 voices and orchestra* ; *Domine salvum fac regem*, for male voices and orchestra ; *Psalms lxxx.*, for chorus and organ ; *Sacred and secular songs for 4 male voices* ; Several collections of songs, with pianoforte, etc.—Fétis ; Mendel.

**RICHTER, FRANZ XAVER**, born at Holleschau, Moravia, Dec. 1, 1709, died in Strasburg, Sept. 12, 1789. After finishing his musical education he was for some years court musician at Mannheim. He was appointed Kapellmeister of Strasburg Cathedral in 1747, where Ignaz Pleyel was his assistant from 1783. Works : *Twenty-six symphonies* ; *Concerto for pianoforte* ; 3 trios ; 6 string quartets ; 7 masses ; *Te Deum*, hymns, motets, and psalms, mostly in MS. in the Cathedral of Saint-Dié, Vosges. He was author of the treatise, *Harmonische*

Belehrungen, oder gründliche Anweisung zu der musikalischen Tonkunst, translated by Kalkbrenner as *Traité d'harmonie et de composition* (Paris, 1804).—Wurzbach ; Mendel ; Schilling ; Riemann ; Gerber ; Fétis.

**RICHTER, KARL GOTTLIEB**, born in Berlin, 1728, died at Königsberg, summer of 1809. Organist, pupil of Schaffrath, a musician in the service of Princess Analia of Prussia. He settled afterwards at Königsberg, to teach music, and quite late in life became organist of the cathedral there. Works : 11 concertos for pianoforte ; 6 trios for 2 flutes and bass.—Fétis ; Mendel.

**RICONOSCI IN QUESTO AMPLESSO.** See *Nozze di Figaro*.

**RICORDATI, MIO BEN**, duet in B-flat major, for soprano and alto (Vitige and Teodota), with accompaniment of violins in unison, viola, and bass, in Handel's *Flavio*, Act I., Scene 1. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

**RIDE OF THE VALKYRIOR.** See *Waldmäre*.

**RIECK, CARL FRIEDRICH**, born about the middle of the 17th century, died at Berlin (?) in 1704. He entered in 1683 the service of the Elector of Brandenburg, and was appointed in 1698 director of the chamber music, receiving in 1700 the title of royal Kapellmeister. Works : *La festa del Imeneo*, ballet-opera (with Ariosti) ; *Cantatas : Peleus und Thetis, oder das Glück der Liebe*, Oranienburg, 1700 ; *Der Triumph der Liebe*, 1700 ; *Der Streit des alten und neuen Sæculi*, 1701.—Fétis ; Mendel.

**RIEDEL, KARL**, born at Kronenberg, near Elberfeld, Oct. 6, 1827, died in Leipsic, June 4, 1888. He was a silk dyer up to 1848, when the disturbance of his business by the revolution induced him to devote himself to music ; he became a pupil of Karl Wilhelm, at Crefeld, and in 1849 entered the Leipsic Conservatorium. In 1854 he founded a singing society, named after him-

self, whose first public concert was given the following year ; established the Leipsic



Zweigverein ; and assisted in founding the Beethovenstiftung. He was president of the Allgemeine deutsche Verein and of the Leipsic Wagner-Verein ; was a supporter of the Wagner performances given at Bayreuth in

1876, and did much for vocal associations in Germany. Works : Songs and choruses. He edited Schütz's *Sieben Worte* ; J. W. Franck's *Geistliche Melodien* ; Eccard's *Preussische Festlieder* ; Prätorius's *Weihnachtslieder* ; Altböhmische Hussiten- und Weihnachtslieder ; *Zwölf altddeutsche Lieder*.—Mendel ; Riemann ; Mus. Wochenblatt, iii. 213, 229.

**RIEDER, AMBROSIUS**, born at Döbling, near Vienna, Oct. 10, 1771, died (?). Organist ; formed himself by the study of Türk's, Kirnberger's, and Marburg's theoretical works, and was afterwards a pupil of Albrechtsberger. In 1802 he became choir-master in the church at Petersdorf, near Vienna. Works : Mass for chorus and orchestra ; Requiem for 4 voices, orchestra, and organ ; Graduals, offertories, etc. ; Quartets for strings ; Sonatas for pianoforte, violin, and violoncello ; Fugues and preludes for the organ ; Many songs, with pianoforte.—Fétis ; Mendel.

**RIEDT, FRIEDRICH WILHELM**, born in Berlin, Jan. 5, 1710, died there, Jan. 5, 1783. Virtuoso on the flute, pupil of Graun and Schaffrath ; became in 1741 chamber musician, and in 1750 director of the musical society in Berlin. Works : Symphonies ; Quartets ; Sonatas for 2 flutes ; Sonata for flute and violoncello ; 6 trios for 2 flutes and bass. He published also several theoretical works.—Fétis ; Mendel.

**RIEGER, GOTTFRIED**, born at Troplowitz, Austrian Silesia, about 1764, died

at Brünn, Moravia, after 1837. Dramatic and church composer, first instructed by the village schoolmaster, then at Weisswasser, by a musical friar, in counterpoint. He went afterwards to Brünn, where he assumed the direction of the theatre, and whither he returned after a short stay on the estate of Count Haugwitz; he then conducted the church choir, and established concerts. Works—Operas: *Das wüthende Heer*; *Die Todtenglocke*; *Schuster Flink*; *Die vier Savoyarden*; 3 solemn masses; 13 short masses for male chorus and orchestra; German mass, with organ; Hymns, offertories, motets, cantatas, and oratorios; Concertos for pianoforte and orchestra; Quartets for strings; Trios for pianoforte and strings; Sonatas for pianoforte and violoncello; do. for pianoforte and flute; Sonatas, rondos, variations, etc., for pianoforte.—Fétis; Mendel.

RIEGER, JOHANN NEPOMUK, born in Berlin in 1787, died in Paris, February, 1828. Pianist; settled in Paris in 1811, to teach his instrument. Works: *Symphonie concertante*, for pianoforte and violin, with orchestra; 2 concertos for pianoforte; *Rondo pastoral*, with orchestra; *Trio* for pianoforte and strings; *Sonatas*, nocturnes, rondos, fantaisies, etc., for pianoforte.—Fétis.

RIEM, WILHELM FRIEDRICH, born at Colleda, Thuringia, Feb. 17, 1779, died in Bremen, April 20, 1837. Organist, self-taught up to his fifteenth year, then pupil of Hiller at the Thomasschule in Leipsie, where he became organist of the Reformed Church in 1807, and at the Thomasschule in 1814. In 1822 he was appointed organist of the cathedral in Bremen. Works: *Cantata* for the celebration of the Augsburg Confession, Bremen, 1830; *Quintet* for strings; 3 quartets for do.; *Sonatas* for pianoforte and violin; *Rondos*, *sonatas*, *polonaises*, for pianoforte (4 hands); *Sonatas*, *caprices*, *variations* for do. (2 hands); *Sämmtliche Orgel-Compositionen zum Gebrauch des Gottesdienstes*, a collection of organ-pieces; *Choruses* for 4 voices.—Fétis; Mendel.

RIEMENSCHNEIDER, GEORG, born in Stralsund, April 1, 1848, still living, 1890. Instrumental composer, pupil of A. Lorenz at Stettin, of A. Haupt on the organ, and of Kiel in Berlin. Kapellmeister successively of several theatre orchestras; since 1875 at Lübeck. Works: *Die Eisingfrau*, opera; *Nachtfahrt*, *Julinacht*, *Todtentanz*, *Donna Diana*, *Fest-Präludium*, for orchestra.

RIEN NE PLAÎT TANT AUX YEUX DES BELLES. See *Ami de la Maison*.

RIENZI, DER LETZTE DER TRIBUNEN (*Rienzi, the Last of the Tribunes*), tragic opera in five acts, text and music by Richard Wagner, first represented at Dresden, Oct. 20, 1842, with the following cast:

Cola Rienzi (T.)	.....Herr Tichatschek.
Irene, his sister (S.)	.....Frl. Wüst.
Stefano di Colonna (B.)	.....Herr Dettmer.
Adriano (S.)	.....Mme Schröder-Devrient.
Paolo Orsini (B.)	.....Herr Wächter.
Raimondo (B.)	.....Herr Rheinhold.
Baroncelli (T.)	.....Herr Joachim Vestri.
Cecco del Vecchio (B.)	.....Herr Carl Risse.
Ein Friedensbote (S.)	.....Frl. Thiele.

The libretto is an adaptation of Bulwer's novel of the same title (London, 1835). Wagner first read it at Dresden in 1837, and, impressed by its adaptability for opera, began his sketch at Riga in the autumn of the same year. He completed the book in the following summer, began the music in the autumn of 1838, finished two acts by the spring of 1839 at Riga and Mittau, and wrote the remainder in Paris. He offered it in vain to the Opéra and the Théâtre de la Renaissance, and in 1841 sent it to Dresden, where its success the following year brought him the position of Hof-Kapellmeister, with a salary of 1,500 Thalers. The overture, which is in the accepted form, derives its themes from the body of the work. In the first act are Rienzi's aria, "Wohlan, so mög' es sein," leading up to the terzetto between Rienzi, Irene, and Adriano, "Adriano du? Wie ein

## RIENZI

Colonna!" and the scena between Irene and Adriano, "Er geht und lässt dich meinem Schutz;" the double chorus, "Gegrüsst, gegrüsst," shouted by the populace and the monks, interrupted by Rienzi's appeal, "Erstehe, hohe Roma, neu." The second act opens with the reception of the peace messengers, including a lovely song, "Ich sah die Städte, sah das Land," by one of the messengers, leading to a terzetto between Adriano, Orsini, and Colonna, fol-

lowed by a chorus "Erschallet Feierklänge," and a ballet, and closing with a grand septet and finale "O lass der Gnade Him- melslicht." The third act, which is full of action, contains the call to arms by Rienzi, "Ihr Römer, auf," the answering chorus of the people, Adriano's prayer, "Gerechter Gott," changing to the allegro, "Wo war ich?" as he hears the toll of the Capitol bell, the signal for slaughter, Rienzi's battle- hymn, "Santo spirito cavaliere," the duet between Adriano and Irene, "Lebwohl, Irene," and the jubilee chorus, "Auf! im Triumph zum Capitol." In the fourth act are the terzetto and chorus, "Wer war's der euch hierher beschied?" and the finale, which closes with the malediction of the monks, "Væ, væ tibi maledicto." The last act opens with Rienzi's prayer, "Allmächt' ger Vater," followed by the duet between him and Irene, "Verlässt die Kirche mich," Rienzi's aria, "Ich liebe glühend," and a second duet between Adriano and Irene, "Du hier, Irene," and closes with an ener- getic finale, chiefly choral. Rienzi was first given in Berlin, Oct. 26, 1847; in Prague, 1854; in Paris, April 6, 1869, French trans- lation by Nutter & J. Guillaume; in Mu- nich, June 27, 1870; in Vienna, May 20, 1871; in Venice, March 15, 1874; in Lon- don, in English, Jan. 27, 1879; in New York, by the German Opera Company, Feb. 5, 1886. Full and pianoforte score pub- lished by Fürstner (Berlin); vocal score in Italian by Augener (London); in French, by Durand, Schönewerk & Cie (Paris). The Messengers of Peace and Rienzi's prayer, published separately in German and English by Augener (London). Other operas on this subject, in Italian: Rienzi, by Georg Dam, Berlin, about 1835; by Achille Paër, text by Piave, Milan, Dec. 26, 1862; by Kasch- peroff, Florence, 1863; Cicco e Cola, opera buffa by Migliaccio, text by Vecchio, Na- ples, October, 1871; Cola di Rienzi, by Persicchini, text by Cossa, Rome, June 28, 1874; by Luigi Ricci, text by Bottura, Venice, Feb. 21, 1880; and a ballet, Rienzi, by Bernardi, Milan, October, 1878.—Wag- ner, Ges. Schriften, i. 41; Glasenapp, Wagner, i. 127; Jullien, Wagner, 41; Hans- lick, Moderne oper, 274; Kastner, Wagner Catalogue, 5; Allgem. Wiener Mus. Zeitg. (1846), 585; Allgem. Mus. Zeitg., xvii. 253; xlix. 883; Leipziger Illust. Zeitg. (1873), No. 7; Neue Zeitschr., xvii. 148, 168; xx. 125; xxvii. 285; (1865), 148; Athenæum (1879), i. 159; Upton, Standard Operas, 245.



Tichatschek, as Rienzi.

lowed by a chorus "Erschallet Feierklänge," and a ballet, and closing with a grand septet and finale "O lass der Gnade Him- melslicht." The third act, which is full of action, contains the call to arms by Rienzi, "Ihr Römer, auf," the answering chorus of the people, Adriano's prayer, "Gerechter Gott," changing to the allegro, "Wo war ich?" as he hears the toll of the Capitol bell, the signal for slaughter, Rienzi's battle- hymn, "Santo spirito cavaliere," the duet

## RIES

**RIES, ADOLPH**, born in Berlin, Dec. 20, 1837, still living, 1890. Son of Hubert Ries, and pupil of Steiffensand, Kullak, and Böhm. He settled in London as a teacher in 1858. Works: Trio for pianoforte and strings; Violin sonata; Pianoforte pieces; Songs.—Grove; Fétis; Mendel.

**RIES, FERDINAND**, born at Bonn, Nov. 28, 1784, died in Frankfort-on-the-Main, Jan. 13, 1838. Pianist, son and pupil of Franz Anton Ries; studied the violoncello under Bernhard Romberg. At the age of thirteen he became pupil of a friend at



Arnsberg, but was superior to his teacher, and studied the violin by himself. On returning home he wrote out the quartets of Haydn and Mozart in score, and arranged for the pianoforte Haydn's Creation and Seasons, and Mozart's Requiem. In 1801 he received a few lessons from Winter, at Munich, and when this master departed for France, he went to Vienna with but seven ducats in his purse and a letter from his father to Beethoven, who had been intimate with his family in Bonn. Beethoven received him kindly, helped him financially, and gave him lessons on the pianoforte, but for composition referred him to the aged Albrechtsberger. Nearly four years of association with Beethoven had a profound influence upon him, though their relations sometimes tended toward unpleasantness. Bonn then being in the possession of the French, he was summoned as a conscript in 1805, but was exempted, because he had lost an eye from the small-pox in his childhood. He next lived in Paris for two years, and returned to Vienna in 1808. Then he went to Cassel, Hamburg, Copenhagen, Stockholm, and St. Petersburg, where he found his old teacher, Bernhard Romberg, and made a concert tour with him in Russia. The French invasion in 1812 causing him to

leave Russia, he went in 1813 to England, and became prominent in London as a composer, virtuoso, and teacher. Having made a fortune, he removed in 1824 to Godesberg, near Bonn, where he had bought an estate. In 1830 he settled in Frankfort; visited London in 1831, Italy in 1832; directed the Nether-Rhenish Festivals several years; was chosen director of the city orchestra and the Singakademie of Aix-la-Chapelle in 1834, but returned in 1836 to Frankfort, where in 1837 he became head of the Cäcilien-Verein, founded by Schellble, his last official position. He was among the best pianists of his time, though his technique was not perfect; as a composer, his style was an emanation, if not a direct imitation, of Beethoven's, and while his later works show a striving for greater freedom from the influence of his master, they do not rise to such an excellence of originality as to make them immortal. His work on Beethoven is of the highest authority, and to some extent he may be regarded as the Boswell of Beethoven. Works.—Operas: Die Räuberbraut, Frankfort-on-the-Main, 1828; Liska, given as The Sorcerer, London, 1831; Eine Nacht auf dem Libanon (1835, not given); Der Sieg des Glaubens, oratorio; Die Könige Israels, do.; 6 symphonies; 4 overtures; 9 concertos for pianoforte and orchestra; Concerto for violin; Octet for pianoforte, strings, clarinet, and horn; Septet for do.; 2 sextets for pianoforte and various instruments; Quintet for pianoforte and strings; 3 quartets for do.; 5 trios for do.; 6 quintets for strings; 14 quartets for do.; Trio for two pianofortes and harp; 20 sonatas for pianoforte and violin; Sonata for do. and violoncello; Many sonatas, rondos, fantasias, and other pieces for pianoforte; and songs. His book on Beethoven, written with Dr. F. G. Wegeler, is entitled: Biographische Notizen über Ludwig van

*Ferd. Ries*

## RIES

Beethoven (Coblenz, 1838).—Fétis ; Gerber ; Mendel ; Riemann ; Schilling ; do., Supplement, 359 ; Harmonicon (1824), 33.

RIES, FRANZ, born in Berlin, April 7, 1846, still living, 1890. Violinist and composer, son and pupil of Hubert Ries, and studied composition under Kiel. He was also a pupil, at the Paris Conservatoire, of Massart, in 1866-68 ; appeared in London in 1870, and when forced by



illness to give up playing in public, established himself in 1873 as a music-dealer in Dresden. Works : Concerto for violin and orchestra ; An overture ; Quintet for strings ; 2 quartets for do. ; 2 suites for violin and pianoforte ; More than 100 songs for one and two voices ; Pianoforte and violin music.—Riemann ; Fétis, Supplement, ii. 420 ; Mendel.

RIES, HUBERT, born in Bonn, April 1, 1802, died in Berlin, Sept. 14, 1886. Violinist, son and pupil of Franz Anton Ries, studied violin also under Spohr, and composition under Hauptmann. He went to Berlin in 1824 and joined the orchestra of the Königstädter Theater ; was attached to the royal opera next year ; visited Vienna professionally in 1830 ; and on returning to Berlin in 1833 founded quartet concerts with Böhmer, Maurer, and Just. He was director of the Philharmonic Society in 1835-71 ; became Konzertmeister in 1836, member of the Royal Academy in 1839 ; and besides having many private pupils, was head of the orchestral school connected with the royal theatres. He was pensioned in 1872. Works : A Violin School, of which two editions and an English translation have been published ; 15 violin studies ; 12 concert studies for violin ; 2 concertos for violin and orchestra ; Violin duets ; Quartets, exercises, songs, and other composi-

tions. His oldest son Louis (born in Berlin, Jan. 30, 1830), also a violinist, was instructed by him and by Vieuxtemps ; went in 1852 to London, where he shortly succeeded in making for himself an esteemed and lucrative position.—Mendel ; Schilling ; Supplément, 359 ; Riemann ; Fétis.

RIETZ, JULIUS, born in Berlin, Dec. 8, 1812, died in Dresden, Oct. 1, 1877. The family name was originally Ritz. Both his father and elder brother Eduard (a violinist of note) were professional musicians, and he was educated under their care. He studied the violoncello under Schmidt, of the royal orchestra, and later under Bernhard Romberg and Moritz Ganz. He studied composition under Zelter, and from the beginning was intimate with, and much under the influence of, Mendelssohn. In 1828 he was engaged as violoncellist in the orchestra of the Königstädter Theater, during which engagement he first made his mark as a composer, writing incidental music to Holtei's play "Lorbeerbaum und Bettelstab." In 1834 he was appointed assistant conductor to Mendelssohn at the opera in Düsseldorf, and on the latter's resignation, in 1835, became first conductor ; but next year he exchanged the position for that of Städtischer Musikdirector, the duties of which were to conduct the subscription concerts, the principal choral society, and the music at the Andreaskirche. In 1847 he resigned his Düsseldorf post in favour of Ferdinand Hiller, and went to Leipsic to conduct the opera and the Singakademie. In 1848 he accepted also the posts of conductor to the Gewandhaus orchestra, and teacher of composition at the Conservatorium. In 1860 he was appointed conductor at the Royal Opera in Dresden, and of the music at the Roman Catholic church, besides being made artistic director of the Dresden Conservatorium. In 1876 he was awarded the title of General-Musikdirector. Rietz was an excellent violoncellist, but gave up playing when he left Düsseldorf to devote his whole time to composition, teach-

ing, and conducting, and, during the later part of his life, to editing important works of the great masters. His work in this last capacity is of great value; Mozart's operas and symphonies, and the symphonies and overtures in Breitkopf & Härtel's complete edition of Beethoven, as well as the whole edition of Mendelssohn, passed through his hands. He did much work also on the great editions of the German Bach and Handel Societies. His editions of some of Handel's scores compare favourably with all but the very finest modern "additional accompaniment" work. As a conductor, he was justly famous; although his beat was awkward, and not very distinct to those who were not accustomed to it, his command over chorus and orchestra was absolute, and he was an admirable rehearser. He was chief conductor at the Lower-Rhine Festivals at Düsseldorf in 1845-56-69, and at Aix in 1864-67-73. As a composer, Rietz was one of the most distinguished of Mendelssohn's followers; he was a complete master of musical form, and treated the orchestra with consummate skill. His style is vigorous and straightforward; yet, he could hardly be called a man of true genius. His musical scholarship exceeded his inventive power, and too many of his works are dry and laboured, rather than spontaneously inspired. Rietz was an extreme classicist, and had little sympathy with the musical doings in Germany since Mendelssohn. He viewed the tendencies of Schumann, not to speak of those of his followers, with much suspicion. He naturally abhorred both Liszt and Wagner, although, as a conductor, he was unavoidably fascinated by the technical difficulties to be overcome in the latter's works, and delighted in conducting performances of Wagner's operas. His most successful



compositions are the concert overture in A, the symphony in E-flat, the *Altdeutscher Schlachtgesang* and *Dithyrambe* (both for male chorus and orchestra). Two operas written at Leipzig, *Der Corsar* and *Georg Neumark*, were failures. In 1859 the Leipzig University conferred on him the honorary degree of Ph.D. Works—I. Operas: *Lorbeerbaum und Bettelstab*, three acts, text by Karl von Holtei, Berlin, Feb. 13, 1833; *Das Mädchen aus der Fremde*, Sing-spiel, Düsseldorf, 1839; *Jery und Bätely*, Berlin, about 1840; *Der Corsar*, Leipzig, 1850; *Georg Neumark und die Gambe*, one act, text by E. Pasqué, Weimar, 1859. II. Symphonies: No. 1, in G minor, op. 13; No. 2, op. 23; No. 3, in E-flat, op. 31. III. Overtures: *Militär-Ouvertüre*, op. 3; *Concert-Ouvertüre*, in A, op. 7; *Hero und Leander*, op. 11; *Lastspiel-Ouvertüre*, op. 18; Overture in F to Shakespeare's "Tempest," op. 14; *Ouvertüre zur Feier der goldenen Hochzeit des König und der Königin von Sachsen*, op. 53. IV. Instrumental: *Concertstück*, *Idyllische Scene*, for orchestra, op. 41; *String-quartet* in D, op. 1; *Fantasia* for violoncello and orchestra, op. 2; *Concertos* for do, op. 16 and op. 32; *Concerto* for the pianoforte and orchestra in G, op. 34; *Concerto* for violin and orchestra, op. 31; *Concerto* for clarinet and orchestra, op. 29; *Concertstücke* for oboe and orchestra, *Adagio*, *Intermezzo*, and *Finale*, op. 33; *Arioso* for violin and orchestra, op. 48a; *Scherzo capriccioso* for the pianoforte, in B minor, op. 5; *Sonata* for the pianoforte, in A minor, op. 17; do., in E-flat, op. 21; *Sonata* for the pianoforte and flute, op. 42; *Twelve Kinderstücke* for the pianoforte; *Jubelmarsch* for the pianoforte. V. Vocal: Cantata for the inauguration of the monument to Weber; Festival Cantata; *Altdeutscher Schlachtgesang* for male chorus and orchestra, op. 12; *Das grosse deutsche Vaterland*, hymn by Pabst, op. 51; *Dithyrambe* by Schiller, for male chorus and orchestra, op. 20, arranged for the pianoforte for four hands by A. Horn;

Rheinsage, Lieder for male voices (in Säng-  
erhalle, Band III., Heft 8); 6 duets for  
soprano and alto with pianoforte, op. 9; 2  
Lieder for male voices from Froebel's "Re-  
publikaner;" 6 songs for male voices, op.  
40; do., op. 47; 7 songs for voice and pi-  
anoforte, op. 27; Concert aria for soprano,  
Was ist mir, op. 38; 4 Lieder, An die Rose;  
Ein Stündlein vor Tag; Trost im Scheiden;  
Andenken; Deutsche Liederhalle, Volks-  
lieder, for male voices (six books), op. 22;  
Lied vom Wein, by E. Geibel, male chorus  
and orchestra; 6 geistliche Lieder, for so-  
prano, alto, tenor, and bass, op. 36; Mai-  
enzeit und Morgenlied (in Repertorium  
für deutschen Männergesang, Heft I.);  
Recitative and cavatina for soprano, Sagt  
mir ihr kosenden Lüftchen, op. 19; Deut-  
scher Sängerkreis, Volkslieder for soprano,  
alto, tenor, and bass (two books); Twelve  
Gesänge (two books), op. 26; do. (two  
books), op. 28; Bardale deutscher Volks-  
lieder; Seven Lieder, op. 27. VI. Church  
Music: Mass in F; 6 Psalms for tenor or  
bass, op. 25; Te Deum laudamus, for male

*Julius Riedel.*

voices, op. 50; Salvum fac regem, Domine,  
chorus and orchestra; Offertorium, Laudate  
Dominum, for baritone solo, chorus, and or-  
chestra, op. 48; Motets.—Mendel; Rie-  
mann; Grove.

RIFAUT, LOUIS VICTOR ÉTIENNE, born in Paris, Jan. 11, 1798, died in Or-  
léans, March 2, 1838. Dramatic composer,  
son of a contrabassist at the Opéra, pupil  
at the Conservatoire of Adam the elder on  
the pianoforte, later of Berton in harmony  
and composition. He won the first prize  
of the Institut for composition in 1821,  
for his cantata Diane et Endymion. After  
living in Rome, Naples, Vienna, Munich,  
and Dresden, he returned in 1825 to Paris,  
and became accompanist at the Opéra Co-  
mique. In 1828 he became chef de chant

at the same theatre, and in 1829 professor  
of accompaniment at the Conservatoire.  
Works: Le duel, ou une loi de Frédérie,  
Opéra Comique, 1826; Le roi et le ba-  
telier (with Hadévy), ib., 1827; Le camp du  
drap d'or (with Batton and Leborne), ib.,  
1828; Un jour de réception, ib., 1828;  
André, ou la sentinelle perdue, ib., 1834;  
Gasparo, ib., 1836.—Fétis; do., Supplé-  
ment, ii. 421; Mendel.

RIGATTI (Rigatti), GIOVANNI ANTO-  
NIO, Italian composer of the 17th century,  
died in Venice about the end of 1649.  
Church composer, priest in the Church of  
Sta. Maria Formosa; was a singer at S. Mar-  
co about the middle of the 17th century,  
and also vocal instructor of the young  
ladies in the Conservatorio degl' Incurabili.  
Works: Messe e salmi, parte concertati,  
etc. (Venice, 1640); Prima parte de' Mo-  
tetti a 2-4 voci, con alcuni cantilene (ib.,  
1640); Motetti a voce sola con partitura  
(ib., 1643); Messe e salmi ariosi a 3 voci  
concertati (ib., 1643); Salmi diversi di  
compieta, etc. (ib., 1646); Messa e salmi a  
3 voci, etc. (ib., 1648).—Fétis; Mendel.

RIGEL, HEINRICH JOSEF, born at  
Wertheim, Franconia, Feb. 9, 1741, died  
in Paris in May, 1799. Dramatic com-  
poser, pupil of Jommelli at Stuttgart; went  
to Paris in 1768, was very successful as a  
teacher and composer, became musical  
director of the Loge Olympique, and of  
the Concerts Spirituels, and afterwards  
professor at the Conservatoire. Works—  
Operas: Le savetier et le financier, Opéra  
Comique, 1778; Blanche et Vermeille, ib.;  
L'automate, ib., 1779; Rosanie, ib., 1780;  
Aline et Zamorin, Théâtre des Beaujolais;  
Lucas, ib.; Le bon fermier, ib.; Les  
amours du Gros-Caillou, ib.; Alix de Beau-  
caire, Théâtre Montansier; Cora et Alonzo,  
grand opera, not given. Oratorios: La  
sortie d'Égypte; Jephthé; La prise de  
Jéricho.—Fétis; Mendel.

RIGEL, HENRI JEAN, born in Paris,  
May 11, 1772, died at Abbeville, Dec. 16,  
1852. Son and pupil of the preceding;



became, when only thirteen, *répétiteur* at the royal school of singing, accompanied Bonaparte on his expedition to Egypt in 1798, and conducted the music at the French theatre in Cairo. He returned in 1800 to Paris, resumed his functions as teacher of the pianoforte, and was made court pianist to Napoleon. He was especially distinguished as an accompanist. Works: *Les deux meuniers*, opera, Cairo, 1799; *Le duel nocturne*, Paris, 1808; *Gédéon*, sacred cantata; *Judith*, do.; *Le retour de Tobie*, do.; *Symphony*; 2 overtures; 4 concertos for pianoforte; Trios for pianoforte, harp, and violin; Sonatas for pianoforte and violin; Duos, sonatas, fantasies, etc., for pianoforte.—Fétis; Mendel.

RIGHINI, VINCENZO, born in Bologna, Jan. 22, 1756, died there, Aug. 19, 1812. Dramatic composer, pupil in the cathedral choir of San Petronio, subsequently of Bernacchi in singing, and of Padre Martini in counterpoint; made his *début* at Parma in 1775, then sang for three years in the Opera Buffa at Prague, and began to become known as a composer. In Vienna, where he arrived in 1777, he was chosen by Joseph II. as singing master for the Archduchess Elizabeth, and conductor at the Opera Buffa. In 1788 he entered the service of the Elector of Mainz, and in 1792 was summoned to Berlin to compose an opera, the success of which procured for him the appointment as royal Kapellmeister in the place of Alessandri, in 1793. As a composer he was not in the front rank; but he was a successful teacher, and counted distinguished artists among his pupils. Works: *La vedova scaltra*, Prague, 1778; *La bottega del caffè*, ib.; *Don Giovanni*, ossia *il convitato di pietra* (same subject as Mozart's master work), ib.; *L'incontro inaspettato*, Vienna, 1785; *Il Demogorgone*, ossia *il filosofo confuso*, Mainz, 1788; *Antigono*, ib., 1788; *Alcide al bivio*, Coblenz, 1789; *Armida*, Aschaffenburg; *Enea nel Lazio*, Berlin, 1793; *Il trionfo d' Arianna*, ib., 1793; *Armida* (rewritten), ib., 1799;

*Tigrane*, ib., 1800; *Gerusalemme liberata*, ossia *la selva incantata*, ib., 1803; *La sorpresa amorosa*, cantata, Vienna, 1780; *Il natale d' Apollo*, do., ib.; *Atalanta e Meleagro*, festa teatrale, Berlin, 1797; *Minerva belebt die Statuen des Dädalus*, ballet; *Messa solenne*; *Te Deum*; *Requiem a cappella*; Several cantatas; Many scenes for the stage, and songs, etc. His best orchestral work is his overture to *Tigrane*, still occasionally played in Germany and England. His exercises for the voice (1804) are among the best that exist.—Fétis; Riemann; Gerber; Schilling; do., Supplement, 360; Mendel.

RIGOLETTO, Italian opera in three acts, text by Piave, music by Verdi, first represented in Venice, March 11, 1851, with the following cast:

Rigoletto (Bar.).....Signor Coletti.  
Il duca di Mantua (T.)...Signor Beaucarde.  
Gilda (S.).....Signora Evers.

The libretto is taken from Victor Hugo's "*Le*



Padilla-y-Ramos.

*roi s'amuse*," was first entitled "*La maledizione*," and was also called "*Viscardello*" in Italy. The authorities forbade its performance for political reasons, and in order to secure a representation the character of Francis I. was changed to the Duke of

Mantua; Saint-Vallier, to the Count of Monterone; and Triboulet, to Rigoletto, whose name was given to the opera. This has been regarded by many critics as Verdi's masterpiece, and, notwithstanding the repulsive story, it still keeps the stage. The principal numbers are: The Duke's aria, "Questa o quella;" his duet with Gilda, "Addio, speranza ed anima;" the chorus of the conspirators "Zitti, zitti," closing the first act; the Duke's aria in Sparafucile's house, "La donna e mobile;" and the great quartet, "Bella figlia dell'amore," sung by the Duke, Gilda, Rigoletto, and Maddalena, and which is one of the composer's best inspirations. It was first given at Covent Garden, London, in Italian, May 14, 1853, with Ronconi as Rigoletto; Mario, the Duke; Mme Bosio, Gilda; and Mlle Nantier-Didiée, Maddalena; and it was first given in Paris at the Théâtre Italien, Jan. 19, 1857, with Corsi as Rigoletto; Mario, the Duke; Mme Frezzolini, Gilda; and Mme Alboni, Maddalena. The opera was translated into French by Édouard Duprez, and represented at the Théâtre Lyrique, Paris, Dec. 24, 1863. The part of Rigoletto is a favourite with Ismaël and with Padilla-y-Ramos. That of Gilda was Mme Bosio's greatest part, and it has been sung with success by Adelina Patti, Mme Miolan-Carvalho, Mlle Battu, and Mme Novello. Published by Ricordi (Milan, 1851). Transcription for the pianoforte by Liszt (Schubert, Leipzig).—*Athenæum* (1851), 1097; (1853), 625; *Clément et Larousse*, 576; *Revue et Gaz. mus. de Paris* (1857), 25; *Nene Zeitschr.* (1860), ii. 41; Upton, *Standard Operas*, 220; Hauslick, *Moderne Oper*, 229.

RIKIKI, operetta, music by Josef Hellmesberger, Jr., represented at the Carltheater, Vienna, Sept. 27, and the Walhalla Theater, Berlin, Oct. 27, 1887; afterwards in Munich and Pesth.

RIMBAULT, EDWARD FRANCIS, born at Soho, London, June 13, 1816, died in London, Sept. 26, 1876. Organist and composer,

son and pupil of Stephen Francis Rimbault, organist (1773–1837), then pupil of Samuel Wesley. He became organist of the Swiss Church, Soho, in 1832, and later of several other London churches. He became interested in the study of musical history and literature, gave lectures on the history of music, took an active part in the formation of musical societies, and edited many musical collections and works. He also arranged operas and other works, was author of elementary books, and a contributor to periodical literature. Works: *The Fair Maid of Islington*, operetta, London, 1838; *The Castle Spectre*, ib., 1839; *Country Life*, cantata (posthumous). His song, *Happy Land*, was widely popular.—*Grove*; *Fétis*; *Riemann*; *Mendel*.

RIMSKI-KORSAKOFF, NICOLAI ANDREYEVICH, born



at Tikhvin, Russia, in 1844, still living, 1890. Dramatic and instrumental composer, one of the foremost representatives of the Young-Russian school. At first an officer in the navy, he left the service to follow a musical profes-

sion. He has been since 1871 professor of composition and instrumentation at the St. Petersburg Conservatory, and is director of the free school of music in that city. Works—Operas: *Pskovityanka* (*The Maid of Pskov*), St. Petersburg, 1873; *The May Night*, ib., 1880; *Snegorotchka* (*Snow-drop*), ib., 1882. *Sadko*, legend for orchestra, Altenburg, 1876; *Antar*, symphony, Magdeburg, 1881; Other symphonies; *Fantasia for orchestra*; Choral works, chamber music, pianoforte pieces, and songs.—*Riemann*.

RINALDO, cantata for tenor solo, male chorus, and orchestra, text by Goethe, music by Brahms, op. 50, published by Simrock (Berlin, 1874). Gade's cantata, *Die*

## RINALDO

*Kreutzfahrer*, op. 50, is on the same subject. —Mus. Wochenblatt (1874), 58.

RINALDO, Italian opera in three acts, text by Adam Hill, translated by Giacomo Rossi, music by Handel, first represented at the Queen's Theatre, London, Feb. 27, 1711, with the following cast :

Rinaldo (S.) . . . . .	Signor Nicolini.
Armida (S.) . . . . .	Signora Pilotti Schiavonetti.
Almirena (S.) . . . . .	Signora Isabella Girardeau.
Argante (B.) . . . . .	Signor Boschi.
Goffredo (A.) . . . . .	Signora Boschi.
Eustazio (A.) . . . . .	Signor Valentini.
Mago Christiano (A.) . . . . .	Signor Cassani.

This work, one of the composer's masterpieces, was written for the Queen's Theatre, and inaugurated Handel's advent in England. It was represented with extraordinary magnificence for the time. The spectacular realism, especially the scene of Armida's garden, into which live sparrows were introduced, brought forth the satire of Addison and Steele. The opera was received with enthusiasm, and it was played fifteen times without intermission. The libretto is founded on Tasso's "*Gerusalemme liberata*." The scene is laid in the Holy Land at the time of the first Crusade. Rinaldo, a Knight Templar, is betrothed to the daughter of Godfrey de Bouillon, Almirena, who is seized by the jealous enchantress Armida, and concealed in her magic garden. Argante, a Paynim King and the accepted lover of Armida, falls in love with Almirena as Armida has with Rinaldo, who comes to her garden to deliver Almirena. To gain his affection, Armida summons her powers of magic and appears alternately as Almirena and as herself. Rinaldo is rescued by Godfrey de Bouillon and Eustazio. Armida and Argante are besieged and conquered, and the opera ends with their conversion. The score contains many arias of great beauty, including : "*Cara sposa*," sung by Rinaldo, considered by Handel the best aria that he ever wrote; the melody, "*Laschia ch' io*

*pianga*," sung by Almirena upon her capture, previously used in the *Trionfo del tempo*, and originally a sarabande in his earlier opera, *Almira*; the bass aria, sung by Argante, "*Sibillar gli angui d' Aletto*," taken from *Aci, Galatea e Polifemo*; Almirena's air, with violin solo, "*Bel piacer*," from *Agrippina*; and Rinaldo's air, "*Il tricerbero umiliato*," sung with great effect by Nicolini, long afterwards became popular in the form of the drinking-song, "*Let the waiter bring clean glasses*." The march in the third act, with its fiery passages for four trumpets, was adopted by the Royal Guards, and it was published under the title of "*The Royal Guards' March*" in "*The Lady's Banquet*," a collection of music for the harpsichord (London, 1720); and it was introduced into the *Beggars' Opera* by Dr. Pepusch as a chorus to the words, "*Let us take the road*." Rinaldo was represented in Hamburg in 1715. The original autograph does not exist in a complete form. Portions are in Buckingham Palace, and fragments of the first and third acts are contained in the second volume of the "*Songs and Sketches*." The MS. of the overture is in the volume entitled "*Sonatas*." A complete copy of the conducting-score, in Smith's autograph, with annotations by Handel, is also in Buckingham Palace, and many fragments in Handel's autograph are in the Fitzwilliam Library, Cambridge. Rinaldo was dedicated to Queen Anne, and first published by Walsh (London, 1711), afterwards reprinted with additions. Chrysander's edition for the Händelgesellschaft was published by Breitkopf & Härtel (Leipsic, 1874). See *Armide* et Renaud.—Rockstro, Handel, 60; Chrysander, Händel, i. 276; Schöcher, 29; Maitland, 52; Burney, iv. 223; Hawkins, v. 267; Hogarth, ii. 2; Edwards, Hist. Opera, i. 123; Spectator, No. 5.

RING DES NIBELÜNGEN, DER. Bühnenfestspiel für drei Tage und ein Vorabend (The Nibelung's Ring, a festival stage-play for three days and a prior evening),

by Richard Wagner. A tetralogy, consisting of four connected music-dramas: *Das Rheingold* (The Rhine-gold), *Die Walküre* (The Valkyr), *Siegfried*, and *Götterdämmerung* (Twilight of the Gods), the subject being taken from the Eddas. The first sketch of the plot was drawn up by Wagner in 1848, and is published in his "Gesammelte Schriften und Dichtungen," ii. 201 (in English in Burlingame's "Art-Life and Theories of Wagner"). The texts of the four dramas were written in inverse order: *Siegfried's Tod* in June, 1848 (published in its original form in Ges. Schr. und Dicht., ii. 215), and remodelled, and the title changed to *Götterdämmerung* before 1855; *Der junge Siegfried* (the title afterwards changed to *Siegfried*), in 1850; *Die Walküre*, in 1851 (?); *Das Rheingold*, in 1851-52. The music to these dramas was written in the regular order, as follows: *Das Rheingold*, begun at Spezzia in 1853, finished in May, 1854; *Die Walküre*, finished in Zürich in 1856; *Siegfried*, begun in Zürich, and Act I finished in April, 1857; Act II, up to the *Waldweben*, in 1857; Act II finished in Munich June 21, 1865, and Act III by the beginning of 1869; *Götterdämmerung*, begun at Lucerne in 1870, sketch of Prologue and Act I finished Jan. 20, 1871; sketch of the whole finished at Bayreuth June 22, 1872; orchestration finished in November, 1874. *Das Rheingold* and *Die Walküre* were given at the Court Opera in Munich, without the author's sanction, Sept. 22, 1869, and June 26, 1870, respectively; the whole work was first given at Bayreuth Aug. 13, 14, 16, and 17, 1876. The plot, which has little in common with that of the old German epic, *Der Nibelunge Nôt*, will be found under the several titles of the separate dramas.—Fischer, Dr. H., *Die Forschungen über das Nibelungenlied* (Leipsic, 1874); Gottschall, *Die Nibelungen* (1876); Niendorf, M. A., *Das Nibelungenlied aus dem Mittelhochdeutschen* (Berlin, 1854); Rassmann, A., *Die Niflungen-Saga und das Nibelungenlied* (1877); Rehorn, Carl, *Die*

*deutsche Sage von den Nibelungen in der deutschen Poesie*; Röpe, G. R., *Die moderne Nibelungen-Dichtung* (Hamburg, 1869); Saupe, J., *Die Nibelungen*; Lauter, Franz, *Der Nibelungen Noth und Klage in den ästhetischen Excursionen* (Leipsic, 1875); Scherr, J., *Die Nibelungen in Prosa* (1865); Dahm, Felix, *Nibelungendrama* (1875); Wagner, Ges. Schriften, v. 257; vi. 1, 365; ix. 366, 371; Wagner, *Ueber die Aufführung des Bühnenfestspiels*; Fritzsche, E. W., *Der Ring des Nibelungen* (1871); do., *Bericht an den Deutschen Wagner-Verein* (ib., 1872); Oscar Berggruen, *Das Bühnenfestspiel in Bayreuth* (Leipsic, 1877); Dollhopf, Carl, *Der Ring des Nibelungen* (Munich, 1870); Dorn, H., *Aufsatz in Ostracismus* (Berlin, 1875); Dullo, Gustav, *Ein Wort der Aufklärung über Richard Wagner's Nibelungen* (Königsberg, 1872); Ehrlich, H., *Für den Ring des Nibelungen gegen das Festspiel in Bayreuth* (Berlin, 1876); Engel, G., *Das Bühnenfestspiel in Bayreuth* (Berlin, 1876); Frenzel, Carl, *Die Bayreuther Festspiele* (Hanover, 1877); Gisbert, *Der Ring des Nibelungen* (Leipsic); Gumprecht, Otto, *Richard Wagner und sein Bühnenfestspiel* (Leipsic, 1873-76); Hahn, A., *Die Staatsmusik der Zukunft* (Berlin, 1876); Kalbeck, Max, *Das Bühnenfestspiel in Bayreuth* (Breslau, 1876); Koch, *Richard Wagner's Bühnenfestspiel* (Leipsic, 1875); Koestlein, Carl, *Richard Wagner's Tondrama; La Mara, Das Bühnenfestspiel in Bayreuth* (Leipsic, 1877); Lindau, Paul, *Nüchterne Briefe aus Bayreuth* (Berlin, 1876); Peter Lehmann, *An dramatische Tonsetzer* (Leipsic); Mehli, C., *Götterglaube und Nibelungenring* (Leipsic, 1876); do., *Im Nibelungenlande* (Cotta, 1877); Mohr, W., *Richard Wagner und das Kunstwerk der Zukunft im Lichte der Bayreuther Aufführungen betrachtet* (Cologne, 1876); Müller, Dr. Franz, *Der Ring des Nibelungen* (Leipsic, 1876); Naumann, Emil, *Musikdrama oder Oper* (Berlin, 1876); Oesterlein, Nicolaus, *Bayreuth* (Vienna, 1877); Plüdermann, *Die Bühnenfestspiele in Bayreuth*;

Wolzogen, H. von, *Poetische Lautsymbolik* (Leipsic, 1876); do., *Der Nibelungen-Mythos in Sage und Litteratur* (Berlin, 1876); do., *Die Edda* (Leipsic, 1876); do., *Thematischer Leitfaden durch die Musik zu . . . Der Ring des N.* (Leipsic, 1882), in English as *Guide through the Music, etc.*, by E. von Wolzogen (ib.); do., *Erläuterungen zu R. W.'s Nibelungen Drama* (ib.); Gustav Kobbé, *R. Wagner's Music Dramas*; W. F. Apthorp, *Some of Wagner's Heroes and Heroines* (Scribner's Mag., v. 331); do., *Boston Transcript* (1884, April 4, 8, 9, 12, 14); *Die Tragödie in Bayreuth und ihr Satyrspiel* (Leipsic, 1877); Alfred Formann; *The Nibelung's Ring* (in English, London, 1877); Jullien, Wagner, 209; Glasenapp, Richard Wagner's Leben und Wirken, ii. 327; Pohl, Wagner, 206; Kastener, Wagner Catalogue, 55; Mus. Wochenblatt (1871), 210, 241, 277, 307, 323, 356, 370, 387, 433; (1872), 719; (1873), 233, 249, 265, 281, 289, 321, 353, 361, 409, 433, 465, 489, 521, 593, 609, 633, 661, 681, 714; (1874), 563; (1875), 65, 77, 101, 113, 468; (1876), 81, 93: 252, 277, 313, 366, 384, 429, 443, 456, 457, 463, 471, 480, 491, 493, 503, 504, 505: 461, 469, 477, 489, 501; (1877), 17, 33, 45, 457; (1878), 105, 121; (1879), 306; (1881), 40; (1883), 5, 19, 33, 43; *Neue Zeitschr.* (1863), i. 191, 203, 211, 221; (1876), 373, 385, 397, 407, 421, 440, 460, 471, 478: 401, 503, 515: 13, 21, 53, 85, 97, 110, 219, 247; (1878), 209, 409: 101, 113, 125; (1879), 45, 369, 381, 404, 413, 421, 445, 456; (1881), 217; (1882), 247; (1886), 221, 233, 283, 477, 486, 497; *Bayreuther Blätter* (1878), 263, 309, 341, 352; (1879), 313; (1880), 141, 252, 301; (1881), 21, 198, 233, 259; (1884), 70; (1885), 140; (1886), 1-35, 337; *Echo* (1875), No. 35; (1876), Nos. 26, 34, 38; *Revue de la musique* (1877), No. 22; *Le Ménestrel* (1876), Nos. 38, 39; *Neue illustr. Zeitg.* (Vienna, 1877), Nos. 13-16; *Leipsiger Nachrichten* (1876), No. 227; *Allgem. deutsch. mus. Zeitg.* (1877), No. 36; *Signale* (1876), 721, 737; *Athenaeum* (1876).

RINK (Rineck), JOHANN CHRISTIAN HEINRICH, born at Elgersburg, Saxe-Gotha, Feb. 18, 1770, died in Darmstadt, Aug. 7, 1846. Organist, pupil of several organists, and finally, in Erfurt, of Kittel, who had studied under Bach. He became in 1790 organist at Giessen, and in 1805 in Darmstadt, where he was also teacher at the seminary. In 1813 he was appointed court organist, and in 1817 chamber musician to the Grand Duke. He was considered the best organist of his time, and made concert tours, which were very successful. He received various decorations, and the degree of Doctor of Philosophy and Arts by the University of Giessen. Works: *Orgelschule* (Bonn, 1819-21); 2 *Choralbücher*; Many choral-preludes; *Der Choralfreund*; Variations for organ; Sonatas for pianoforte; Trios; Mass; *Charfreitagscantate*; *Weihnachtscantate*; *Todtenfeier*; *Halleluja*; *Pater Noster*; 12 chorals for men's voices; Motets, hymns, and other vocal music.—*Autobiography* (Breslau, 1833); Mendel; Riemann; Fétis; Schilling; do., *Supplement*, 360; Gerber; Clément, *Mus. célèbres*, 263.

RIOTTE, PHILIPP JACOB, born at Treves, Rhenish Prussia, Aug. 16, 1776, died in Vienna, Aug. 20, 1856. Dramatic and instrumental composer; passed the greater part of his life in Vienna, where he was Kapellmeister at the Theater an der Wien. Works: *Mozart's Zauberflöte*, opera, Prague, 1820; *Noureddin, Prinz von Persien*, do., ib.; *Die Lieb' in der Stadt*, operetta, Vienna, 1834; Other operettas, and ballets; *Symphony*; Quartets for strings; Trios for pianoforte and strings; Concertos for pianoforte; do. for flute; do. for clarinet; Sonatas for pianoforte and violin; do. for pianoforte.—Fétis; Mendel.

RIP VAN WINKLE, English opera, text by J. H. Wainwright after Irving's story, music by George Bristow, first represented by the Pyne and Harrison Opera Company, at Niblo's, New York, Sept. 27, 1855. Char-

acters represented: Rip van Winkle, Mr. Stretton; Dame van Winkle, Miss S. Pyne; Alice, Miss L. Pyne; Gardiner, Mr. Harrison; Nicholas Vedder, Mr. Hayes; Villecour, Mr. Horncastle; and Van Bummel, Mr. Setchell. Same title, French operetta in three acts, text by Meilhac and Gillé, music by Robert Planquette, given in London, Oct. 13, 1882.

RIP VAN WINKLE, overture for orchestra, by George Whitfield Chadwick, written in Leipsic in 1879. The composer was awarded a prize by the Leipsic Conservatorium for this work, first performed in Boston by the Harvard Musical Association in 1880. It was given at the Handel and Haydn Festival, Boston, in 1880, and at the Worcester (Mass.) Musical Festival, Sept. 26, 1889.

RISCHBIETER, WILHELM ALBERT, born in Brunswick in 1834, still living, 1890. Violinist, pupil of Moritz Hauptmann; occupied positions as violinist at Leipsic, Bremen, Nuremberg, and Liegnitz, and in 1862 became professor of harmony and counterpoint at the Conservatorium in Dresden. Works: Symphony; Overtures; Other instrumental and vocal compositions.

RISPOLI, SALVATOR, born in Naples about 1745, died (?). Dramatic composer, pupil at the Conservatorio di San Onofrio, Naples, where he became professor in 1792. Works: *Ipermestra*, Milan, 1786; *Idalide*, Turin, 1786; *Il trionfo di Davide*, Naples, 1788; Church music; *La gelosia*, collection of duos; *Toccatas* for pianoforte, etc.—Fétis; Mendel.

RISTORI, GIOVANNI ALBERTO, born in Bologna in 1692, died in Dresden, Feb. 7, 1753. Dramatic and church composer, son of an actor, with whom he went in 1715 to Dresden, and was appointed in 1717 composer at the court theatre. In order to accompany the king-elect to Poland, he became also director of the Polish chapel, established in 1717. In 1733 he was made chamber organist, in 1746 church composer,

and in 1750 Vize-Kapellmeister. Works—Operas: *Calandro*, Dresden, 1726; *Don Chisciotto*, ossia *un pazzo ne fa cento*, ib., 1727; *Le fate*, Arianna, ib., 1736; *Temistocle*, Naples, 1738; *Adriano in Siria*; *Nicandro*; *Pimmaglione*; *Ercole*. Oratorios: *La deposizione della Croce*, 1732; *La Vergine annunziata*; *La sepoltura di Cristo*. Eleven masses; 3 do., without Credo; 3 Requiem; 3 *Te Deum*; 5 Gloria; 2 Kyrie and Gloria; 1 Sanctus and Agnus; 21 motets (offertories), partly for 4 voices, partly for soli with orchestra; 4 Litanie lauretanæ; 5 other litanies; 6 Alma Redemptoris; 6 Salve Regina; 3 Miserere; 10 duetti per la Quadragesima; 2 Stabat Mater; and other church music, all for 4 voices with orchestra. Cantatas: 3 for special occasions, 1735, 1736; *Nice a Tirsi*, 1739; *Didone abbandonata*, 1748; *Lavinia a Turno*, 1748; *I lamenti d' Orfeo*, 1749; *Amore insuperabile*; *Madonna in villa*; *La pesca*; *Virtù e Fortuna*; Cantata à alto solo con stromenti; 3 Cantate, do.; Cantata à soprano col basso; 8 arie (4 a soprano, 4 a alto); *Numa Pompilio*, serenade; 6 Intermezzi; Concerto for oboe, with strings; 3 symphonies for strings, 2 oboes, and 2 horns.—Mendel; Fürstenau, ii. 119, 202.

RITA, OU LE MARI BATTU, opéra-comique in one act, text by Gustave Vaûz, music by Donizetti, first represented at the Opéra Comique, Paris, May 7, 1860. Rita marries a sailor, Gasparo, who on their wedding-day beats her and then flees to Canada. News comes that he has perished in a shipwreck, and Rita marries Peppe, who allows himself to be beaten. Gasparo returns, and, finding that Rita has married again, renounces his claims and, after teaching Peppe how to defend himself from his better half, leaves the country forever. This opera was sung by Mme Faure-LeFebvre, M. Warot, and M. Barielle.—Clément et Larousse, 579.

RITORNA, O CARO, soprano aria of Rodelinda, in G major, with accompaniment of strings complete, in Handel's *Rode-*

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*linda*, Act II., Scene 6. Published also separately, with the accompaniment transcribed by Robert Franz (Leipsic, Kistner).

RITORNA, VINCITOR. See *Aida*.

RITORNO DI DON CALANDRINO, IL (The Return of Don Calandrino), Italian opera in two acts, music by Cimarosa, first represented in Rome in 1778. Same title, opera by Nicolo Picani, Naples, 1774.

RITORNO DI TOBIA, IL (The Return of Tobias), Italian oratorio, text by Giovanni Gastone Boccherini, music by Haydn, first performed in Vienna, April 2, 1775. Characters represented: Tobia, Christian Specht; Anna, his wife, Margarethe Spangler; Tobia, their son, Karl Friberth; Sara, his wife, Magdalena Friberth; Raffaele, archangel appearing as Azaria, Barbara Teyber. This oratorio was given at the Gewandhaus, Leipsic, in 1802; in Vienna in 1808. The overture was published by Simrock (Berlin, 1805); also by Artaria (Vienna). Other oratorios on the same subject, in Italian: *Il ritorno di Tobia*, by Carlo Agostino Badia, text by Negro, Vienna, 1707; *Tobia*, by Porsile, text by Zeno, ib., 1720; *Tobia*, by Caldara, ib., 1720; *Il ritorno di Tobia*, by Georg Karl Reutter, the younger, text by Pasquini, ib., March 5, 1733; *La pazienza ricompensata negli avvenimenti di Tobia*, by B. Casali, Bologna, 1761; by D. Barbieri, Faenza, 1777; *La famiglia di Tobia*, by Mysliweczek, about 1780; *Tobia alle nozze con Sara*, cantata by Gaetano Marinelli, 1781; *Tobie matrimonium*, by Simon Mayr, text by Foppa, Venice, 1794; in French: *Le retour de Tobie*, by L. Armand Chardiny, Paris, 1787; *Tobie*, by Eugène Ortolan, text by Léon Halévy, Versailles, April 16, 1867; and *Tobie*, by Gounod, Paris, 1870.—Bitter, *Geschichte des Oratoriums*, 456; Pohl, Haydn, ii. 68, 338.

RITORNO D' ULISSE, IL (The Return of Ulysses), Italian opera, text by Moniglia, music by Monteverde, first represented at the Teatro San Mosè, Venice, in 1641. Other Italian operas on the same subject, by

Gazzaniga, text by Moniglia, Palermo, 1781; by Giordani, same text, Mantua, Dec. 25, 1782; *Ulisse e Penelope*, by Alessandri, text by Filistri, Potsdam, Jan. 25, 1790; by Basilj, text by Moniglia, Florence, 1799; by Simon Mayr, text by Privatali, Venice, 1809; *La finta pazzia d' Ulisse*, by Ziani, text by Matteo Noris, Venice, 1694; *Ulisse sconosciuto in Itaca*, by Pollarollo, Reggio, 1698; *Ulisse e Telemacco*, by Treu, Breslau, 1726; *Ulysse et Pénélope*, grand French opera in five acts, by J. Ferry Rebel, Sr., text by Henri Guichard, Paris, Jan. 21, 1703; *La casta Penelope*, by Antonio Draghi, text by Minato, Vienna, 1670; *Penelope la casta*, by Niccolini and Pallavicino, text by Matteo Noris, Venice, 1685; by Perti, Rome, 1696; *Penelope*, by Fortunato Chelleri, same text, Venice, 1716; by Conti, text by Pariati, Vienna, Feb. 6, 1724; by Galuppi, London, 1741; by João Sousa de Carvalho, Lisbon, 1782; *Pénélope*, in French, by Piccini, text by Marmontel, Paris, Dec. 6, 1785; *Penelope*, in Italian, by Cimarosa, Naples, 1795, and by Rota, text by Bottura, Trieste, March 24, 1866; *L' isola di Calipso*, by Bertoni, Venice, 1769; by Abbate Bernardino Ottani, Turin, 1777; by Pietro Carlo Guglielmi, the younger, text by Romanelli, Milan, Jan. 23, 1813; *La partenza d' Ulisse da Calipso*, by Sarti, 1776; *Kalypso*, in German, by Telemann, text by Prätorius, Hamburg, 1727; *Calipso abbandonata*, by Luigi Romano, Brünn, 1793; *La partenza d' Ulisse da Calipso*, by Giacomo Insanguine, Naples, 1782; *Calipso*, in Italian, by Peter von Winter, London, 1803; *Kalypso*, by Joseph Kühn, 1840; and *L'île de Calypso*, French operetta, by Pilati (Ruytter), text by Jullien Baris, December, 1857. See *Circe* and *Ulisse*.

RITTER, AUGUST GOTTFRIED, born at Erfurt, Aug. 11, 1811, died at Magdeburg, September, 1885. Virtuoso on the organ and pianist, pupil in Berlin of Ludwig Berger, A. W. Bach, and Rungenhagen. On his return to Erfurt he became organist (1837) of the merchants' church, in 1844 of

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the cathedral at Merseburg, and in 1847 of the cathedral at Magdeburg. He made several concert tours in Germany, and appeared often successfully as a pianist. Works: 3 overtures for orchestra; 2 symphonies for do.; Concerto for pianoforte and orchestra; Quartet for pianoforte and strings; Motets; Sonatas, preludes, variations, etc., for organ; *Die Kunst des Orgelspiels*.—Fétis; Mendel.



**RITTER, FREDERIC LOUIS**, born in Strasburg (of Spanish origin, family name Caballero), June 22, 1834, still living, 1890. Composer and musical writer, pupil of Moritz Hauser and Hans Michel Schletterer, and later in Paris of Georges Kastner. After two years in Germany he returned in 1852 to France, and became professor of music in the Protestant seminary at Fécérange, Lorraine. In 1856 he went to the United States, and after several years' residence in Cincinnati, where he organized the Cecilia (choral) and the Philharmonic (orchestral) Societies and did much to advance the cause of music, removed in 1861 to New York and became conductor of the Sacred Harmonic and Arion Choral Societies. In 1867 he organized and conducted the first musical festival of importance held in New York, and in the same year was appointed professor of music at Vassar College, Poughkeepsie, whither he removed in 1874. In 1878 the degree of Mus. Doc. was conferred upon him by the University of New York. Works—Vocal: Psalm xxiii., female voices, op. 8; Psalm xcv., female voices with organ, op. 14; Psalm iv., baritone solo, chorus, and orchestra; Psalm xlv., soprano solo, chorus, and orchestra; *O salutaris*, baritone and organ; *Ave Maria*, mezzo-soprano solo and organ; *Hafis*, cyclus of Persian songs, op.

1; *Dirge for Two Veterans* (poem by Walt Whitman), with melodramatic accompaniment for pianoforte, op. 13; *Serenade for male voices*; *More than 100 German Lieder*. Instrumental: Five symphonies; Overtures; Concerto for violoncello and orchestra; do. for pianoforte and orchestra; *Fantasia for bass-clarinet*, and orchestra; *Serenade-septet for flute, horn, and string quintet*; *String quartets*; *Pianoforte trios* and other pianoforte music. Literary: *History of Music* (2 vols., Boston, 1870-74; London, 1878, 2d ed., 1880); *Music in England* (New York, 1883); *Music in America* (ib., 1883); *Musical Dictation* (Novello). His wife, Fanny Raymond Ritter (born in Philadelphia, 1840), is a talented musician and writer. Among her publications are: *Woman as a Musician* (London, 1877); and *Some Famous Songs* (ib., 1878). She has translated also Ehlert's *Letters on Music to a Lady* (ib., 1877), and Schumann's *Music and Musicians* (2 series, ib., 1878-80).—Fétis, *Supplément*, ii. 424; Riemann; Mendel; Grove.

**RITTER, PETER**, born at Mannheim about 1760, died there after 1813. Violoncellist, probably pupil of Abt Vogler in composition, travelled in Germany and played in 1785 at the court of Berlin, where he had to compete against Dupont. About 1801 he became *Conzertmeister*, and director of the *Singspiel* at Mannheim. Works—Operas: *Der Eremit auf Formentera*, Mannheim, 1788; *Der Schavenhändler*, ib., 1790; *Die Weihe*, musical prologue, 1792; *Die lustigen Weiber*, operetta, 1794; *Maria von Montalban*, Frankfort, 1801; *Die Zitherschläger*, 1813; *Der Mandarin*. Chamber music, and songs.—Fétis; Mendel.

**RITTER, THÉODORE (BENNET, called)**, born near Paris in 1836, died in Paris, April 7, 1886. Pianist and composer; finished his studies under Liszt; made his appearance as a virtuoso, when quite young; travelled in Germany, Belgium, and England, where he was a great favourite.



## RITTER-BALLET

Works : Marianne, opera, Paris, 1861 ; La dea risorta, do., Florence, 1865 ; Le paradis perdu, scène dramatique ; Méphistophélès, do. ; Le sacrifice, vocal with orchestra, given at the Châtelet, 1875 ; Ave Maria à 2 voix, etc. ; Morceaux de genre, for pianoforte.—Fétis, Supplément, ii. 423 ; Riemann.

RITTER-BALLET, for orchestra, by Beethoven, first performed at the Redoutensaal, Bonn, March 6, 1791. It was composed in 1790-91, but not published. The original autograph is in the possession of Artaria & Co. (Vienna). I. Marsch for piccolo, two clarinets, two horns, two clarini, timpani, two violins, viola, and bass ; II. Deutscher Gesang ; III. Jagdlied ; IV. Minnelied ; V. Kriegslied ; VI. Trinklied ; VII. Walzer oder deutscher Tanz ; VIII. Coda.

RIVÉ-KING, JULIE, born, of French parentage, in Cincinnati, Ohio, Oct. 31, 1857, still living, 1890. Pianist, pupil on the pianoforte in Cincinnati of her mother (Caroline Staub Rivé, 1822-82, a successful teacher), in New York of William Mason and S. B. Mills, in Leipsic of Carl Reinecke, in Dresden of Blassmann, and in Weimar of Liszt ; and in theory in Dresden of Wilhelm Albert Rischbieter. In 1873 she made a successful début as a pianist at one of the Euterpe concerts, Leipsic, under Reinecke's direction, and was about to make a tour in Europe when she was recalled to America by her father's death. In the following winter she played in Cincinnati, and in 1875 at a Philharmonic concert in New York, and since then she has appeared in the principal cities of the United States and Canada. Since 1886 she has made her residence in New York. Works : Impromptu Mazurka, 1876 ; Impromptu in A-flat, 1876 ; Concert étude in A-flat, 1877 ; Humoresque, 1878 ; Bubbling Spring, tone poem, 1878 ; On Blooming Meadows, concert waltz, 1879 ; Polonaise héroïque, 1880 ; Mazurka caprice, 1881 ; Pensées dansantes, valse brillante, 1882 ; Knight Templar

March, 1882 ; Hand in Hand Polka, 1882 ; March of the Goblins, 1883 ; Concert étude in F-sharp minor, 1887 ; and many transcriptions.

RIVOLGETE A LUI, aria for bass with orchestra, in D, text from the opera, *Così fan tutte*, music by Mozart, composed for Benucci in Vienna in December, 1789. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 45.—Köchel, Verzeichniss, No. 584 ; Jahn, Mozart, iv. 526.

ROBBERECHTS, ANDRÉ, born in Brussels, Dec. 16, 1797, died in Paris, May 23, 1860. Violinist, pupil of Van der Plancken, then in Paris of the Conservatoire and of Baillot, finally of Viotti. On his return to Brussels, in 1820, he was appointed solo violinist to King William I., but after the political events of 1830 settled in Paris. Works : Grande fantaisie for orchestra and chorus ; Fantaisie romantique, for violin and orchestra ; Grand duo concertant for violin and pianoforte ; Airs variés, romances, variations, duos, etc., for do.—Fétis ; Mendel.

ROBERT BRUCE, French opera in three acts, text by Alphonse Royer and Gustave Vaëz, music by Rossini, first represented at the Académie Royale de Musique, Paris, Dec. 30, 1846. The subject is from Sir Walter Scott's "History of Scotland" (2 vols., 1829-30). Robert Bruce defends his crown against Edward II. of England, and is aided by the Black Douglas, who is accompanied by his daughter Marie. She is in love with an English officer, Arthur, who saves the life of Bruce. He is accused of treason, and as he is about to forfeit his life, Douglas takes the castle occupied by Edward II. and expels the English. The music is a pasticcio arranged by Niedemeyer from four of Rossini's operas : La donna del lago ; Zelmira ; Bianca e Faliero ; and Torvaldo e Dorliska. The opera was not successful. Original cast : Robert Bruce, M. Baroilhet ; Douglas, M. Anconi ; Arthur, M. Bettini ; Edward II., M. Paulin ; Marie, Mme Stoltz ; and Nelly, Mlle Nau. Published by Trou-

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penas (Paris); and by Ricordi (Milan).—Clément et Larousse, 581.

ROBERT LE DIABLE, grand opera in five acts, text by Scribe and Delavigne, music by Meyerbeer, first represented at the Académie Royale de Musique, Paris, Nov. 21, 1831. It was composed for the Opéra Comique, but was not given until altered and adapted for the Académie, where it was represented with splendour and received with enthusiasm. It requires all the accessories of brilliant stage-setting and elaborate mechanical devices, and the ballet divertissement is a part of the story. Although written according to the precise rules of the Académie, Meyerbeer broke from the conventional school of Rossini, and pursued an independent course. Its great fault is that the legend is not poetically treated, but is given over to necromantic tricks and supernatural situations of no dramatic value. This was the first of the composer's series of great works, and its success was unparalleled. The scene is in Sicily, where Robert le Diable, Duke of Normandy, is banished for his misdeeds. He falls in love with Isabelle, daughter of the Duke of Messina, and to win her hand enters the lists at a tournament. While Alice, his foster-sister, is imploring Robert to change his wicked life, Bertram, Robert's fiend-father, enters and entices him to a gaming-table, where he loses his wealth and in consequence fails to attend the tournament. Bertram conveys him to the cavern of Sainte-Irène, where the former makes a compact with the evil spirits holding an orgy there to deliver Robert, and he promises to restore Robert's wealth and honour if he will gather a mystic branch from the Abbey of Sainte-Rosalie. There among the ruins, Bertram, in an incantation, raises the buried nuns. Robert siezes the branch and flees to Isabelle, announcing his intention to carry her away. Moved by her entreaties, he breaks the talisman, thus destroying the spell. Bertram begs him to sign the fatal contract, and re-

veals himself as Robert's father, but Robert is saved by Alice, who reads to him his mother's warning against the fiend. While Robert is hesitating between good and evil the clock strikes, and Bertram disappears. The scene changes to a cathedral, where Robert is awaited by Isabelle in her wedding robes. The principal numbers include: The ballad, "Jadis régnait en Normandie;" Alice's romance, "Va, dit-elle, mon enfant;" the chorus, "Au seul plaisir fidèle," with the Sicilienne, "Ô fortune, à ton caprice;" the soprano aria, "En vain j'espère;" the duo, "Ah, l'honnête homme;" Alice's couplets, "Quand je quittai la Normandie;" the evocation of the nuns, "Nonnes qui reposez;" the aria, "Robert, toi que j'aime," sung by Isabelle; the chorus of monks; Bertram's air, "Je t'ai trompé, je fus coupable;" and, above all, the terzets "Fatal moment, cruel mystère," and "Que faut il faire?" Original cast:

Robert .....	M. Nourrit.
Alice .....	Mlle Dorus-Gras.
Isabelle.....	Mme Cinti-Damoreau.
Hélène .....	Signora Taglioni.
Bertram .....	M. Levasseur.
Raimbault.....	M. Lafont.

It was one of the most popular operas in the repertory of the Académie, where in 1876 it received its 593d representation. It was first given in London at Drury Lane in English as "The Demon, or the Mystic Branch," Feb. 20, 1832, and by a rival company at Covent Garden as "The Fiend Father," Feb. 21, 1832; and in French at the King's Theatre, June 11, 1832, with the Paris cast, excepting Alice, Mme de Mérie, and Hélène, Mlle Heberle. The opera was first given in Berlin in 1832; in Leipsic and Vienna in 1833; in Dresden in 1834; and first in New York, Dec. 17, 1851. It was first given in Italian at Her Majesty's, London, May 4, 1847, when Jenny Lind made her début on the English stage as Alice, one of her best rôles. It was also one of Tietjen's best impersonations. Mlle

Dorus and Mlle Adeline Patti were very successful in this character; also Mme Viardot, who on one occasion, when the Isabelle of the evening was taken ill, played both characters with remarkable skill. Full score published by Brandus & Dufour (Paris, 1831-32); and full pianoforte score by Schlesinger (Berlin, 1833).—Clément et



Julie Aimée Dorus-Gras.

Larousse, 582; Mendel, Meyerbeer, 34; Lajarte, ii. 140; Liszt, *Gesammelte Schriften*, iii. 48; Hanslick, *Moderne Oper*, 114; Lavoix, *Histoire de l'instrumentation*, 407; Edwards, *Hist. Opera*, ii. 211; do., *Lyrical Drama*, i. 35, 242; *Harmonicon* (1832), 47, 69, 70, 159; *Allgem. mus. Zeitg.*, xxxiv. 473, 483; xxxv. 38; *Athenæum* (1847), 499; (1871), ii. 567; Dr. Véron, *Mémoires d'un bourgeois de Paris*, iii. 218; Clayton, *Queens of Song*, ii. 110; Upton, *Standard Operas*, 148.

ROBERT, TOI QUE J'AIME. See *Robert le Diable*.

ROBERTI, GIULIO, born at Barge, Piedmont, Nov. 14, 1823, still living, 1890. Dramatic and church composer, and musical critic, pupil of Luigi Felice Rossi in Turin, having at first studied law. About 1850 he went to Paris, where he entered

the service of a railway company, after the failure of his second opera in Turin, in 1858. Still cultivating music in his leisure hours, he was induced, by the success of a mass in London and other English cities, again to devote himself to music, and settled in London. Obligated, by family considerations, to return to his native country, he settled about 1867 at Florence, where he founded a choral school for the pupils of the *Pia Casa di Lavoro*, in 1869 a gratuitous evening course for choral singing, and later a seminary for teachers of elementary singing, all of which were successful. In 1873 he founded the *Società Armonia Vocale*, and organized an orchestra for the Greek-Russian chapel of Prince Demidoff at San Donato. Invited by the cities of Mechlin and Ghent, in 1875, to represent Italy at the choral festivals as one of the judges, he visited, on that occasion, also the principal cities of Germany. In consequence of the financial calamities at Florence about 1876, Roberti removed to Turin, as director-general of vocal instruction and conductor of the *Stefano Tempia* singing society. Works: *Piero de' Medici*, opera, Turin, 1849; *Petrarca*, do., ib., 1858; Mass for 4 voices and orchestra; do. for 4 male voices a cappella; Music for vespers, for mixed voices and orchestra; Hymns and sacred songs for mixed chorus; *Armonia vocale*, 50 choruses, partly original, partly arranged; 6 chamber terzets for mixed voices and pianoforte; 6 terzets for female voices and do.; Chamber duets for do.; *Inspirations italiennes*, 12 songs for one and two voices, and pianoforte; *L'Album di Nina*, do; Sextet for pianoforte and strings; Quartet for do.; Trio for do.; Quartet for strings; *Les feuillets de Madelaine*, collection of pianoforte pieces; etc.—Mendel, *Ergänz.*, 394.

ROBERTO DEVEREUX, CONTE D'ESSEX, Italian opera in three acts, text by Cammarano, music by Donizetti, first represented in Naples in 1836. The libretto is taken from Thomas Corneille's tragedy,

"Le comte d'Essex." The climax is the execution of Essex, put to death by order of Queen Elizabeth on account of his love for the Countess of Nottingham. The score contains several fine numbers, and by a strange anachronism Donizetti has introduced into the overture the national anthem, God Save the King, not composed until many years after the period of the opera. The original cast included Baroilhet, Bassadonna, and Mme Ronzi de Begnis. The opera was given in Paris at the Théâtre Italien, Dec. 27, 1838; and at Her Majesty's, London, June 24, 1841, with Rubini as Essex; Grisi, Queen Elizabeth; Tamburini, the Earl; and Mme Granchi, the Countess of Nottingham. It was first given in New York, Jan. 15, 1849. Published by Breitkopf & Härtel (Leipsic, 1840); also for the piano-forte for four hands (ib., 1840).—Clément et Larousse, 581; Athenæum (1841), 510.

ROBERTS, JOHN VARLEY, born at



Stanningley, near Leeds, England, Sept. 25, 1841, still living, 1890. Organist, at an early age, of St. John's Church, Calverley-cum-Farsley, near Leeds, then of St. Bartholomew's, Armley, in 1867 of the parish church, Halifax,

in 1882 of Magdalen College, Oxford, and in 1885 of St. Giles's, Oxford. He is also conductor of the University Glee and Madrigal Society, founded in 1884, and of the Oxford Choral Society, and since 1886 one of the university examiners for musical degrees. Mus. Bae., Oxford, 1871; Mus. Doc., ib., 1876; Fellow of College of Organists, London, 1876. Works: *Jonah*, sacred cantata; *Psalm ciii.*, for chorus and orchestra; *Morning and Evening Services*; *Appendix and Supplement to Cheetham's Psalmody*; *Anthems*; *Organ music*.

ROBESPIERRE. See *Maximilien Robespierre*.

ROBIN ADAIR (Aileen Aroon or Eileen a Roon: Ellen, the secret treasure of my heart), a song. The tune and original words are said to have been written during the reign of Queen Elizabeth, by an Irish knight, Carroll O'Daly, who, in the guise of a harper, carried off his fair Ellen during the festivities of her enforced marriage. This ballad resembles Scott's "Young Lochinvar." Many words have been written to this old Irish air, including Burns's "Phillis the fair," and "Had I a cave," and Moore's "Erin, the smile and the tear in thine eye." The words bearing Robin Adair's name have had several origins assigned to them, for which see bibliography below. The tune first became popular in the latter part of the 18th century, when Tenducci, one of the original singers in Arne's opera, *Artaxerxes*, sang it in Ireland, where he learned the song, and in England. It was published in London with the Irish words written out phonetically, and the music. Braham gave the song Robin Adair currency when he sang it at his benefit at the Lyceum Theatre, London, Dec. 17, 1811. Braham's version was published by William Reeve (London, 1811); and it was introduced by Boieldieu into *La dame blanche*. Beethoven arranged it for soprano, tenor, and bass, with the accompaniment of pianoforte, violin, and violoncello, op. 108. Breitkopf & Härtel, *Englische, Schottische, Irische, and Italienische Lieder*, No. 259, Beethoven Werke, Serie xxiv., No. 7.—Robin Adair, *Omnia vincit amor* (Kearsley, London, 1790); Conran, *National Music of Ireland*, 208; *Notes and Queries*, 3d Series, iv. 130; v. 404, 442, 500; vi. 35, 176, 254; 4th Series, ix. 99, 130, 197; 5th Series, v. 120; Grove.

ROBIN DES BOIS, pasticcio in three acts, from Weber's *Der Freischütz*, by Castil-Blaze and Sauvage, first represented at the Odéon, Paris, Dec. 7, 1824. It was given again at the Opéra Comique, Jan. 15, 1835; and at the Théâtre Lyrique, Jan. 24, 1855. Published by Castil-Blaze (Paris,

1826).—Jahn, Weber, Verzeichniss, 316 ; Cécilia, iv. 170 ; Revue et Gaz. mus. de Paris (1855), 25.

ROBIN ET MARION, LI GIEUS DE, the oldest of all opéras-comiques. Both text and music were written by Adam de la Hale, and, according to Fétis, first represented about 1285 at the court of Naples, which was at that time essentially French. Other authorities place the date of its composition before 1260. The work, a mélange of dialogues and couplets in verse, interrupted by graceful ariettas, has the following characters: Robin ; Marion ; le Chevalier ; le Roi ; Gautiers ; Baudons ; Peronelle, or Perette ; Huars ; Warniers ; Gios ; and Rogaus. From this the composer received the title of the founder of opéra-comique. Marion, a shepherdess, loves Robin, a shepherd, and while waiting for him in a field meets the chevalier Aubert, riding a fine steed, with falcon on wrist, who makes love to her. She remains true to Robin, who now appears with other shepherds, who pipe, dance, and sing. The chevalier returns, makes battle with Robin, and carries Marion away by force ; but she escapes and returns to Robin and his companions, and the work closes with joyful songs and dances. Although the harmony is crude, the music has a quaint and graceful charm. Fortunately the composer chose the only modes of plain-chaunt which accord with the modern tonality. The MS., prepared by M. Monmerqué, was published by the Société des Bibliophiles of Paris, an edition of only twenty copies being issued for members, through Firmin Didot frères (Paris, 1822) ; the second edition was published by Ant. Aug. Renouard in vol. ii. of the third edition of "Des fabliaux ou contes de Legrand d'Aussy," and the text was also printed in the "Théâtre français du moyen âge, publié d'après les manuscrits de la Bibliothèque du Roi," by L. J. N. Monmerqué and Francisque Michel, published by Firmin Didot frères (Paris, 1839). An edition of the Œuvres complètes du trouvère

Adam de la Hale was edited by E. de Coussemaker (Paris, 1872).—Ambros, ii. 295 ; Coussemaker, L'art harmonique aux XII<sup>e</sup> et XIII<sup>e</sup> siècles, 87 ; Larousse ; Choquet, Histoire de la musique dramatique, 34 ; Revue de musique ancienne et moderne (October, 1856) ; Fétis, i. 13 ; Mus. Wochenblatt (1874), 81 ; Revue et Gaz. mus. de Paris (1836-37), 142.

ROBIN HOOD, pastoral cantata, text by George Linley, music by John Liphot Hutton, written for and first performed at the Bradford (England) Triennial Festival in August, 1856. The solos were sung by Sims Reeves, Mr. Weiss, Mr. Winn, and Miss Milner. Other works on same subject: Robin Hood and his Crew of Soldiers, intermezzo, 1627 ; Robin Hood, musical entertainment, by Charles Burney, text by Mendez, London, 1751 ; Singspiel, by William Shield, London, 1784 ; do., Maid Marian, ib., 1788 ; Robin Hood, by Karl Friedrich Baumgarten, ib., 1786 ; English opera in three acts, by George Alexander Macfarren, text by John Oxenford, ib., Oct. 11, 1860 ; and romantic German opera, by Hermann Dietrich, text by Reinhart Mosen, Frankfurt-on-the-Main, April 6, 1879. A symphony, Robin Hood, by Alfred Holmes, was performed in St. James's Hall, London, March 31, 1875.—Athenæum (1856), 1089 ; (1860), ii. 488, 522 ; (1872), i. 759 ; (1875), i. 464 ; Upton, Standard Cantatas, 187.

ROB ROY, overture by Hector Berlioz, written in Rome in 1830, and first given in Paris in 1831. It was not well received, and Berlioz burned the score immediately after the concert. Same title, English opera by John Davy, London, 1803 ; and French opera by Flotow, text by Dupont and Forges, Paris, May, 1837.

ROBUSCHI, FERDINANDO, born at Colorno, near Parma, Italy, Aug. 15, 1765, died (?). Dramatic composer, pupil of Fortunati at Parma, of Padre Martini at Bologna, of Sarti at Milan, and of Cimarosa at Naples. On his return to Parma he was appointed court composer. Among his

## ROCHEFORT

thirty-four operas the most successful were : *I Castriani*, Parma, 1786 ; *Attalo, rè di Bitinia*, Padua, 1788 ; *Il geloso disperato*, Rome, 1788 ; *Chi sta bene non si muova*, Florence, 1789 ; *La morte di Cesare*, Leghorn, 1790 ; *La Briscide*, Naples ; *I tre rivali in amore*, Venice.—Fétis ; Mendel.

ROCHEFORT, JEAN BAPTISTE, born in Paris, June 24, 1746, died there in 1819. Dramatic composer ; studied music as a choir-boy in the maîtrise of Notre Dame, and entered the Opéra orchestra in 1775 as a double-bass player. Having been director of the little French opera at Cassel in 1780-85, he returned to Paris, resumed his position in the orchestra, and in 1815 was pensioned. Works : *Daphnis et Flore*, pastoral ; *Ariane*, lyric scene ; *L'enlèvement d'Europe*, ballet ; *Jérusalem délivrée*, do. ; *La prise de Grenade*, do. ; *Bacchus et Ariane*, do. ; *Toulon soumis*, pièce républicaine ; *L'inconnue persécutée*, opéra-comique, Paris, 1776 ; *L'esprit de contradiction*, do., 1776 ; *La pantoufle*, do., 1776 ; *La cassette*, do., 1785 ; *Dorothée*, do., 1775 ; *La pompe funèbre de Crispin*, do., Cassel, 1781 ; *Les noces de Zerbine*, do., ib., 1784 ; *La force du sang*, lyric drama, Paris, 1794 ; *Pyrame et Thisbé*, melodrama, ib., 1782 ; *Le temple de la postérité*, cantata ; 12 quartets for strings ; 6 duos for violins.—Fétis ; Mendel.



ROCHLITZ, JOHANN FRIEDRICH, born in Leipsic, Feb. 12, 1769, died there, Dec. 16, 1842. Entered in 1782 the Thomas-schule under Doles ; began to study theology, but poverty compelled him to leave the university and to support himself by teaching and writing. He founded in 1798 the *Allgemeine musikalische Zeitung*, which he edited until 1818, and was from 1805 a di-

rector of the Gewandhaus concerts. His articles in the *Zeitung* contributed largely to the general appreciation of Beethoven, Mozart, and Haydn. Works : *Die Vollendung des Erlösers*, cantata ; *Mass* ; *Te Deum* ; *Psalm xxiii.* ; Choruses for men's voices ; *Für Freunde der Tonkunst* (Leipsic, 1824-32 ; 3d ed., 1868) ; *Sammlung vorzüglicher Gesangstücke* (Mainz, 1838-40).—Mendel ; Riemann ; Fétis ; Gerber.

RODE, (JACQUES) PIERRE (JOSEPH), born at Bordeaux, Feb. 16, 1774, died at the Château de Bourbon, between Tonneins and Aiguillon (Lot-et-Garonne), Nov. 26, 1830. Virtuoso on the violin, pupil of Fauvel ; at the age of thirteen he was sent to Paris, where he studied under Viotti



for two years, and in 1790 made his first appearance under his auspices. In 1790-94 he was leader of second violins at the Fey-deau. After a concert tour in Holland and Germany, and a brief visit to London, he went a second time to Holland and Germany, and returned to Paris, where he was appointed professor of violin at the Conservatoire, then just established. In 1799 he visited Spain, where he met Boccherini, who wrote for him several concertos. In 1800 he was appointed solo violinist to the First Consul, and in 1803 he went with Boieldieu to Russia, where he became first violinist to the Emperor Alexander. After his return to Paris, in 1808, he travelled in Germany, Austria, and Switzerland, and at Vienna met Beethoven, who finished his sonata in G, op. 96, expressly for him. In 1814 he went to Berlin, married, and retired to live in his native place. In 1828 he made an ill-advised attempt to appear again in Paris, but met with a complete failure, and, heartbroken, never played in public again. Rode was assisted greatly in his composi-

tions by Boccherini, who wrote the orchestral accompaniments, Rode being deficient in theoretical knowledge. Owing to his life of travel he had few pupils, but his influence, through his compositions and example, on the violinists of France and Germany was great. Chevalier of the Legion of Honour late in life. Works: 13 concertos; *Thèmes variés*, with orchestra; do., with quartet; *Fantaisie* with orchestra; *Cavatine et rondeau*, with quartet; 11 quartets for strings; 24 *Caprices en forme d'études*, dans les 24 tons de la gamme (these, with Krentzer's famous 40, hold their place as indispensable in the study of the violin); 12 études; 3 books of duos for 2 violins; *Méthode de violon* (with Baillot and Krentzer); *Romances françaises*; *Arietta*. —Fétis; do., *Supplément*, ii. 428; Hart, *The Violin*, 303; Dubourg, do., 197; Riemann; Mendel; do., *Ergänz.*, 397; *Harmonicon* (1831), 26.

RODE, JOHANN GOTTFRIED, born at Kirchseidungen, near Freiburg, Prussia, Feb. 25, 1797, died at Potsdam, Jan. 8, 1857. Virtuoso on the horn and other wind instruments, pupil of the cantor and organist Loewe in his native place, then of Schnorr, city music director at Eisenberg, and in composition pupil of Zelter in Berlin, where in 1817 he had entered the band of the royal guard riflemen battalion. In 1827 he became its director, and in 1852 was appointed royal music director. Works: *Die Hubertusjagd*, tone-painting; *Die freundlichen Klänge der Jagd*, do.; Concertos for horn, and trumpet; Other music for horn, and many arrangements of overtures, symphonies, opera finales, etc. —Fétis; Mendel.

RODE, THEODOR, born at Potsdam, May 30, 1821, still living, 1890. Son and pupil of the preceding, and pupil of Wiedemann at Potsdam, then of Louis Berger,

Elsler, and Dehm, in Berlin. In 1848-52 he conducted the choir at St. Matthew's Church, then for several years a singing society, and in 1862 assumed the direction of the new academy for male chorus singing, founded by Mücke. He contributed largely to several musical periodicals. Works: Christmas and Passion cantatas; Motets, psalms, hymns, choruses, etc.; Sonatas for pianoforte; Music for military band, etc. His *Theoretisch-praktische Schulgesangbildungs-Lehre* is widely known. —Fétis; Mendel.

RODELINDA, Italian opera in three acts, text by Nicolò Haym, music by Handel, first represented at the King's Theatre, London, Jan. 30, 1725. The scene is in the Royal Palace, Milan. Characters represented: Rodelinda, Queen of Lom-



Francesca Cuzzoni.

bardy and wife of Bertarido (S.), Signora Cuzzoni; Bertarido, driven from the throne by Grimoaldo (C.), Signor Senesino; Grimoaldo, betrothed to Edvige (T.), Signor Borosini; Edvige, sister of Bertarido (A.), Signora Anna Dotti; Unulfo, a lord of Lombardy, counsellor of Grimoaldo, but the secret friend of Bertarido (A.), Signor Paccini; and Garibaldo, Duke of Turin, friend of Grimoaldo, and rebel to Bertarido (B.), Signor Boscchi. Senesino won great applause by the recitative, "Pompe vane di

## RODELINDA

morte," and the air, "Dove sei, amato bene," published by Arnold in the pasticcio, "The Redemption," as "Holy, holy, Lord God Almighty." Another air of Bertarido's, in Act II., "Con rauco mormorio," has been published separately, with additional accompaniments by Robert Franz, by Fr. Kistner (Leipsic). Cuzzoni was so successful in this opera that the gown of brown silk, embroidered with silver, in which she appeared, was adopted by fashionable dames, and Burney says, "for a year the dress seemed a national uniform for youth and beauty." The duet, "Io t'abbraccio," was sung by Mme Mara and Signor Bartolini at the Handel Commemoration, May 27, 1784. The autograph score, in Buckingham Palace, was first published by Cluer (London, 1725). The opera was represented in Hamburg in 1734.—Chrysander, *Händel*, ii. 128; Burney, iv. 298.

RODELINDA, REGINA DE' LONGO-BARDI, Italian opera, text by Bottarelli, music by Karl Heinrich Graun, first represented in Berlin, Dec. 3, 1741. The libretto was translated into German by Rost. Other operas of this title: By Perti, Florence, 1710; by Canuti, Lucca, 1724; by Cordans, text by Sarti, Venice, 1731; and by Francesco Maria Veracini, London, 1744.

RODER, GEORG VINCENT, born at Rammungen, Franconia, in 1780, died at Alt-Oetting, Bavaria, Dec. 30, 1848. Church composer; studied at Wannerstädt, while organist in the Augustine monastery there, then at Würzburg, where at the university he was pupil of Kurzinger in composition. In 1805 he became a member of the newly formed Electoral orchestra, and soon after was intrusted with the leading of the opera music. In 1830 he went to Augsburg as music director, and in 1839 was called to Munich as Kapellmeister to King Ludwig I. Works: *Die Schweden*, opera, Prague, 1842; *La Messiaide*, oratorio; *Cécilie*, cantata; 7 masses; *Te Deum*, with orchestra; Psalms and vespers, for all the festivals of the year, do.; Psalms for the Sundays; Mo-

tets; Symphony for orchestra. — Fétis; Mendel.

RODERIGO, Italian opera in three acts, music by Handel, first represented in Florence in July, 1707. Neither the libretto nor the name of its author has been discovered, and the date of its composition is also unknown. The original autograph, in Buckingham Palace, is incomplete, consisting of fragments of the first and third acts, and the entire second act. The story is that of the national hero of Spain, the Cid. Characters represented: Roderigo (S.); Esilena (S.); Florinda (S.); Evaneo (S.); Fernando (A.); and Giuliano (T.). Roderigo's aria, "Dolce amor che mi consola," is the same as Eurilla's aria, "Di goder," in *Pastor Fido*. The overture to *Almira* was rearranged with a suite of dance tunes for the overture to this opera, the success of which was extraordinary. The Grand Duke presented the composer with 100 sequins and a service of silver plate, and Vittoria Tesi, who sang the part of Roderigo, followed Handel to Venice so that she might take part in the first representation of his next great work, *Agrippina*. Published for the Händelgesellschaft (Breitkopf & Härtel, Leipsic, 1873). For other operas on this subject, see *Le Cid*.—Chrysander, *Händel*, i. 181; Rockstro, 47; Schœleher, 14; Mainwaring, *Memoirs*, 49.

RODIO, ROCCO, born in Calabria about 1530-32, died (?). Composer of the early Neapolitan school, celebrated contrapuntist and didactic writer; one of the first masters who published rules and examples for contrappunto da mente, in the treatise: *Regole di Musica* (Naples, 3d ed., 1626). There is no date given of the first edition, but it is supposed to have been about 1601, when he was living in Naples. Padre Martini places him at the head of his school, directly after Tinctoris. He published a collection with Giovanni delle Castelle, Francesco Antonio Villani, and others in 1589. The Abbate Santini wrote out several of his masses in score from a collection



## RODOLPHE

printed in Naples in 1580. These are : In dominicalibus, *Fac tibi*, In minoribus duplicibus, *Sancte Alphonse*, *Mater patris*, all for four voices ; *Sancta Maria*, *Ultimi miei sospiri*, *Descendit angelus*, *Missa de Beata Virgine*, all for five ; the last named is a remarkable production, as it can be sung by 4 voices if the *quintus* is suppressed, or by 3 equal voices if the *superius* is omitted, or by 3 *superii* if the *quintus* and *bassus* are left out. Mass on *Adieu mes amours*, for 6 voices ; *Libro di ricercati a 4 voci* (Naples, 1575).—Fétis ; Burney, *Hist.*, iii. 212 ; Riemann ; Mendel.

RODOLPHE (Rudolph), JEAN JOSEPH, born in Strasburg, Oct. 4, 1730, died in Paris, Aug. 18, 1812. Dramatic composer, instructed by his father on the horn and violin at the age of seven, then in Paris pupil of Leclair on the violin. For several years first violinist in the theatre orchestras at Bordeaux, Montpellier, and other cities of Southern France, he entered about 1754 the service of the Duke of Parma, studied harmony and counterpoint under Traetta, and in 1760 went to Stuttgart, where Jommelli completed his instruction. In 1763 he returned to Paris, joined the orchestra of Prince Conti, and two years later that of the Opéra. Appointed professor of composition at the Conservatoire in 1784, he lost both positions in 1789, but was reinstated as professor of singing in 1799, and pensioned in 1802. For several years he was also violinist in the orchestra of the Théâtre Français. Works : *Médée et Jason*, ballet-héroïque, Stuttgart ; *Psyché*, do., ib. ; *La mort d'Hereule*, do., ib. ; *Armide*, do., ib. ; *Le mariage par capitulation*, opéra-comique, Paris, 1764 ; *L'aveugle de Palmyre*, ib., 1767 ; *Isménor*, Versailles, 1773 ; 2 concertos for horn ; *Fanfares faciles*, for 2 horns ; 24 fanfares, for 3 horns ; *Duos* for violins ; *Études* for do., etc.—Fétis ; Mendel.

RODWELL, GEORGE HERBERT BONAPARTE, born in London, Nov. 15, 1800, died there, Jan. 22, 1852. Dramatic

composer and littérateur ; son of Thomas Rodwell, manager of the Adelphi Theatre, on whose death he succeeded to his share in the theatre. For years he persistently advocated the establishment of a National Opera. Works—Operettas, etc. : *The Bottle Imp*, *The Mason of Buda*, 1828 ; *The Spring Lock*, *The Earthquake*, *The Devil's Elixir*, 1829 ; *My own Lover*, *The Evil Eye*, 1832 ; *The Lord of the Isles*, 1834 ; *Paul Clifford*, 1835 ; and many others. His two collections of songs, *Songs of the Sabbath Eve*, and *Songs of Birds*, abound in pleasing melodies.—Grove.

ROECKEL, JOSEPH LEOPOLD, born in London, April 11, 1838, still living, 1890. Pianist, son of Joseph August Roeckel (conductor and tenor singer, 1783–1870), pupil of Eisenhofer and Götze. Lives and teaches at Clifton. Works—Cantatas : *Fair Rosamund*, 1871 ; *The Ten Virgins* ; *Ruth* ; *Father Christmas* ; *The Sea Maidens* ; *Westward Ho* ; *Heather Belles* ; *Mary Stuart*. Pianoforte music and songs. His brother Eduard (born at Treves, Nov. 20, 1816), pupil of Hummel, is settled at Bath as a pianist and teacher. He has published many works for pianoforte.

ROEDER, MARTIN, born in Berlin, April 7, 1851, still living, 1890. Dramatic composer, pupil of the royal school of music in Berlin ; went to Milan as chorus-master at the Teatro dal Verme, and in 1875 founded a society for classical music, with which he gave successful performances. In the winter of 1875–76 he conducted the opera at Ponta Delgada in the Azores. Works—Operas : *Pietro Candiano IV.* ; *Giuditta* ; *Vera* ; *Maria Magdalena*, oratorio ; *Azorenfahrt*, symphonic poem ; *Leonore*, do. ; *Trios*, sonatas, etc.—Mendel, *Ergänz.*

ROEMHILD, JOHANN THEODORIKUS, born at Salzungen, Saxe-Meiningen, Sept. 3, 1684, died at Merseburg in 1757. Organist and church composer, pupil of Johann Jakob Bach at Suhl, then of Schelle and Kuhnau at the Thomasschule in Leipzig. In 1708 he became cantor at Spre-

berg, then at Freistadt, Silesia, and finally organist and Kapellmeister at the Cathedral of Merseburg. Works: A complete series of church music for the entire year; 12 secular cantatas, treating the life of man.—Fétis; Mendel.

ROGEL, JOSÉ, born at Orihuela, Alicante, Spain, Dec. 24, 1829, still living, 1890. Dramatic composer, pupil of the organist of the cathedral, Joaquín Cascales, and of the maestro de capilla José Gil. At the age of nine he arranged operatic music for concert and military bands, and composed waltzes; and when ten wrote a mass which became popular in his native province. His father had destined him to the law, but from that time he assumed the charge of the orchestra and the military band of Orihuela, and although he went through the course of six years' study of law at Valencia, he gave lessons and studied counterpoint and fugue under the organist Pascual Perez. He composed several Stabat Mater, funeral marches, etc., and a Jota for four military bands which was played at the university. After taking his degree he abandoned the law, became conductor of several theatres in Madrid, and one of the most popular writers of zarzuelas, of which he wrote seventy-five. Pougín gives a list of sixty-one of these, from 1854 to 1879. Some of his works were written in collaboration with other well-known Spanish composers.—Fétis, *Supplément*, ii. 430; Mendel, *Ergänz.*, 397.

ROGERS, BENJAMIN, born at Windsor, England, in 1614, died in Oxford, June, 1698. Church composer, son of Peter Rogers, lay-clerk of St. George's Chapel, Windsor; chorister there under Dr. Nathaniel Giles, and later lay-clerk. In 1639 he became organist of Christ Church, Dublin, but in 1641 returned as lay-clerk to Windsor, and on the breaking up of the choir, in 1644, taught music in Windsor. Mus. Bac., Cambridge, 1658; organist of Eaton College, 1661; reappointed lay-clerk at St. George's, Windsor, 1662; organist of

Magdalen College, Oxford, 1664; Mus. Doc. Oxford, 1669. He removed from Magdalen in 1685, being ejected by order of James II. Works: *Airs in four parts for violins and organ* (1653); *Hymnus Eucharisticus*, four parts, sung at Guildhall when Charles II. died there, July 5, 1660; *Hymnus Eucharisticus* (2d), the first stanza of which is sung in Magdalen College Hall as a grace after dinner (printed in appendix to Hawkins's History); *Evening service in G*; *Services in D, A minor, E minor, and F* (collections of Boyce, Rimbault, and Ouseley); *Anthems*; *Hymns*; *Songs*; *Instrumental music*.—Grove; Fétis; Barrett, *Eng. Church Composers*, 69; *Harmonicon* (1832), 263.

ROGERS, CLARA KATHLEEN (Clara Doria), born in Cheltenham, England, Jan. 14, 1844, still living, in Boston, Massachusetts, 1890. Vocal and instrumental composer, daughter of John Barnett (born, 1802) and of Eliza Emily Lindley Barnett (daughter of Robert Lindley, 1777–1855); pupil of her parents, and from 1856, at the Leipsic Conservatorium, of Moscheles and Plaidsy on the pianoforte, of David and Rietz in ensemble playing, of Papperitz and Richter in harmony, and from 1858 of Goetze in singing. After graduation at Leipsic she studied in Berlin the pianoforte under von Bülow and singing with Frau Zimmermann; and from 1861 operatic singing in Italy with San Giovanni. In 1863 she made her début at Turin as Isabella in Roberto il Diavolo, under the pseudonym of Clara Doria, and afterwards sang at Genoa, Leghorn, Florence, and at the San Carlo, Naples; where she appeared as Amina and Lucia. In 1866 she went to London and sang in concerts five years; in 1871 she went to the United States with the Parepa-Rosa company, and appeared at the Academy of Music as Donna Elvira in Don Giovanni, and in other rôles, and in 1872–73 sang with Pauline Lucca in several operas. In 1873 she settled in Boston, and gradually gave up her career as a public singer to engage in teaching. She was married, April

## ROGERS

24, 1878, to Henry M. Rogers. Works—published: Six songs for soprano and tenor (Schmidt, Boston, 1882); Scherzo for pianoforte, op. 15 (ib., 1883); 6 songs, op. 20 (ib., 1884); Aubade, song with violin obligato (ib., 1885); 3 songs, op. 22 (ib., 1885); 5 songs, op. 24 (ib., 1887). Among her unpublished works are a string quartet, sonata for violoncello and pianoforte, and sonata for violin and pianoforte.

ROGERS, EDMUND, born in Salisbury, England, in 1851, still living, 1890. Chorister at Salisbury Cathedral, 1860–65; organist of St. Thomas's, Portman's Square, London. Works—Cantatas: The Bridal Lay, 1871; Jack and the Beanstalk, 1879; Blue Beard, 1881; Beauty and the Beast, 1882; John Gilpin, or the Ride to Ware, 1883; The Pilgrim's Progress, 1883; The Forty Thieves, 1884. Mass in D; Offertory sentences; Part-songs, and songs; Organ voluntaries, pianoforte music, etc.

ROGERS, FREDERICK F., born at Cheltenham, England, in 1846, still living, 1890. Organist and choirmaster, successively, at Highworth (1863–65), Great Malvern, College Chapel (1865–69), and St. Peter's, Malvern Wells. Works: Deborah, sacred cantata; Psalm lxi., for soli, chorus, and organ; Te Deum; Offertory sentences; Many chaunts and Kyrie; Songs and part-songs; Pianoforte music.

ROGERS, Sir JOHN LEMAN, Bart., born in England, April 18, 1780, died, Dec. 10, 1847. Amateur composer, member of Madrigal Society in 1819, and president in 1820–41. Works: Sixteen glees for 3, 4, 5, and 6 voices (London, n. d.); Church service in F; Anthems, chants, etc.

ROGERS, ROLAND, born at West Bromwich, Staffordshire, Nov. 17, 1847, still living, 1890. Organist, successively, of St. Peter's, West Bromwich, 1858; of St. John's, Wolverhampton, 1861; Tettenhall, 1867; Bangor Cathedral, 1871. Mus. Bac., Oxford, 1871; Mus. Doc., ib., 1875. Works: Prayer and Praise, cantata; Symphony in A, for orchestra; Quintet for strings; Even-

ing services in B-flat and D; Anthems; Part-songs and songs; Organ music.

ROHDE, EDUARD, born in Halle in 1828, still living, 1890. Organist and choirmaster at St. George's Church, Berlin. Works: Schilddhorn, cantata for chorus, soli, and orchestra; Motets; Sacred and secular choruses; Organ and pianoforte music.

ROI DE LAHORE, LE (The King of Lahore), French opera in five acts, text by Louis Gallet, music by Jules Massenet, first represented at the Opéra, Paris, April 27, 1877.



Joséphine De Reszké.

The libretto resembles Spontini's *La vestale*. Alim, King of Lahore, secretly loves Sitâ, a young priestess and niece of the high-priest Timour; Scindia also loves Sitâ, and is refused her hand by Timour, because she has taken her first vows, which can be annulled by the king only. Sitâ repulses Scindia, and is denounced by him and sentenced to death. Her unknown lover now reveals himself as the king, and promises to save the country from the invasion of the Sultan Mahmoud if Timour will consent to his union with Sitâ. He agrees, but Scindia vows vengeance. The second act shows the plains of Thöl, where the battle is fought,

during which Alim is wounded and dies in Sità's arms. The third act is in the paradise of Indra, where, in spite of heavenly joys, Alim mourns for Sità, and Indra promises that he may return to the earth as a mortal in the most humble condition, but he must die the same day that Sità dies. Returning to Lahore, he finds Scindia on the throne, and he is treated by the court as an impostor. Sità, who has escaped from Scindia, takes refuge in the temple and intends to renew her vows. Alim joins her, and they are about to flee when Scindia appears in the sanctuary, having entered by a secret door. At this moment Sità and Alim die together, and the scene changes, showing them in the realms of the blessed, while Scindia, recognizing a divine power, is punished for his crimes. MM. Salomon, Lasalle, Boudouresque, Menu, and Mlle de Reszké and Mlle Fouquet appeared in the original cast.—Clément et Larousse, 941; Hueffer, *Musical Studies*, 225; *Athenæum* (1879), ii. 24.

ROI DU CIEL ET DES ANGES. See *Prophète*.

ROI D'YS, LE (The King of Ys), opéra-comique in five acts, text by Édouard Blau, music by Édouard Lalo, first represented at the Opéra Comique, Paris, May 7, 1888. It had a great success and was awarded by the Académie des Beaux-Arts the Monbinne biennial prize of 3,000 francs. Scene in Brittany in the 6th century; theme, the destruction of the city of Ys by the waters of the ocean. This opera had its 100th representation in Paris, May 7, 1889.—*Chronique des Arts* (1888), 174.

ROI D'YVETOT, LE (The King of Yvetot), opéra-comique in three acts, text by de Leuven and Brunswick, music by Adolphe Adam, first represented at the Opéra Comique, Paris, Oct. 13, 1842. The libretto is a liberal paraphrase of one of Béranger's chansons. Josselyn, a cloth-merchant, possesses the will of the late King of Yvetot, creating him the successor, but, loath to assume the cares of royalty, lives a quiet

life until his housekeeper Jeanneton discovers the secret and he is proclaimed King of Yvetot. The commander of Malta now declares war and makes his nephew, Adalbert, the fiancé of Josselyn's daughter Marguerite, a chevalier, and he is forced to leave his promised bride. It is soon learned that Marguerite is the child of the commander of Malta, who had abandoned her in infancy. No objections are made to the marriage, and the lovers are therefore reunited. Béranger's song, "Il était un roi d'Yvetot," is introduced into the opera. The original cast included Chollet, Josselyn; Mlle Darcier, Jeanneton; Mlle Rouvroy, Marguerite; Gard, Mockler, and Andran. *Le roi d'Yvetot*, opéra-bouffe in three acts, by M. L. Vasseur, text by Chabrilat and Emery, Théâtre Taitbout, Paris, April 3, 1876.—Clément et Larousse, 585; *Neue Zeitschr.*, xvii. 196; *Allgem. mus. Zeitg.*, xlv. 438, 861.

ROI ET LE FERMIER, LE (The King and the Farmer), comédie in three acts with ariettas, text by Sedaine, music by Monsigny, first represented at the Italiens, Paris, Nov. 22, 1762. The story is simple. A king of England, tired of the chase, takes refuge in the house of a farmer, or inspector of the forest, named Richard, and in return for his hospitality rewards him by favouring his marriage with a young girl, Jenny, whom one of the king's courtiers wished for himself. Same subject, *König und Pächter*, German Singspiel by Josef Mielh (Munich, 1777); and German opera in four acts, by Johann Christian Lobe, text by Biedefeld, Weimar, June 22, 1844.—Clément et Larousse, 587.

ROI L'A DIT, LE (The King has said it), opéra-comique in three acts, text by Edmond Gondinet, music by Léo Delibes, first represented at the Opéra Comique, Paris, May 24, 1873. The action is placed in the time of Louis XIV. It was played by Ismaël, Sainte-Foix, Lhéric, Barnolt, and Mlles Chapuy, Révilly, Priola, Guillot, Nadaud, and Thibault.—Clément et Larousse, 873.

ROI LÉAR, LE, overture for orchestra, in C, by Hector Berlioz, op. 4, composed in Nice and Rome in May, 1831, and first performed at the Conservatoire, Paris, under Habeneck's direction, Dec. 9, 1832. It was first given in Berlin in 1843; in Weimar in 1844; and by the New York Philharmonic Society in the season of 1846-47. The score, dedicated to M. Armand, was published by Richault (Paris, 1840). Published by Hofmeister (Leipsic). Arranged for the pianoforte for two and for four hands by J. A. Leibroek. Richault (Paris) and Litolf (Brunswick). Overture, *King Lear*, by Bazzini, London, 1880; incidental music to Shakespeare's play, by Johann André, 1780; and operas on the same subject: *Cordelia*, by Konradin Kreutzer, text by Wolff, Donaueschingen, 1819, Vienna, Feb. 15, 1823; *Cordélia*, by Sémcladis, text by Pacini and Deschamps, Versailles, April, 1854; and *Cordelia*, Russian opera, by Solovieff (1885).—Jullien, Berlioz (1888), 67; *Neue Zeitschr.*, xxii. 5, 9.

ROLAND, tragédie-lyrique in five acts, with prologue, text by Quinault, music by Lully, first represented at the Académie Royale de Musique, Paris, Jan. 18, 1685. Lully, who gave the idea of the libretto to Quinault, regarded it as his best opera. Angélique, Queen of Cathay, is loved by Médor, an officer of the African king, and shares his passion. In the first act Roland, nephew of Charlemagne, gives Angélique a jewelled bracelet as a token of his love. The next three acts are placed near the enchanted fountain of love in the midst of a forest. Roland enters, and, disappointed at not seeing Angélique, who has made herself invisible by aid of a magic ring, withdraws. Médor appears, and, believing that Angélique will consent to accept the hand of Roland, is about to kill himself, when she enters and dispels his fears. Roland returns and, the shepherds assuring him that Angélique does not love him, and exhibiting the bracelet which she left to them, becomes mad. In the fifth act Roland is rep-

resented asleep, while the shades of illustrious heroes pass before him, calling him to glory and the deliverance of his country. Roland rouses himself, resolving to follow fame and not love. Original cast:

Angélique . . . . . Mlle Rochois.  
Thémire . . . . . Mlle Armand.  
Roland . . . . . M. Beaumavielle.  
Médor . . . . . M. Du Mesny.

The part of Angélique was sung successively by Milles Desmatins, Jouret, Antier, Le Maure, and Chevalier; Thémire, by Milles Poussin, Pelissier, Fel, and Jaquet; Roland, by Thévenard for forty-two years, afterwards by Chassé; and Médor, by Poussin, Cochereau, Tribou, Jélyotte, and La Tour. The score was published by Chr. Ballard (Paris, 1685; 2d ed., ib., 1709).—Clément et Larousse, 588; Lajarte, i. 48.

ROLAND, French opera in three acts, text by Marmontel, music by Piccini, first represented at the Académie Royale de Musique, Paris, Jan. 17, 1778. The libretto was taken from Quinault. Original cast: Angélique, Mlle Levasseur; Thémire, Mlle Le Bourgeois; Belise, Mlle Gavaudan; Coridon, M. Lainé; Médor, M. Legros. Published by Dezauche (Paris). Other French operas on the same subject: *Roland*, by Rameau, finished by Ignaz von Beecke, ib., 1760; *Roland à Roncevaux*, by Auguste Mermet, Paris, Oct. 3, 1864; and *La revue pour rien*, on *Roland à Roncevean*, a parody operetta by Hervé, ib., 1865. See also *Orlando*.—Clément et Larousse, 588; Lajarte, i. 294; Fétis, vi. 46; Schmid, Ritter von Gluck, 323.

ROLAND, scènes lyriques, for orchestra, from Quinault, by Henri Reber, first performed in 1875. Published by Colombier (Paris).

ROLLA, ALESSANDRO, born at Pavia, Lombardy, April 6, 1757, died in Milan, Sept. 15, 1841. Violinist, studied the pianoforte under Sanpietro, a priest of the cathedral, then under Fioroni at Milan, but exchanged it for the violin, which he

studied under Renzi and Conti. In 1782 he was called to Parma, as chamber virtuoso and solo violinist, and had Paganini for his pupil a short time. After the death of the Duke of Parma he returned to Milan, in 1802, and became conductor of the opera at La Scala. In 1805 he was appointed first violinist of the



chamber music of Eugène de Beauharnais, Vice-king of Italy, and professor at the Conservatorio. Works: 3 concertos for violin with orchestra; 4 do. for viola; Divertissement for do.; Adagio et thème varié, for violin and orchestra; Quintette concertant for strings; Several quartets and trios, besides duos for violin and viola, and for 2 violins. His son and pupil, Antonio (1797–1837), was first violinist at the Italian opera in Dresden in 1823–36, and published: Concerto for violin; Rondos alla polacca, with orchestra; Variations brillantes, do.; do. with quartet, etc.—Fétis; Hart, *The Violin*, 245.

**ROLLE, JOHANN HEINRICH**, born at Quedlinburg, Dec. 23, 1718, died at Magdeburg, Dec. 29, 1785. Dramatic composer, pupil of his father, who was city music director at Quedlinburg, and then at Magdeburg. Having studied law at Leipzig, he went to Berlin in 1740 to practise it, but failing in his endeavour to make a position for himself as a lawyer, and attracted by the musical life of the capital, he entered the royal orchestra as violinist. In 1746 he became organist at St. John's, Magdeburg, and in 1752 succeeded his father as city music director. Works—Oratorios or musical dramas: *Der Tod Abel's*; *David's Sieg im Eichthale*; *Saul, oder die Gewalt der Musik*; *Orest und Pylades*; *Abraham auf Moria*; *Lazarus*; *Idamant, oder das Gelübde*; *Jacob's Ankunft in Aegypten*; *Die Befreiung Israels*; *Thirza und ihre Söhne*;

*Hermann's Tod*; *Melida*; *Mehala*; *Der Sturm, oder die bezauberte Insel*; *Gedor, oder das Erwachen zum besseren Leben*; *David und Jonathan*; *Die Opferung Isaak's*; *L'apoteosi di Romolo*; *Götter und Musen*; *Die Schäfer*; *Die Thaten des Hercules*; *Die Regungen der Freude*; *Dankbarkeit und Liebe*; *Simson*. Music for all the Sundays and Festivals; Cantatas for Easter, Whitsuntide, and Christmas; 5 Passions; 20 motets; Over 60 other sacred compositions; *Anakreontische Lieder*; *Sammlung geistlicher Lieder*; *Sechzig auserlesene Gesänge*; Organ and pianoforte music; Music for orchestra.—Mendel; Fétis; Riemann; Gerber; Schilling; Rochlitz, *Für Freunde der Tonkunst*, ii. 118.

**ROLLEND IN SCHÄUMENDEN WELLEN**, bass aria of Raphael, in D minor, in Haydn's *Die Schöpfung*, Part I., No. 6.

**ROLLING IN FOAMING BILLOWS**. See *Rollend in schäumenden Wellen*.

**ROMA**, suite No. 3, for orchestra, by Bizet. I. Andante, Andante sostenuto e cantabile; II. Scherzo, Allegretto vivace; III. Andante, Andante sostenuto e cantabile; IV. Carnaval, Allegro vivacissimo. Published posthumously by Choudens (Paris). Arranged for the pianoforte for two and for four hands. This records Bizet's impressions of Rome, which he visited after receiving the grand prix.

**ROMAN D'ARLEQUIN, LE** (Harlequin's Romance), pantomimes enfantines for the pianoforte, by Massenet. Published by Schott (Mainz, between 1874 and 1879).

**ROMANI, CARLO**, born at Avellino, Naples, May 24, 1824, died in Florence, March 4, 1875. Dramatic composer, pupil of Palafuti on the pianoforte, of Picchianti in composition, and of his uncle Pietro Romani, who was a musical director in Florence. He wrote recitatives for Weber's *Der Freischütz* at the age of eighteen (Florence, 1842–43). Chevalier of the Order of the Crown of Italy, and member of the Accademia of the Instituto Reale di Musica, Florence. Works—Operas: *Tutti amanti*,

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Florence, 1847; *Il mantello*, ib., 1852; *I baccanali di Roma*, ib., 1854; *I diamanti della corona*, ib., 1856; *San Sebastiano*, oratorio, 1864. He wrote several popular patriotic songs, and some chamber, vocal, and instrumental music.—Fétis, *Supplément*, ii. 436.

**ROMANO, ALESSANDRO**, called Alessandro della Viola, born in Rome about 1530, died (?). Virtuoso on the viol; entered the Pontifical Chapel as a singer in 1560, and afterwards became a monk in the order of Monte Oliveto, under the name of Don Giulio Cesare. Works: Two books of *Canzoni napolitane* for 5 voices (Venice, 1572, 1575); Set of motets, in 5 parts (Venice, 1579); *Concerti a più voci e stromenti*, quoted by Adami de Bolsena. His five-part madrigal, *Non pur d'almi splendori*, is published in the *Libro terzo delle Muse* (Venice, Gardano, 1561).—Fétis; Riemann; Gerber; Schilling; Mendel.

**ROMANO, GIULIO.** See *Caccini*.

**ROMBERG, ANDREAS**, born at Veehta, near Münster, April 27, 1767, died at Gotha, Nov. 10, 1821.

Virtuoso on the violin, son of Gerhard Heinrich Romberg (born, 1748; music director at Münster); appeared in public when only seven years old; made a concert



tour with his cousin Bernhard in 1784, and was engaged for the *Concerts Spirituels* in Paris. In 1790–93 he was a member of the Elector's orchestra in Bonn, and, after travelling in Italy, spent some time in Vienna, and in 1797 settled at Hamburg. Induced by his cousin, then in Paris, he went there in 1800 to bring out some of his compositions, but, being unsuccessful, returned to Hamburg, where he remained until appointed in 1815 court Kapellmeister in Gotha. The University of Kiel con-

ferred upon him the degree of Doctor. Works—Operettas: *Das graue Ungeheuer*, Bonn, 1790; *Die Macht der Musik*, ib., 1791; *Der Rabe*, ib., 1792; *Die Grossmuth des Scipio*, opera; *Die Ruinen von Paluzzi*, do.: *Don Mendoza* (with Bernhard), Paris, 1800; 6 symphonies; 23 violin concertos; 33 string quartets; 11 rondos and capriccios for violins; 8 quintets with flute. Works for chorus and orchestra: *Die Glocke*; *Die Harmonie der Sphären*; *Ode*. For solo and orchestra: *Die Kindesmörderin*; *Die Macht des Gesanges*; *Monolog der Jungfrau von Orleans*; *Der Graf*

*Christian Romberg*

von Habsburg; *Schnsucht*; *Te*

*Deum*; *Psalms*; *Dixit*; *Magnificat*; *Hallelujah*; *Der Messias*; *Schnar und Selma*; and other vocal music.—Mendel; Riemann; Fétis; Schilling; Gerber; Wasielewski, *Die Violine*, 223; Dubourg, *The Violin*, 236; Rochlitz, *Für Freunde der Tonkunst*, i. 118; *Harmonicon* (1831), 159.

**ROMBERG, BERNHARD**, born at Dinklage, Oldenburg, Nov. 11, 1767, died in Hamburg, Aug. 13, 1841. Violoncellist, son of Anton Romberg, the bassoon-player (born, 1777), with whom he appeared in Paris in his fifteenth year; he and his cousin Andreas Romberg were members of the Elector's band in Bonn in 1790–93, together with Reicha, Ferdinand Ries, and Beethoven; with Andreas he made a concert tour in Italy, Spain, and Portugal. After spending a short time in Hamburg, he travelled alone in 1799 in England and Spain; was professor of violoncello at the Paris Conservatoire in 1801–3; became solo violoncellist in the royal orchestra in Berlin in 1805. He travelled in 1807–13; was court Kapellmeister in Berlin for the four years ending 1817; and then settled in Hamburg; made concert tours in 1822, 1825, and the last in 1839. He did much, both as a composer and virtuoso, to extend the capabilities of his instrument. Works—Operas: *Die wiedergefundene Statue*,

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Bonn, 1790; *Der Schiffbruch*, ib., 1791; *Don Mendoza* (with Andreas), Paris, 1800;



Alma; *Ulysses und Circe*, Berlin, 1807; *Rit-tertreue*, ib., 1817. Overtures to *Heinrich IV.* and to *Phädra*; Symphonies; 9 concertos for violoncello; 3 concertinos with orchestra; *A fantasia*, with orchestra; Russian melodies for violoncello and orchestra; 9 string quartets; *Caprices*;

*Bernhard Romberg*

*Polonaises*; 2 trios for strings; Violoncello duets and sonatas for violoncello; Instruction book for do. (Berlin, 1840).—Mendel; Riemann; Fétis; Gerber; Schilling; *Harmonicon* (1831), 159.

**ROMEO AND JULIET**, overture to Shakespeare's tragedy, by Tschaiikowski, performed in Munich, March 12, 1876. It was first given in London, Paris, Vienna, and in New York by the Philharmonic Society in 1876.—*Mus. Wochenblatt* (1876), 247.

**ROMÉO ET JULIETTE**, grand dramatic symphony, with chorus, soli, and prologue in choral recitative, after Shakespeare, text by Émile Deschamps, music by Hector Berlioz, op. 17, first performed at the Conservatoire, Paris, Nov. 24, 1839. I. Introduction: Combats, tumult, intervention of the Prince; Prologue: Choral recitative; strophes for contralto solo; scherzetto ("La reine Mab") for tenor solo and male chorus. II. Roméo alone; melancholy; concert and ball; grand fête at the house of Capulet. III. Calm night; Capulet's garden, still and deserted; the young

Capulets, coming from the fête, pass by, singing snatches of the ball-music; love-scene. IV. Scherzo: "La reine Mab, ou la fée des songes." V. Funeral procession of Juliette; Roméo at the tomb of the Capulets—Invocation, awaking of Juliette, delirious joy, despair, last anguish, and death of the two lovers; Finale: The crowd rushes to the cemetery, quarrel of the Capulets and Montagus, recitative and air of Père Laurence, oath of reconciliation. The introduction, Parts I., II., and IV., and the scene of Roméo at the tomb of the Capulets are purely orchestral. The first part of this work was first given in London under the composer's direction at the Philharmonic Concerts, March 24 and April 28, 1852, and the entire work was first given in New York by the Symphony Society; and two movements were played by the Philharmonic Society in the season of

1866-67. The score, first published by Brandus (Paris), was dedicated to Paganini, who said in one of his letters to Berlioz, describing the MS. which was sent to him: "Now all is done; envy has nothing left but silence." The copy was retouched and published again in 1848, and a later edition was revised by the composer in 1857. Published with French and German text, and for the pianoforte, by Rieter-Biedermann (Winterthur); by Hofmeister (Leipsic). Arrangement for the pianoforte by Théodore Ritter; Second movement, *La fête chez Capulet*, for the pianoforte for eight hands, by Richard Pohl (Klemm, Leipsic); *Adagio, Scène d'amour*, for the pianoforte for two hands, by Théodore Ritter (Schlager, Berlin).—Jullien, H. Berlioz, 123; Jullien, Berlioz (1888), 132; *Revue et Gaz. mus. de Paris* (1879), 130; *Signale* (1860), 152; *Neue Zeitschr.*, xi. 102; xii. 31; xli. 1011; xlii. 17; Apthorp, Berlioz, 51, 205; Hanslick, *Concertwesen in Wien*, ii. 289; Lavoix, *Histoire de l'instrumentation*, 435.

**ROMÉO ET JULIETTE**, opera in four



## ROMÉO

acts, text by Charles Nuitter, music by Bellini, first represented at the Opéra, Paris, Sept. 7, 1859. This work was a rearrangement of Bellini's *I Capuletti ed i Montecchi*, in three acts, Venice, March 12, 1830. The third act of Vaccaj's *Giulietta e Romeo* was substituted for Bellini's fourth act. Original cast: Roméo, Mme Vestvali, who made her début; Juliette, Mme Gueymard; Tebald, M. Gueymard; Frère Laurent M. Marié; and Capulet, M. Coudon. Other operas on this subject in Italian: By Josef Gotthild Schwanberg, Brunswick, 1782; by Luigi Mareschalehi, Rome, 1789; *Giulietta e Romeo*, by Zingarelli, three acts, text by Giuseppe Foppa, Milan, Jan. 30, 1796; by Niccolò Vaccaj, three acts, text by Romani, ib., Oct. 31, 1825, King's Theatre, London, April 10, 1832; *Romeo e Giulietta*, by P. Carlo Guglielmi, about 1816; *Romeo*, by Manuel Garcia, New York, 1826; *Romeo e Giulietta*, by Filippo Marchetti, text by Marcello, Teatro Comunale, Trieste, Oct. 25, 1865; and by Antonio Mereadal, Mahon, Minorea, March, 1873. Operas in French: *Romé et Juliette*, comédie by Dalayrac, four acts, text by Monvel, Paris, July 6, 1792; by Sigismund von Rumling, Schloss Karlsberg, Munich, 1790; by Steibelt, three acts, text by M. de Ségur, Paris, Sept. 10, 1793; *Les amants de Vérone*, five acts, text and music by the Marquis d'Ivry (Richard Yrvid), Paris, Oct. 12, 1878. Operas in German: *Romeo und Julie*, Singspiel, by Georg Benda, three acts, text by Gotter, Gotha, 1778; burlesque operetta by Storch, text by J. Forst, Vienna, November, 1862. In English: *Dirge in Romeo and Juliet*, by Dr. Thomas A. Arne, London, 1750.—Clément et Larousse, 592.

**ROMÉO ET JULIETTE**, grand opera in five acts, text by Barbier and Carré, music by Gounod, first represented at the Théâtre Lyrique, Paris, April 27, 1867. The libretto closely follows Shakespeare. The first act opens with the ball at Capulet's house; the second shows the balcony-scene, with an

episode, the interruption of Gregoire and his retainers; the third, the marriage of Roméo and Juliette in Frère Laurent's cell, and the introduction of a character invented by the librettists—Stephano, Roméo's page—who in searching for his master provokes a general quarrel, in which Mercutio and Tebald are slain. The fourth act contains a long duet in Juliette's chamber, and the wedding-festivities of Juliette and Paris. The last act is placed in the tomb of the Capulets, where Juliette revives from the effects of the potion, and, finding Roméo breathing his last, stabs herself and dies in his arms. The opera contains much good writing and several beautiful numbers, including: The song of Queen Mab; Juliette's waltz-song; the air, "Comme un oiseau captif;" the page's song, "Gardez bien la belle;" and the duet, "Non, ce n'est pas le jour, ce n'est pas l'alouette," between Roméo and Juliette. Mme Miolan-Carvalho appeared as Juliette, with M. Michot as Roméo, in the original cast. The part of Juliette is a favourite with Adelina Patti, who sang with Mario as Romeo when this opera was first represented in Italian in London at Covent Garden, July 11, 1867. Published by Choudens, pianoforte score by H. Solomon (Paris, 1867); Cramer & Co. (London, 1867); Fürstner (Berlin). Transcription for the pianoforte by Liszt. *Rhum et eau en juillet*, a parody on Gounod's opera, by M. E. Déjazet, text by M. de Jallais, was given at the Théâtre Déjazet, July, 1867.—Clément et Larousse, 743; *Revue et Gaz. mus. de Paris* (1859), 301; *Hanslick, Moderne Oper*, 207; *Athenæum* (1867), i. 597, 668, 699; *Neue Zeitschr.* (1867), 225.

**ROMEO UND JULIA**, fantasy for orchestra, overture to Shakespeare's "Romeo and Juliet," by Johan Severin Svendsen, op. 18. The score, dedicated to G. Sgambati, of Rome, was published by Breitkopf & Härtel (Leipsie).

**ROMEO UND JULIE**, overture for orchestra, by Woldemar Bargiel, first performed in Rotterdam before 1871. Over-

## ROMILDA

ture of the same title by Joachim Raff, given at the Richter Concerts, London, June 16, 1884.

**ROMILDA**, Italian opera in two acts, text by Rossi, music by Ferdinand Hiller, first represented in Milan, Jan. 8, 1839. Published by Ricordi (Milan, 1840). Other operas on this subject: By Bartolomeo Cordani, text by Paganicesa, Venice, 1731; by Giuseppe Mosca, Parma, 1812; and by Gavazzini, Milan, June 9, 1845.—Allgem. mus. Zeitg., xli. 271.

**ROMILDA E COSTANZA**, Italian opera, music by Meyerbeer, first represented in Padua, June 19, 1815. Lipparini, Campitelli, Bianchi, and Mme Pisaroni appeared in the original cast.—Allgem. mus. Zeitg., xix. 612.

**RÖMISCHE LEICHENFEIER** (Roman Funeral Feast), for mixed chorus, soli, and orchestra, text by Hermann Lingg, music by Max Bruch, op. 34. Published by Leuckart (Leipsic, between 1868 and 1876). Also with pianoforte accompaniment (ib.).

**RÖMISCHER TRIUMPHGESANG** (Roman Song of Triumph), for male chorus and orchestra, text by Hermann Lingg, music by Max Bruch, op. 19, No. 1. Published by Leuckart (Leipsic, between 1868 and 1876). Also with pianoforte accompaniment (ib.).

**ROMOLO ED ERSILIA**, Italian opera in three acts, text by Metastasio, music by Johann Adam Hasse, first represented at Innsbruck, in 1765. The theme is the Rape of the Sabines. Characters represented: Romolo, King and founder of Rome; Ersilia, illustrious princess of the Sabines, to whose hand Romolo aspires; Valeria, noble Roman lady, the promised bride of Acronte, and abandoned by him; Ostillo, Roman patrician, friend of Romolo and lover of Valeria; Curzio, Prince of Antemnati, and father of Ersilia; Acronte, Prince of Cenina, enemy of Romolo, and pretender to the hand of Ersilia, and chorus of Romans. Scene in ancient Rome. Same text, opera by Josef Mysliweczek, Venice, 1773.

**RÖNTGEN, JULIUS**, born in Leipsic, May 9, 1855, still living, 1890. Pianist, pupil of his father (Engelbert Röntgen, born in Deventer, Holland, 1829, violin professor at the Leipsic Conservatorium), and of Hauptmann, Richter, and Plaidy; in 1872 studied in Munich under Franz Lachner. In 1873-74 he made a concert tour with Stockhausen, and settled in Amsterdam, where he still resides. Works: Symphony; Concerto for pianoforte; Serenade for wind instruments; Sonatas for violin, for violoncello, and for pianoforte; Other pianoforte music.—Riemann; Fétis, Supplément, ii. 430; Viotta.

**ROOKE, WILLIAM MICHAEL**, born in Dublin, Sept. 29, 1794, died in London, Oct. 14, 1847. Violinist and pianist, mostly self-taught, but pupil of Dr. Cogan in counterpoint. He became a teacher of violin and counterpoint, and had Balfe as a violin pupil. In 1817 he was appointed chorus-master and deputy leader at the theatre in Crow St., Dublin. He removed to England a few years later, and settled in London as chorus-master at Drury Lane Theatre and teacher of singing. Works—Operas: *Amilie*, or the Love Test, London, 1837; *Henrique*, or the Love Pilgrim, ib., 1839; *Cagliostro* (MS.). Pianoforte music and songs.—Grove.

**ROOT, FREDERICK WOODMAN**, born in Boston, Massachusetts, June 13, 1846, still living, in Chicago, 1890. Vocal composer, son and pupil of George Frederick Root; studied also pianoforte under B. C. Blodgett, Boston, and pianoforte, harmony, and composition under William Mason, New York, and Robert Goldbeck, Chicago; the organ under James Flint, New York, and the voice under Carlo Bassini, New York, and L. Vannuccini, Florence (1869-70). He was a church organist in Chicago in 1863-89, teacher of voice and harmony in the Normal Musical Institute in 1870-85, conductor of Mendelssohn Choral Club, 1879-85, editor of *The Song Messenger* (Chicago), 1872-76, and examiner in the American

## ROOT

College of Musicians, 1889. Works: Beyond, song, 1868; The crimson glow of sunset fades, duet, 1870; The Extract of Opera, quartet, 1872; The Landing of the Pilgrims, chorus, written for the Beethoven Society, 1876; Te Deum in G, 1880; 3 songs for a high voice, 1882; Sweet Ione, quartet in canon-form, 1883; 2 songs for a low voice, 1884; Hushaby song, 1888; and other songs and part-songs. He is author, also, of several didactic works and co-editor of collections of part-music.

ROOT, GEORGE FREDERICK, born at Sheffield, Massachusetts, Aug. 30, 1820, still living, 1890. Vocal composer, pupil in Boston of George James Webb. He became in 1839 assistant teacher in the music school of A. N. Johnson and later his part-



ner; assistant organist and conductor of music in the Winter Street and Park Street churches, Boston, until 1844, when he removed to New York, became organist in the Mercer Street church (Church of the Strangers), and taught singing in the Rutgers Female Institute, Spingler Institute, Union Theological Seminary, and Institution for the Blind, and conducted musical conventions in various cities. In 1850 he visited Paris, and after a year's study returned home and began composition, his first large work, The Flower Queen, given in New York, being very successful. In 1859 he removed to Chicago and became a member of the music-publishing firm of Root & Cady, which was dissolved in 1871, in consequence of losses in the great fire. Since then he has continued to reside in Chicago. In 1881 he received the degree of Mus. Doc. from the University of Chicago; in 1886 he made a second visit to

Europe. Works—Cantatas: The Flower Queen, given in New York, 1851; Daniel, ib., 1852; Pilgrim Fathers, ib., 1854; Belshazzar's Feast, ib., 1855; The Haymakers, ib., 1857; Song Tournament, 1870; and others. Many songs and part-songs, including Hazel Dell (1853), Rosalie, the Prairie Flower (1855), The Battle Cry of Freedom (1861), Just before the Battle (1863), Tramp, Tramp, Tramp (1864), and The Vacant Chair (1865). He has published also many books of collections of church music, including The Sabbath Bell (1856), Diapason (1860), Triumph (1868), Glory (1872); of collections for choral societies, schools, and conventions, including The Silver Lute (1865), The Forest Choir (1871), The Palace of Song (1879), Chorus Castle (1880), The Realm of Song (1882), Pure Delight (1883); The Musical Curriculum, an instruction book for the pianoforte, and other didactic pianoforte and organ works.

RORE, CIPRIANO DE, born at Mechlin in 1516, died at Parma in 1565.

One of the most noted composers of the 16th century, and a brilliant light of the Venetian school. He went to Venice at an early age, and entered Adrian Willaert's music school. About 1550 he entered the service of Ercole IV. (not Ercole II., as Fétis, Grove, and Riemann have it), Duke of Ferrara, but went to Antwerp without leave of absence seven or eight years later, and never returned to Ferrara, as all the attempts he made to have himself reinstated in his position there in 1559 failed. Soon after this he was appointed vice maestro di cappella at S. Marco, Venice, and on Willaert's death, in 1563, was appointed his successor as chief maestro. But he resigned this post in 1564, and in 1565 accepted the position



of chori præfectus to Ottaviano Farnese, Duke of Parma. De Rore was Willaert's first great pupil, and was also one of the first of the "classic" Venetian school to interest himself in the then new and much frowned down experiments in chromatic writing which were beginning to disturb the musical world. But although he published five books of "chromatic madrigals," it can be seen from these attempts of his that he was no more able than other musicians of his day to make any progress towards discovering the true nature and laws of chromatic harmony. Upon the whole, his experiments in this direction were of merely secondary importance, and he did not allow them to divert him from the more reputable diatonic counterpoint of his school, in which he did all his really great work. Works: Two books of madrigals, 4 voc. (Venice, 1542-43; other eds., 1552, 1569, 1575, 1582); Madrigali della fama, 4 voc. (no date); Book III. of madrigals, 5 voc. (Venice, 1544); Books IV. and V. of do. (1568, not first editions, as these have been lost); Madrigali cromatici, 5 voc., 5 books (1560-68); Book I. of motets, 4-8 voc. (Venice, 1544); Book II. of do., 4-5 voc. (ib., 1547); Book III. of do., 5 voc. (ib., 1559); Motets in Cipriani de R. et aliorum Authorum motetta, 4 voc. . . . cum 3 lectionibus pro mortuis, Josepho Zarlino authore (1563); 1 Mass, "Doulce memoyre," in Liber missarum, 4, 5, 6 voc. (Venice, 1566); Fiamme vaghe e dilettevoli, 4-5 voc. (1569); Salmi di vespero con Magnificat a 4 voci, 1593;

seriem," 7 voc., "Missa a note nere," 5 voc., in the Munich Library; Superb MS. volume of motets, with miniatures and portrait of de Rore by Hans Mielich, copied for Duke Albert of Bavaria, ib.—Ambros, iii. 514; Fétis; Grove; Riemann.

ROSA, SALVATOR, born at Aranella, near Naples, June 20, 1615, died in Rome, March 15, 1673. Celebrated painter, poet, and amateur musician, composer of madrigals and cantatas, a complete collection of which, in manuscript, was owned by Dr. Burney. According to some accounts he played on the lute when very young, and was known in Naples as a lute-player much in demand for serenades. His life was principally spent in Rome, Naples, and Florence, and was full of adventure and vicissitudes until the time when he became celebrated as a great painter, and his early struggles helped to tinge with bitterness the poems composed for his music. Burney speaks of a music book of his that was sold in Rome in 1770, a collection of cantatas by Carissimi, Cesti, Luigi, Cavalli, Legrenzi, Capelline, Pasqualini, and Bandini in which many of the airs are to Salvator Rosa's words. Eight of the cantatas had words and music by Salvator Rosa. Dr. Crotch published one of the cantatas in his specimens of different kinds of music.—Fétis; Burney, Hist., iv. 155; Salfi, Hist. lit. d'Italie, xiii.; Schilling.

ROSAMUND, English opera, text by Addison, music by Dr. Thomas Augustine Arne, first represented at Lincoln's Inn Fields, London, March 7, 1733. Susanna Maria Arne (afterwards Mrs. Cibber) sang the part of Rosamund, and her younger brother that of the page. Other operas on the same subject—in English: By Samuel Arnold, London, 1767; The Fair Rosamond, by John Barnett, four acts, ib., Feb. 24, 1837. In Italian: Rosamonda d'Inghilterra, by Carlo Cocchi, text by Felice Romani, Venice, Feb. 28, 1829; by Luigi Majocchi, same text, Milan,

*Cipriano de Rore*

Fantasia e ricercari a 3 voci . . . da cantare e sonare . . . composti da lo eccellentissimo Adriano Vuigliart e Cipriano R. suo discepolo (1549); Madrigals and motets in many collections published by Susato, Phalesius, and others; 3 MS. masses: "Vivat Felix Hercules," 5 voc., "Præter rerum

## ROSAMUNDE

Feb. 12, 1831; by Donizetti, same text, Florence, 1834; by Anselmo Belisario, same text, Rovigo, 1835; Rosamonda, ossia il castello di Woodstock, by Pietro Tonassi and Callavo, Venice, 1839; Rosmonda d'Inghilterra, by Otto Nicolai, Turin, 1838, Trieste, as Enrico II., April 26, 1839. In German: König Heinrich II. und Rosamunde, by Franz Müller, Laybach, 1870; Rosamunde, by Friedrich Lux, about 1860, not given; and Die Rose von Woodstock, by Wilhelm Bennewitz, text by Gustav Bouillon, Chemnitz, April 24, 1876.

ROSAMUNDE, FÜRSTIN VON CYPERN, romantic drama in four acts, text by Wilhelmine von Chézy, music by Schubert, first represented at the Theater an der Wien, Vienna, Dec. 20, 1823. The libretto, originally intended for an opera, was hurried through in five days, and proved so faulty that the work was withdrawn from the stage after two representations. The libretto, now lost, tells the following story: Rosamunde, Princess of Cyprus, brought up a shepherdess, is told of her rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand, which she disdains, and his love then turns to hatred. He imprisons her, and sends to her a poisoned letter by the Prince of Candia, who is in love with Rosamunde, and who, in order to be near her, has disguised himself, and entered the service of Fulgentius. He delivers her a different letter, tells her the plot, and she feigns illness. At an opportune time he hands the poisoned letter back to Fulgentius, who dies, leaving Rosamunde free to marry her lover. Several numbers of Schubert's MS. were discovered in 1867 by Sir George Grove, in a dusty cupboard in the house of Dr. Schreider in Vienna. The incidental music was enthusiastically received. Its order of performance was: I. Overture, in D minor; II. Entr'acte between Acts I. and II., in B minor; III. Ballo, in B minor, and Andante un poco assai, in G; IV. Entr'acte between Acts II. and III.,

in D; V. Romance for soprano, Der Vollmond strahlt, in F minor; VI. Chorus of Spirits; VII. Entr'acte between Acts III. and IV., in B-flat; VIII. Shepherds' Melody; IX. Shepherds' Chorus; X. Huntsmen's Chorus; XI. Air de ballet, in G. The overture, performed before the play, was published by Schubert for the pianoforte for four hands as Overture to *Alfonso und Estrella*, op. 52 (now op. 69; Diabelli, Vienna, 1827). The overture in C, known as the Overture to Rosamunde, op. 26, was composed originally for the melodrama of the Zaubersharfe, given in Vienna, Aug. 19, 1820, and was published with its present name and opus number for the pianoforte for four hands by Schubert in 1828. The second trio to the Entr'acte No. 7 was composed in 1816 as a song, *Der Leidende*. The songs were published with pianoforte accompaniment by Sauer & Leidesdorf (Vienna, 1828); The Spirit Chorus, by M. J. Leidesdorf (ib., 1828); the entr'actes, overture, and ballet music in full score by Spina (ib., 1866-67), who possessed the MS. of the ballet music. All the numbers are published by Schreiber (Vienna). The Romance, by Breitkopf & Härtel (Leipsic); by Arnold (Elberfeld); Senff (Leipsic); and by Holle (Wolfenbüttel); and an arrangement for the violin and pianoforte, by Miska Hauser (Siegel, Leipsic); for violoncello and pianoforte, by J. Stansky (Schreiber, Vienna); and for the pianoforte for two hands, by Stephen Heller (Schloss, Cologne); by A. Jungmann (Schreiber, Vienna); by F. Spindler (Siegel, Leipsic); and by F. von Osten (Schuberth, Hamburg). Overture for the pianoforte, by Schreiber (Vienna); André (Offenbach); Litloff (Brunswick); for four hands, by Peters (Leipsic); Schreiber (Vienna); and Holle (Wolfenbüttel); and for eight hands, by F. G. Jansen (Schlesinger, Berlin); and by F. M. Schneeweiss (Schuberth, Leipsic). Entr'actes for the pianoforte for two hands, by Carl Reinecke (Schreiber, Vienna); for four hands, by K. Hübschmann (ib.); and the

ballet music for two and four hands, by J. Herbeck (Schreiber, Vienna).—Nottebohm, Schubert Verzeichniss, 45; Kreissle von Hellborn, Schubert (Coleridge), i. 284-89; ii. 326; Grove, iii. 161.

ROSE ET COLAS, comédie in one act, text by Sedaine, music by Monsigny, first represented at the Italiens, Paris, March 8, 1764. This was one of the many parodies of *Le devin du village*, given at Fontainebleau, Oct. 18, 1752. It belongs to the first period of opéra-comique, and it was from reading the score of this work that Grétry discovered his true vocation.—Notice historique sur la vie et les ouvrages de Monsigny (Firmin Didot, Paris, 1818).

ROSE MAIDEN, THE, cantata for chorus, soli, and orchestra, music by Frederic H. Cowen, first performed at St. James's Hall, London, Nov. 23, 1870. Characters represented: Rose Blossom (S.), Mlle Tietjens; The Gardener's Daughter (C.), Mme Patey; The Forester (T.), Mr. Nordblom; Spring (B.), Herr Stockhausen.—*Athenæum* (1870), ii. 695.

ROSE OF CASTILE, THE, comic opera in three acts, text by Harris and Falconer, music by Balfe, first represented at the Lyceum Theatre, London, Oct. 29, 1857. The plot, the scene of which is laid in Spain, is an adaptation of Adolphe Adam's "*Le muletier de Tolède*." The music contains some of Balfe's most successful songs, the buffo numbers being especially good, and the ballads among the best written by any English composer. The principal airs include: The chorus, "List to the gay castanet;" Manuel's song, "I am a simple muleteer," sung to the accompaniment of a tambourine and the cracking of his whip; the trio, "Wine, wine, the magician thou art," sung by Don Pedro, Don Sallust, and Don Florio; Don Pedro's ballad, "Though Fortune darkly o'er me frowns;" the ballad, "The Convent cell," beginning "Of girlhood's happy days I dream," sung by the Queen; the buffo trio "I'm not the Queen, ha, ha!" and the Queen's bravura

air, "Oh, joyous, happy day!" Original cast:

Elvira (Queen).....Miss Louisa Pyne.  
Manuel.....Mr. W. H. Harrison  
Carmen.....Miss Susan Pyne.  
Don Pedro.....Mr. Weiss.  
Don Sallust.....Mr. St. Alban.  
Don Florio.....Mr. Honey.

—*Athenæum* (1857), 1362; Upton, *Standard Operas*, 32; Kennedy, *Balfe*, 247.

ROSE OF SHARON, THE, dramatic oratorio in four parts, text by Joseph Bennett, founded on the Song of Solomon, music by Alexander Campbell Mackenzie, first performed at the Norwich (England) Festival, under the composer's direction, Oct. 16, 1884. The motto of the work, which has been called the best oratorio ever written by a British composer, is "Love is strong as death, and unconquerable as the grave." Solomon tears the Rose of Sharon from the Beloved, and makes her the favourite woman in his harem. She remains true to her Beloved, is restored to him, and returns to the vineyards of Sulam. Prologue; I. Separation; II. Temptation; III. Victory; IV. Reunion; V. Epilogue. Characters represented: The Rose of Sharon, the Sulamite (S.), Miss Nevada; a Woman (C.), Mme Patey; Solomon (Bar.), Mr. Santley; The Beloved (T.), Mr. Lloyd; The Elder (B.), Mr. Thorn-dike; and choruses of Elders, Soldiers, Priests, Shepherds, Vine-dressers, Nobles, and Maidens. This work has been received everywhere with extraordinary enthusiasm. It was first given in London by the Sacred Harmonic Society, Nov. 7, 1884; at the Crystal Palace, Nov. 22, 1884; in New York, April 16, 1885; in Glasgow, by the Choral Union, Dec. 8, 1885.—*Athenæum* (1884), ii. 535, 632; Upton, *Standard Oratorios*, 199.

ROSE PILGERFAHRT, DER (The Pilgrimage of the Rose), cantata for soli, chorus, and orchestra, text by Moritz Horn, music by Schumann, op. 112, first performed in Düsseldorf, Feb. 5, 1852. The subject

of the libretto, which is weak, is that of a young girl whose origin is revealed by a rose, which never falls from her hand. Characters represented: *Die Rose* (S.); *Elfenkönigin* and *Müllerin* (M.-S.); *Max* (T.); and *Todtengräber* (B.). The work, in two parts, containing twenty-four numbers, was composed in 1851, and was first written with a pianoforte accompaniment. It was given in Leipsic, March 2, 1852, and at a concert of Robert and Clara Schumann at the Gewandhaus, Leipsic, March 14, 1852. Published by Franz Kistner (Leipsic, 1852). Arrangement for the pianoforte for two and for four hands by A. Horn. Breitkopf & Härtel, Schumann Werke, Serie ix., No. 8.—Reissman, Schumann, 185; Grove, iii. 417; Upton, *Standard Cantatas*, 321.

ROSE, THE, cantata, text by James Russell Lowell, music by William Wallace Gilchrist, first performed by the New York Vocal Union, at Chickering Hall, New York, Feb. 8, 1887.

ROSELLEN, HENRI, born in Paris, Oct. 13, 1811, died there, March 20, 1876. Pianist, pupil at the Conservatoire of Gobbins in solfège, of Pradher and Zimmerman on the pianoforte, of Dourlen in harmony, of Fétis (1830) and Halévy in counterpoint, and of Berton in composition (1835). He studied also the pianoforte under Herz. In 1827 he won the second prize for pianoforte, and in 1828 the first in harmony. He was one of the best known professors of his instrument in Paris, and a prolific composer of pianoforte music. His works, which number fully two hundred, consist principally of arrangements of popular airs and transcriptions. His *Méthode de piano*, op. 116, and *Manuel des pianistes*, op. 116a, are well known.—Fétis; Riemann; Mendel.

ROSENHAIN, JACOB, born in Mannheim, Dec. 2, 1813, still living, 1890. Pianist, pupil of Jacob Schmitt, Kalliwoda, and Schnyder von Wartensee; played publicly from the age of ten, and lived some

time in Frankfort, where his first attempt at dramatic composition was made. He gave a concert with Paganini at Baden-Baden in 1830; appeared in London in 1837, and settled in Paris the same year, playing often in chamber concerts with such virtuosos as Alard, Ernst, Joachim, and Maurin, and establishing a pianoforte school with J. B. Cramer. He retired later to Baden-Baden. Works—Operas: *Der Besuch im Irrenhause*, Frankfort, 1834; *Liswenna* (not performed); *Le démon de la nuit*, Paris, 1851; *Volage et jaloux*, Baden-Baden, 1863. Three symphonies; 4 trios for pianoforte, violin, and violoncello; 3 string quartets; Concerto for pianoforte and orchestra; 2 violoncello sonatas; *Études*, characteristic melodies, capriccios, and other pieces for pianoforte; *Adieu à la mer* (Lamartine), concert scena: Songs. His brother Eduard (1818–61), also a pianist, pupil of Schnyder von Wartensee, lived in Frankfort, teaching his instrument, and did much towards promoting the musical life of that city. He composed salon pieces for the pianoforte.—Mendel; Schilling; Fétis.

ROSENMÜLLER, JOHANN, born in Electoral Saxony about 1615, died at Wolfenbüttel, Brunswick, in 1686. Pupil at the Thomasschule in Leipsic, where he was afterwards adjunct professor. In 1648 he was music director and conductor of a chorus, but, owing to some misdemeanour against his pupils, was imprisoned in 1655. Making his escape to Hamburg, he petitioned for pardon, and, meeting with a refusal, went to Italy, where he lived chiefly at Venice. In 1667 he obtained permission to return, and was appointed Kapellmeister by the Duke of Brunswick. Works: *Kernsprüche*, mehrentheils aus heiliger Schrift, mit 3–7 Stimmen (Leipsic, 1648); *Studenten-Musik*, consisting of pavaues, allemandes, courantes, ballets, and sarabandes, for 3–5 instruments (ib., 1654); XII sonate da camera a cinque stromenti (Venice, 1667).—Fétis; Mendel.

## ROSÉS

ROSÉS, JOSÉ, born in Barcelona, Spain, Feb. 9, 1791, died there, Jan. 2, 1856. Priest and composer of church music, pupil of Francisco Sampere, maestro de capilla at Barcelona. He was at first organist in the monastery of San Pablo, then succeeded his master at Nuestra Dama del Pino, where he remained thirty years. His church music is preserved in the archives of that church. Among his pupils were Calvo y Puig, Rius, Casanovas, and a number of priests who became good musicians. Works: Messe solennelle de Gloria, for full orchestra; 2 Requiem masses, with instrumental accompaniment; Several masses for two choirs; Motets, graduals, etc.—Fétis, Supplément, ii. 439; Mendel, Ergänzt., 400.

ROSETTI (Roesler), FRANZ ANTON, born at Leitmeritz, Bohemia, in 1750, died at Ludwigslust, Mecklenburg, June 30, 1792. Destined for the priesthood, he studied in the seminary at Prague, but obtained a dispensation from the Pope and devoted himself to music. He became Kapellmeister to Count Wallerstein, and in 1789 at the opera in Schwerin. In 1792 he was summoned to Berlin, by Friedrich Wilhelm III., to give his new oratorio. Works: Jesus in Gethsemane, oratorio; Requiem, with orchestra; 7 symphonies for orchestra; 15 do. for various instruments; Concerto for flute and orchestra; do. for clarinet; do. for horn; do. for pianoforte; Sextet for strings, flute, and 2 horns; 9 quartets for strings; 9 sonatas for pianoforte and strings.—Dlabacz; Fétis; Mendel.

ROSIÈRE DE SALENCY, LA, comédie-pastorale in four acts, text by Masson de Pécay, music by Grétry, first represented at the Italiens, Paris, Feb. 28, 1774, having been previously given at Fontainebleau. The duet, "Colin, quel est mon crime?" and the air, "Ma barque légère," were great favourites. Characters represented: Jean Gau, Colin, and Cécile. Other operas of the same title, by Philidor (with Blaise, Monsigny, and the Baron von Swieten), text by Favart, Paris, Oct. 25, 1769; by

Louis Joseph Saint-Amans, Brussels, 1783; and by Theodor von Schacht, about 1790; Das Rosenfest, in German, by Ernest Wolf, text by Hermann after Favart, Weimar, 1771; and the Rose of Salency, in English, by W. Masters Chalmers, about 1870.—Clément et Larousse, 597; Grétry, *Essais sur la musique*, i. 256.

ROSIÈRES, LES (The Winners of the Rose), opéra-comique in three acts, text by Théaulon, music by Hérold, first represented at the Feydeau, Paris, Jan. 27, 1817. This, the composer's first dramatic work, is full of humour and was received with favour. It was given in Frankfort-on-the-Main as Das Rosenmädchen, in September, 1818. It was revived at the Théâtre Lyrique, Paris, June 5, 1860, and at the Fantaisies-Parisiennes, Oct. 23, 1866.—Clément et Larousse, 597.

ROSINE, ou l'épouse abandonnée, opera in three acts, text by Gersain, music by Gossec, first represented at the Académie Royale de Musique, July 14, 1786. Although the music was well written, this work met with no success. Other operas of this title—in Italian: Rosina, by Cavalli, text by Faustini, Venice, 1652; by Pacini, Florence, 1815. In English: by William Shield, London, 1783; German ballet, by Doppler, about 1870; Operetta, by Richard Genée, Vienna, Dec. 25, 1881; and Rosine et Zély, French operetta, by Leblanc, Paris, 1790.—Lajarte, i. 350.

ROSINGRAVE (Roseingrave), THOMAS, born in Dublin about the end of the 17th century, died in London in 1750. Organist, son and pupil of Daniel Rosingrave (organist at Dublin, 1698–1727); then studied in Rome and returned to England about 1720. He obtained a position in the orchestra of the Haymarket Theatre, and in 1725–37 was organist of St. George's Church, Hanover Square. Works: Voluntaries and fugues for organ or harpsichord; 12 solos for the German flute, with a thorough-bass for the harpsichord; 8 suites of lessons for the harpsichord or spinet; 6 cantatas with



accompaniments; Anthems and songs. Additional songs to Scarlatti's opera *Narcisso*, which he adapted for the English stage.

RÖSLER, JOSEPH, born at Schemnitz, Hungary, in 1773, died in Vienna, July 25, 1812. Dramatic composer, instructed by his father, an amateur musician, then formed himself by studying scores and theoretical works. In 1795 he became music director of an opera troupe, with which he travelled in Germany for ten years. Subsequently he was engaged at the court theatre in Vienna. Works—Operas: *La sorpresa*, given in Prague; *La pace di Klentsch*; *La pastorella degli Alpi*; *Il custode di se stesso*; *La forza dell' amore*, Vienna, 1798; *Le due burle*, Prague; *Clementine*, oder *die Felsen von Arona*; *Elisa*, *Prinzessin von Bulgarien*, Venice, 1807; *Die Heirath Jason's*; *Die Rache*, Prague, 1808; *Das Zauberhorn*, pantomime; *Die Geburt des Schneiders Wetz-Wetz-Wetz*. Cantatas: *Il cyclope*; *Marte al tempio della gloria*; Cantata on the death of Mozart, Prague, 1798; Concerto for pianoforte; Sonatas for pianoforte and violin; Quartet for strings, etc.—Fétis; Mendel.

ROSS, JOHN, born at Newcastle-upon-Tyne, England, Oct. 12, 1763, died at Craigie Park, near Aberdeen, July 28, 1837. Organist, pupil of Hawden; became organist of St. Paul's Church, Aberdeen, in 1783. He enjoyed a good deal of local fame. Works: 6 concertos for pianoforte and orchestra; 7 sets of 3 sonatas for pianoforte; 3 sonatas for do. and flute or violin; 4 sets of 6 waltzes for pianoforte; Duets for do.; Ode to Charity, for solo, chorus, and organ; 6 hymns for 3 voices and organ; Numerous songs, etc.

ROSSI, Abbate FRANCESCO, born at Bari, Italy, about 1645, canon there in 1680. Dramatic and church composer, author of operas: *Il Sejano moderno*, Venice, 1680; *La pena degli occhi*, *La Corilda*, o *l' amor trionfante della vendetta*, ib., 1688; *Mitrane*, 1689. He also composed psalms, and a Requiem for 5 voices (Venice, 1688). *La*

*caduta degli angeli*, oratorio, in MS., is preserved by the Filippini at Naples. The fine and well-known scena, "Ah, rendimi," from the opera *Mitrane*, gives a high example of Rossi's power.—Fétis; Schilling; Mendel.

ROSSI, LAURO, born at Macerata, near Ancona, Italy, Feb. 20, 1812, died at Cremona, May 6, 1885. Dramatic composer, pupil at the Naples Conservatorio of Crescentini, Furno, and Zingarelli. At the age of eighteen he had produced two success-



ful operas; and in 1832 was engaged, at Donizetti's recommendation, for the Teatro Valle at Rome. In 1834 he went to Milan, and brought out *La casa disabitata*, which afterwards appeared as *I falsi monetari* in all the theatres of Italy. In 1835 he accepted the position of maestro di cappella and composer for an Italian company going to Mexico, where he remained until 1839, then went in the same capacity to Havana, where he married a German singer in 1841, and with her went to New Orleans in 1842, and returned to Italy in 1844. Settled at Milan, he took up composition again with varying success; was made director of the Conservatorio in 1850, and twenty years after, on the death of Mercadante, was called to Naples to occupy the same post at the Conservatorio of that city, a position he resigned in 1878. Although well known in Italy, Rossi's fame did not extend beyond the Alps. Works—Operas: *Le contesse villane*, Teatro Fenice, Naples, 1829; *La villana contessa*, Teatro Nuovo, ib., 1829; *Costanza ed Oringaldo*, ib., 1830; *La casa in vendita*, *Scommessa e matrimonio*, ib., 1831; *Lo sposo al lotto*, ib., 1832; *Il disertore svizzero*, Rome, 1832; *Le fucine di Bergen*, ib., 1833; *Amelia*, Naples, 1834; *Leocadia*, Milan, 1835; *Giovanna Shore*, Mexico, 1836; *Il borgomastro di Schiedam*, Milan, 1841; *Il dottor Bobbolo*, Naples,

1845; Cellini a Parigi, Turin, 1845; La figlia di Figaro, Vienna, 1846; Azema di Granata, Milan, 1846; Bianca Contarini, ib., 1847; Il domino nero, Milan, 1849; Le Sabine, ib., 1852; L' alchimista, Naples, 1853; La sirena, Milan, 1855; Un zingaro rivale, Turin, 1867; Gli artisti alla fiera, ib., 1868; La contessa di Mons, ib., 1874; Cleopatra, ib., 1876; Björn, London, 1877; Saul, oratorio, Rome, 1833. Six fugues for strings; 2 sets of vocal exercises; Cantatas for special occasions; Elegy for Bellini, and one for Mercadante.—Fétis; do., Supplément ii., 441; Florimo, Cenni storici, etc.; Riemann; Mendel.

ROSSI, LORENZO, born in Florence in 1760, died (?). Dramatic composer, pupil of Bartolomeo Felici, and in Naples of Paisiello; then, at the Conservatorio di San Onofrio, of Cotunnacci. Works: Ifigenia in Aulide, Genoa, about 1798; I due fratelli ridicoli, Turin, about 1790; L' Antigono, Alessandria, about 1795; Il geloso in cimento, Monza, about 1790; Le due cognate in contesa, Venice, 1796; Lo sposo burlato, Rome, about 1790; L' umanità; Cantata; Church music; Symphonies for 2 violins, viola, bass, flute, 2 oboes, and 2 horns; 6 rondos for pianoforte.—Fétis; Mendel.

ROSSI, LUIGI, called Il Divino, born in Naples about the close of the 16th century, was living in Rome about 1620. One of the first composers of cantatas. Thirty-five by him are in the British Museum, Harleian MSS., and 112 in the Library of Christ Church, Oxford. His works are said to be equal to Scarlatti's. The Magliabecchiana Library, Florence, contains a scena, extracted from an oratorio, Giuseppe, figlio di Giacobbe; and the library of the Sacred Harmonic Society, Il palazzo incantato, ovvero la guerriera amante, in MS. (Rome, 1642). Gevaert gives two cantatas for a single voice in "Les gloires d'Italie."—Grove; Fétis; Burney, Hist., iv. 152; Gerber; Schilling; Mendel.

ROSSI, LUIGI FELICE, born at Branzizzo, Piedmont, July 27, 1805, died in

Turin, June 20, 1863. Church composer, pupil in composition at Naples of Raimondi and Zingarelli. On his return to Turin he brought out an opera buffa, Gli avventurieri, 1835, which proving unsuccessful, he devoted himself to church music. His masses were called after the cities for which they were written. His motets are among his best compositions. He contributed the musical articles to the Enciclopedia Popolare, by Pomba, and to the Gran Dizionario della lingua Italiana of Tomaseo, translated Cherubini's Course of Counterpoint and Fugue, and Reicha's treatise on composition. Works: 2 solemn masses; Masses of Corio, Alessandria, and Crescentino; Mass alla Palestrina; Requiem for male voices, with orchestra; 3 complete vespers; Te Deum; Magnificat; Motets and psalms; Le sette parole di Gesù Cristo sulla croce.—Fétis; do., Supplément, ii. 441; Riemann; Mendel.

ROSSI, MICHELANGELO, born in Rome, where he lived from 1620 until about 1660. Violinist and organist, pupil of Frescobaldi. Works: Erminia sul Giordano, opera, Rome, 1625; Toccate e correnti d' intavolatura d' organo e cembalo (Rome, 1657).—Fétis; Mendel.

ROSSINI, GIOACCHINO ANTONIO, born at Pesaro, in the Romagna, Feb. 29, 1792, died in Paris, Nov. 13, 1868. His parents were Giuseppe Rossini of Lugo, and Anna Guidarini of Pesaro, both of humble rank and position, the father being trombadore, or town trumpeter, and inspector of slaughter-houses, and the mother a baker's daughter with a good voice and some musical talent, which she afterwards turned to account as prima donna buffa at a theatre in Bologna, when the father had been imprisoned for actively sympathizing with the French Republican faction in the political troubles of 1796. After his discharge from prison, he played the horn in the bands of the companies in which his wife sang. The young Gioacchino's childhood was thus passed amid

musical surroundings; his early education was slight, except that he took lessons on the harpsichord from one Prinetti, of Novara, under whom he continued three years, until his propensity for making fun of his teacher brought about a rupture, and he was apprenticed to a smith. His chagrin at this was so great that he resolved to curb his talent for joking for the future, a thing which, to his dying day, he never quite succeeded in doing, and began again to



take music lessons from Angelo Tesei, under whom he studied singing and harmony. He was soon able to read at sight, play tolerable accompaniments on the pianoforte, and sing solos acceptably in church. When ten years old he sang the part of Adolfo in Paër's *Camilla* on the stage, the only time he ever appeared in public as a dramatic singer. At the age of thirteen he was rather noted as an accompanist, and would at times play the horn by his father's side in the orchestra; he might have had good engagements as a singer if he would have accepted them, but he persisted in singing only at church. He attracted the notice of the Cavaliere Giusti, who became warmly attached to him, and did much to further his general artistic culture. After three years' study under Tesei, he took singing lessons from Babbini, when, his voice changing, he had to throw up all his church engagements, but was enabled to enter Padre Mattei's counterpoint class at the Bologna Liceo Comunale (Conservatorio). Soon afterwards he studied the violoncello under Cavedagni. He had already tried his hand at composition, and was in a fair way to become a complete master of his art; but Mattei's pedantry disgusted him, and after a few months he

gave up his studies in counterpoint. His musical schooling was at an end, and thenceforth he relied upon himself to learn what best he might in his own way. In this he set an example which was only too willingly followed by more than one of his distinguished compatriots, and one by which the subsequent decadence of Italian music is in part to be explained. Rossini, Donizetti, Bellini, and Verdi, the greatest musical geniuses in Italy in the present century, and consequently the leaders of Italian musical thought, all broke off their studies and entered upon a public career when their musical education was but half-completed. On dropping his contrapuntal studies he took up his former business of accompanist, and also gave lessons, and undertook the direction of the Bologna Accademia dei Concordi. He did not wholly sever his connection with the Liceo, however, and at the close of his first year his cantata, *Il pianto d'armonia per la morte d'Orfeo*, won the first prize and was publicly performed, Aug. 8, 1808. His self-conducted studies at this time were mostly in Haydn and Mozart, his admiration for whom won him the nickname of *Il Tedeschino*. In 1810, when he was nineteen, he got his first order for an opera from the Teatro San Moisè in Venice, through the influence of the Marchese Cavalli; this opera, a one-act comic piece, *La cambiale di matrimonio*, had a flattering success. In 1811 he wrote a two-act opera buffa, *Equivoco stravagante*, for the Teatro del Corso at Bologna, which was also a success. In 1812 he began writing opera after opera with inconceivable rapidity, now scoring a success, now making a fiasco, until his Tancredi placed him upon the pinnacle of popularity in Venice during the carnival of 1813. But his *Sigismondo* failed lamentably at the Fenice in 1815, and he returned to Bologna, much disheartened. There he met the Neapolitan impresario Barbaja, and accepted his offer of 200 ducats (about \$175) per month, and a small share in

## ROSSINI

the proceeds of the gaming-tables, to assume the musical direction of the San Carlo and del Fondo Theatres in Naples, and write one opera yearly for each house. In Naples he was unmistakably successful, in spite of the opposition of Zingarelli, Paisiello, and their adherents. But on a visit to Rome, just before Christmas, 1815, his self-love met with a severe check: Torvaldo e Dorliska was coldly received at the Teatro Valle, and *Almaviva, ossia l'inutile precauzione* (later known as *Il barbiere di Siviglia*, and his unquestioned masterpiece in opera buffa) was damned outright at the Argentina. From 1815 to 1823 he wrote twenty operas, mostly for Naples, but also for Venice, Milan, and Vienna. The slight success of his *Semiramide* in Venice, in 1823, induced him to go to London, where he made about £10,000 in five months by concerts and private lessons. In October he went to Paris, where he settled himself permanently, and undertook the musical direction of the Théâtre Italien. But he had no organizing talent, and the theatre ran down so in two years that the Vicomte de Larochefoucauld deposed him from the position, almost at his own request, and obtained for him two sinecures, the post of Premier compositeur du roi, and that of Inspecteur général du chant en France, with an annual income of 20,000 francs. Rossini's next move was to remodel some of his earlier Italian operas to French versions of the text, for the Académie Royale de Musique; thus *Maometto II.* became *Le siège de Corinthe*, *Mosè in Egitto*, *Moïse*, and most of the music of *Il viaggio a Reims* was adapted for the new *Le comte Ory*. He also began seriously to study Beethoven's symphonies with Habeneck. His popularity in Paris was unbounded, as it was indeed all over Europe. In 1829 he produced his masterpiece, *Guillaume Tell*, in which an almost total change of style is to be noted; while still adhering to the accustomed Italian form of melody, he here joined to it a richness and variety in harmony, a

careful treatment of the orchestra, and a wealth and consistency of dramatic effect that showed how fruitful had been his studies in German and French music. Yet, strange to say, with *Guillaume Tell* his career as a composer practically ended. He was only thirty-seven, and lived to be seventy-six; yet he stopped short in his



career at a period when he could hardly have reached even the full development of his powers, and during the remaining thirty-nine years of his life—more than half of it—produced nothing more

for the stage, and nothing of importance in any form but the *Stabat Mater* (1832), and the *Petite messe solennelle* (1864). After the production of *Tell* he wished to revisit his father in Bologna, and resigned his office of Inspector of Singing, but signed a contract with the government of Charles X. to furnish five operas for the Académie de Musique in ten years, for the sum of 15,000 francs per opera, the government to give him a retiring pension of 6,000 francs in case of its not carrying out its part of the contract. He then set out for Bologna, where the news of the revolution of July, 1830, came to him. He returned to Paris in November, but Louis Philippe's government repudiated the contract made by its predecessor, and Rossini could get no redress from the law courts. He stayed on in Paris, however, to hear Meyerbeer's *Les Huguenots*, and after its success, Feb. 29, 1836, he took a silent resolution never to write anything more for the Académie de Musique. But if these events explain well enough Rossini's forming such a resolution, they are quite inadequate to explain his adhering to it as he did. The momentary puff at the repudiation of a contract by the government would have blown over soon

enough in a man of his easy-going disposition; and the success of Meyerbeer's *Robert le Diable* and *Les Huguenots* could hardly have discouraged him, for he must have felt in his heart that he himself was the stronger man of the two. There can be only one plausible explanation of Rossini's thirty-nine years of inactivity, and this is his inveterate and unconquerable laziness. To a musician of his defective early training and long want of practice in any but comparatively simple forms of composition, the labour of writing a work like *Guillaume Tell* (to which he was doubtless spurred on by the success of Auber's *Muette de Portici*) must have been considerable. After the triumph of *Tell*, and the subsequent successes of Meyerbeer, he undoubtedly felt that it would be both foolish and beneath his artistic dignity to return to his earlier, simpler Italian style, a style which he must have foreseen was destined soon to become obsolete; and to nerve himself up to a repetition of the effort necessary to produce works like *Tell* was too much for his indolence. He preferred to write nothing. In 1836 he returned to Bologna, where he interested himself much in the singing department of the Conservatorio. His father died in 1839, but it was not until 1843 that he returned to Paris, to be successfully operated upon for stone. He went back to Bologna, however, soon afterwards. In 1847 the political disturbances in the Romagna drove him to Florence, where he lived until 1855, when he returned to Paris, never to leave it again. During the last few years of his life he amused himself with writing little pieces for the pianoforte. His funeral took place on Nov. 21, 1868, at the Trinité, and was attended by almost every resident artist of distinction, besides several deputations from Italy. Rossini married twice: first, Isabella Colbran, the singer, in 1822; then Olympe Pelissier, in 1847. He was, at his death, Foreign Associate of the Institut, Grand Officer of the Legion of Honour, and of the Order of Saint-Mau-

rice et Saint-Lazare, commander of several foreign orders, and honorary member of many academies.

Works—I. Operas: *La cambiale di matrimonio*, Venice, Teatro San Mosè, 1810; *Equivoco stravagante*, Bologna, Teatro del Corso, 1811; *Demetrio e Polibio*, Rome, Teatro Valle, 1812; *L'inganno felice*, Venice, San Mosè, Carnival, 1812, and, as *L'inganno fortunato*, Paris, Théâtre Italien, May 13, 1819; *La scala di seta*, ib., ib., Carnival, 1812; *La pietra del paragone*, Milan, La Scala, Sept. 26, 1812; *L'occasione fa il ladro*, ossia il cambio della valigia, Venice, San Mosè, autumn, 1812; *Tancredi*, ib., Teatro Fenice, Feb. 6, 1813, and in a French rearrangement, by Castil-Blaze, as *Tancrede*, Paris, Odéon, 1827; *L'Italiana in Algeri*, Venice, San Benedetto, 1813, and Paris, Théâtre Italien, Feb. 1, 1817; *Il figlio per azzardo*, ossia i due Bruschini, Venice, San Mosè, 1813, and with French text, as *Bruschino*, Paris, Théâtre des Bouffes-Parisiens, Dec. 28, 1857; *Aureliano in Palmira*, Milan, Dec. 26, 1813; *Il Turco in Italia*, ib., La Scala, Aug. 14, 1814, and Paris, Théâtre Italien, May 23, 1820; *Elisabetta*, regina d'Inghilterra, Naples, San Carlo, 1815, and Paris, Théâtre Italien, March 10, 1822; *Sigismondo*, Venice, Fenice, Carnival, 1815; *Torvaldo e Dorliska*, Rome, Valle, Dec. 26, 1815; *Il barbiere di Siviglia*, ib., Argentina, Feb. 5, 1816, and Paris, Salle Louvois, Oct. 26, 1819, also in French, as *Le barbier de Séville*, Odéon, May 6, 1824; *La gazzetta*, Naples, Teatro de' Fiorentini, 1816; *Otello*, ib., Teatro del Fondo, Dec. 4, 1816; Paris, Théâtre Italien, June 5, 1821, also in French, as *Othello*, ou le More de Venise (Castil-Blaze), Lyons, Dec. 1, 1823, and another version (Royer and Vaéz), Paris, Académie Royale de Musique, Sept. 2, 1844; *La Cenerentola*, Rome, Teatro Valle, Carnival, 1817; Paris, Théâtre Italien, June 8, 1822 (a French version, *Cendrillon*, was published, but not given); *La gazza ladra*, Milan, La Scala, May 31, 1817, and Paris, Théâtre Italien, Sept. 18, 1821;

Armida, Naples, San Carlo, 1817; Adelaide di Borgogna (Ottone, rè d' Italia), Rome, Teatro Argentina, Carnival, 1818; *Mosè in Egitto*, Naples, San Carlo, March 5, 1818, and remodelled, as *Moïse en Égypte*, Paris, Académie Royale de Musique, March 26, 1827; *Ricciardo e Zoraide*, Naples, San Carlo, 1818, and Paris, Théâtre Italien, May 25, 1824; *Adina*, ossia il califfo di Bagdad, Lisbon, 1818; *Ermione*, Naples, San Carlo, Lent, 1819; *Edoardo e Cristina*, Venice, San Benedetto, Carnival, 1819; *La donna del lago*, Naples, San Carlo, Oct. 4, 1819, and Paris, Théâtre Italien, Sept. 7, 1824, also in a French arrangement, as *La dame du lac* (Lemière de Corvey), Odéon, Oct. 31, 1825; *Bianca e Faliero*, Milan, La Scala, Dec. 26, 1819; *Maometto II.*, Naples, San Carlo, December, 1820, and remodelled, as *Le siège de Corinthe*, Paris, Académie Royale de Musique, Oct. 9, 1826; *Matilda di Ciabrano*, also as *Corrado Cuor di Ferro*, Rome, Teatro Apollo, Feb. 25, 1821, and Paris, Théâtre Italien, Oct. 15, 1829; *Zelmira*, Naples, San Carlo, Feb. 16, 1822, and Paris, Théâtre Italien, March 14, 1826; *Semiramide*, Venice, Teatro Fenice, Feb. 3, 1823, and Paris, Théâtre Italien, Dec. 8, 1825, also in French, as *Sémiramis*, Académie Royale de Musique, July 4, 1860; *Il viaggio a Reims*, ossia l' albergo del giglio d' oro, Paris, Théâtre Italien, June 19, 1825; *Le comte Ory* (remodelled and augmented version of the preceding), ib., Académie Royale de Musique, Aug. 20, 1828; *Guillaume Tell*, ib., ib., Aug. 3, 1829; *Robert Bruce* (pasticcio by Niedermeyer from *Zelmira*, *La donna del lago*, *Torvaldo e Dorliska*, and *Bianca e Faliero*), ib., ib., Dec. 30, 1846.

II. Oratorios and cantatas: *Il pianto d' armonia per la morte d' Orfeo*, Bologna, Aug. 8, 1808; *Didone abbandonata*, ib., 1810; *Ciro in Babilonia*, Ferrara, Lent, 1810; *Egle ed Irene*, 1814; *Teti e Peleo*, Naples, 1816; *Igea*, ib., 1819; *Partenope*, ib., May 9, 1819; *La riconoscenza*, ib., 1821; *Il vero omaggio*, Verona, during the

Congress of the Allied Powers, 1822; *L' augurio felice*, ib., 1823; *La sacra alleanza*, ib., 1823; *Il bardo*, ib., 1823; *Il ritorno*, Venice, 1823; *Il pianto delle Muse*, London, 1823; *I pastori*, Naples, 1825; *Il serto votivo*, Bologna, 1829; *À Napoléon III. et à son vaillant peuple*, Paris, July 1, 1867.

III. Sacred music: *Stabat Mater*, Paris, Salle Herz (incomplete), Oct. 31, 1841, and (complete), ib., Salle Ventadour, Jan. 7, 1842; *La Foi, l'Espérance et la Charité*, 3 choruses for female voices (scored for orchestra by Balbi), 1844; *Petite messe solennelle*, 1864; *Tantum ergo* for 3 male voices and orchestra, Bologna, S. Francesco dei Minori conventuali, Nov. 28, 1847; *Quoniam*, bass solo and orchestra; *O salutaris*, 4 solo voices.

IV. Miscellaneous vocal music: *Gorgheggi e solfeggi*; *Non posso, o Dio, resistere*, cantata; *Oh, quanto son grate*, duet; *Ridiamo, cantiamo*, 4 voices; *Alle voci della gloria, scena ed aïra*; *Les soirées musicales*, 8 ariettas and 4 duets; *Inno popolare* for the accession of Pius IX.; *Dall' Oriente l' astro del giorno*, 4 voices; *Cara patria*, cantata; *Chant des Titans*, chorus; *Se il vuol la molinara* (his first composition); *La separazione*, song; about 40 other songs, etc., published in Milan and Paris.

V. Instrumental music: *Le rendez-vous de chasse*, fanfare for 4 trumpets; 3 marches for

*Rossini Rossini*

the marriage of the Due d'Orléans; *Pas redoublé*, for Abdul Medjid; 5 string quartets. —H. S. Edwards, *Life of Rossini* (London, 1869); Silvestri, *Della vita e delle opere di G. Rossini* (Milan, 1874); Zanolini, *Biografia di Gioacchino Rossini* (Bologna, 1875); Pougin, *Rossini* (Paris, 1870); Azevedo, *G. Rossini, sa vie et ses œuvres* (Paris, 1865); Struth, *Rossini, sein Leben, seine Werke und Charakterzüge* (Leipsic); Grove.

ROSTAND, ALEXIS JEAN, born in Marseilles, Dec. 22, 1844, still living 1890.

Composer and writer on music; destined for a business career, he was allowed to cultivate his musical tastes only as an amateur; studied solfège and pianoforte under Bignon and Jules Arnoux, and counterpoint and composition under Auguste Morel at the Conservatoire of Marseilles. He composed an opera at the age of fourteen. His oratorio *Ruth*, first composed with an accompaniment for pianoforte, organ, harp, violoncello, and double-basses, and performed in private in 1870, was enlarged and orchestrated and given in public at Marseilles in 1872. He has taken an important part in editing the *Journal Musical* of Marseilles, and is one of the collaborators of the *Supplément* to Fétis's "*Biographie des Musiciens*." Member of Marseilles Academy, 1874. Works: *Les pêcheurs de Catane*, opera, Marseilles, 1858; *Ruth*, oratorio, *ib.*, 1872; *Gloria victis*, ballad for soli, chorus, and orchestra; *Psalm* for 4 voices; *Pianoforte music*, and 20 *mélodies*, for voice and pianoforte. He published *L'Art en province*, etc. (Paris, 1874).—Fétis, *Supplément*, ii. 446.

ROTA, ANDREA, born at Bologna about 1753, died there, June, 1897. Church composer, choirmaster at San Petronio in his native city in 1583, previous to which he had lived in Rome, conducting a music school, which was well frequented, notwithstanding its competition with Palestrina and Nanini. Works: *Madrigali a cinque voci*, lib. i. (Venice, 1579); *do.*, lib. ii. (*ib.*, 1579); *Motetti a 5, 6, 7 voci*, lib. i. (*ib.*, 1584); *do.*, lib. ii. (*ib.*, 1595); *Il primo libro di madrigali a 4 voci* (*ib.*, 1592); *Liber primus missarum quatuor, quinque et sex vocum* (*ib.*, 1595); *Dixit Dominus*, for 8 voices; *Hodie Christus natus est*, motet for 9 voices; *Magnificat* for 12 *do.*, in 3 choirs.—Fétis; Mendel; *do.*, *Ergänz.*, 402.

RÖTH, PHILIPP, born in Munich, March 6, 1779, died there after 1858. Dramatic composer, pupil of the court musician Schwarz on the flute, violin, violoncello, and pianoforte, and of Winter in composi-

tion. Having travelled in Germany and lived for some time in Vienna, he returned to his native city. Works: *Holmara*, Munich, 1809; *Der Pächter Robert*, *ib.*, 1811; *Huldigungs-feste*; *Der Kampf mit dem Drachen*; *Prinzessin Eselshaut*; *Die Zauberin Sidonie*; *Zemire und Azor*; *Die zwölf schlafenden Jungfrauen*; *Das Abenteuer im Guadarama Gebirge*, Vienna, 1825; *Das Staberl vom Freischütz*, *ib.*, 1826; *Concerto* for flute; 3 *thèmes variés*, for flute, violin, viola, and bass.—Fétis; Mendel.

ROTOLI, AUGUSTO, born in Rome, Jan. 7, 1847, still living, 1890. Vocal composer, educated at the Ospizio di San Michele, where he studied singing, pianoforte, and harmony under Lucchesi. He became a member of the choir of St. Peter's, where his fine soprano voice attracted notice, and he was soon in great demand as solo singer at special musical solemnities, and became a notable rival in public favour of Mustafa, the famous castrato. Before leaving the Ospizio he studied counterpoint under Salesi. At the age of seventeen, his voice having changed, he gave up singing for a while, devoting himself chiefly to teaching the pianoforte and singing, in which he soon attained distinction. He was elected member of the Società de' Quiriti, and founded the Società corale de' concerti sagri, of which he assumed the conductorship, and which is now the leading choral society in Rome. In 1876 he was appointed singing teacher to the Princess Margherita, now Queen of Italy. In 1878 he was made director of the Cappella reale del Sudario, and was invited to London by Henry Leslie to conduct his choir in two concerts of old Italian church music at which several works in the repertory of the Sixtine Chapel were sung. On his return to Rome he was chosen by Liszt to conduct the orchestra in his E-flat concerto, played by himself at a concert at his villa at Tivoli. His reputation as a conductor was now fully equal to his fame as a teacher, and his annual concerts of sacred choral

## ROTTER

music became a notable feature of the Roman season. He became widely known also as a song writer, his songs achieving great popularity. In 1885 he went to Boston, Mass., on invitation of the New England Conservatory of Music, where he has since taught singing. In 1878 he was made chevalier of the Order of the Crown of Italy by a *motu proprio* of the King; he is also chevalier of the Order of Christ of the Queen of Portugal, and of the Order of Saint-Maurice et Saint-Lazare. Works: *Sulmo elegiaco in morte di Vittorio Emanuele*, for baritone solo, chorus, and orchestra, Rome, 1878; *Messa a 4 voci soli*, sung at the funeral of Victor Emanuel in Rome, 1878 (the 5-voice *Benedictus* in this mass is still repeatedly sung in Rome); Many songs with pianoforte: *Serate d' inverno*, *Al tramonto*, etc., most of which are published by Ricordi (Milan).

ROTTER, LUDWIG, born in Vienna, Sept. 6, 1810, still living, 1890. Church composer, instructed at an early age on the violin, pianoforte, and organ, afterwards studied harmony and counterpoint, and began his musical career by teaching. About 1832 he became organist of the parish church Am Hof, then also at the university church, and in 1843 professor of harmony, thorough-bass, and organ at the Vienna Kirchenmusik-Verein. Two years later he was made choir director in the two aforementioned churches, in 1858 member of the court chapel, in 1862 second, and in 1867 first court organist, finally in 1870 Vize-Hofkapellmeister. Works: 14 masses; 2 Requiems; about 30 graduals; 26 offertories; *Te Deum*; *Veni sancte*; *Regina cœli*; *Adorna thalamum*; *Fugues, sonatas*, etc., for pianoforte.—Köchel, *Die kaiserl. Hof-Musikkapelle*, etc. (Vienna, 1869), 114; Wurzbach.

ROUBIN, AMÉDÉE DE, born in Paris, April 22, 1822, still living, 1890. Pianist and organist, pupil of Nicou-Choron and of Robberechts, then in harmony of Napoléon Alkan. He devoted himself particularly to

the composition of military music, which was executed by the pupils of the *Gymnase de Musique Militaire*, under Carafa. Afterwards he organized a military band of 65 men in the *département de l'Eure*, where his estates are situated. Works: *La perle de Frascati*, opéra-comique, Rouen, 1859; *La chasse du Burgrave*, dramatic scene for 7 voices and chorus, 1851; *Le renégat de Tanger*, cantata, Paris, 1853.—Fétis.

ROUCOURT, JEAN BAPTISTE, born at Brussels, Oct. 28, 1780, died there, May 1, 1849. Church composer, pupil of Van Helmont, then in Paris at the Conservatoire and of Flocchi. After his return to Brussels, in 1812, he was for a long time the only singing master of reputation, and opened at his own risk a school, which was subventioned in 1823 by the government as the *École Royale de Musique*. He was appointed its director, and after its close, in consequence of the revolution of 1830, was made in 1832 honorary professor at the new Conservatoire. Works: *Cantata* with orchestra; 2 *Benedictus*, for chorus; *Ave verum*, for do.; *O salutaris*, do.; *Salve Regina*, do.; *Verbum caro*, for bass solo and chorus; *Ece panis*, for tenor; *Romances*, with pianoforte. He also published *Essai sur la théorie du chant* (Brussels, 1820).—Fétis; Mendel.

ROUET D'OMPHALE, LE (*Omphale's Spinning-wheel*), symphonic poem for orchestra, by Saint-Saëns, op. 31, first performed at a *Concert Populaire*, Paris, Jan. 7, 1876. It represents *Hereules* at the distaff of the Lydian Queen, and is a naïve composition, characterized by chaste and dainty instrumentation. It was first given in Dresden in 1876; in London, conducted by the composer, at the Crystal Palace, Dec. 6, 1879; and it has been frequently played in America. Published by Durand, Schœnewerk & Cie (Paris, 1876-77).

ROUGET DE LISLE, CLAUDE JOSEPH, born at Lons-le-Saunier (Jura), France, May 10, 1760; died at Choisy-le-Roi, near Paris, June 27, 1836. The son

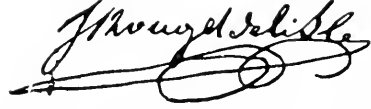


## ROUSSEAU

of royalist parents, he entered the school of royal engineers in Mézières in 1782; became in 1789 second lieutenant, and in 1790 first lieutenant, at Strasburg, where he was popular as a poet, violinist, and singer. Refusing to take the oath against the crown, he was deprived of military rank and imprisoned, but, after the fall of Robespierre, re-entered the army, and served in the campaign of La Vendée under General Hoche. He lived in Montaigu in poverty until the second Restoration, when he removed to Paris. Louis XVIII. gave him a small pension, which was continued by Louis Philippe, but he was cared for by his friends Béranger, David d'Angers, and M. and Mme Voïart, in whose house he died. His first patriotic song, written to a favourite air, was composed at Besançon, a few days after the taking of the Bastille (July 14, 1789), and his hymn "À la Liberté," set by Ignace Pleyel, was sung at Strasburg, at the fête of Sept. 25, 1791. There he wrote three dramas, one of which, "Bayard en Bresse," was represented without success in Paris, Feb. 21, 1791; and also *La Marseillaise* (1792), which has given him celebrity. He wrote the text for Chelard's opera of *Macbeth*, Paris, June 29, 1827; "Un chant du combat," written at Napoleon's order, and sung at the Opéra in January, 1800; *Henri IV.*, a romance chevaleresque, 1817; "Relation du désastre de Quiberon" ("Mémoires de tous," vol. ii.); a volume of "Essais en vers et en prose," dedicated to Méhul, and published by F. Didot (Paris, 1797); and "Cinquante chants français," with pianoforte accompaniment (ib., 1825). Both of these last works are rare. The latter contains his song, "Roland à Roncevaux" (1792), the refrain of which, "*Mourir pour la patrie*," was borrowed by the authors of the "Chant



des Girondins," and arranged by Varney (1848). A portrait of Rouget de Lisle is



contained in a pamphlet entitled "*La vérité sur la paternité de la Marseillaise*," by A. Rouget de Lisle. — Fétis; do., *Supplément*, ii. 449; Larousse, xiii. 1440; Kastner, *Chants de l'armée*; Grove, ii. 219; iii. 179; Mendel; Viotta, iii. 278.

ROUSSEAU, FRÉDÉRIC, born at Versailles, Jan. 11, 1755, died there after 1812. Violoncellist, pupil of several masters, finally of Louis Duport; having been a member of the Opéra orchestra from 1787 to 1812, he retired to his native place and opened a music school, which was much frequented. He was one of the founders of the concerts in the rue de Cléry. Works: 6 duos concertants for 2 violoncellos; Pot-pourri for do. An elder brother (1748–1821) was violinist at the Opéra in 1776–1812, and published trios and duos for his instrument. — Fétis; Mendel.

ROUSSEAU, JEAN JACQUES, born in Geneva, June 28, 1712, died at Ermenonville, near Paris, July 3, 1778. Dramatic composer and writer on music; learned music late in life, and consequently remained a poor reader and indifferent harmonist, but exercised a considerable influence on French music. When twenty-nine years old he went to Paris, and in 1742 read before the Académie des Sciences a paper on a new system of musical notation, afterwards published as *Dissertation sur la musique moderne* (Paris, 1743). In 1745 he composed an opera, *Les muses galantes*, which was produced at the house of La Popelinière. Not able to gain access to the theatres, he undertook to write the articles on music for the *Encyclopédie* (Diderot and d'Alembert), a work he accomplished in three months. They were severely criticised by Rameau, and Rousseau, who retired shortly afterwards to Switzerland, corrected and enlarged

them, and used them in a subsequent work, *Le dictionnaire de la musique* (1768). In 1752 he brought out an opera, *Le devin du village*, which was first played in 1752 before the king at Fontainebleau, then in Paris, and for more than sixty years (1753–1828) held a place on the French stage. A contest having arisen between the partisans of Pergolesi and those of the French composers about the respective merits of Italian and French music, Rousseau published his celebrated “*Lettre sur la musique française*” (1753), which raised a storm of indignation, and to which the members of the Opéra replied by burning him in effigy, and forbidding him admission to the theatre, where *Le devin du village* was being played. Grimm, Diderot, and others joined him, declaring in favour of Italian music, and the *Guerre des Bouffons*, as it was afterwards called, enlisted on both sides some of the best writers of the day. Other writings on music are : *Lettre à M. Grimm au sujet des remarques ajoutés à sa Lettre à Omphale* ; *Essai sur l'origine des langues*, etc. (Paris, 1753), containing a chapter on harmony ; *Lettre à M. l'Abbé Raynal au sujet d'un nouveau mode de musique inventé par M. Blainville* (1754) ; *Lettre à M. Burney sur la musique, avec des fragments d'observations sur l'Alceste italien de M. le chev. Gluck* (1752). Works : *Les muses galantes*, opera, Paris, 1745 ; *Le devin du village*, three acts, Fontainebleau, 1752 ; *Pygmalion*, scène-lyrique, Comédie Française, Paris, 1775 ; *Daphnis et Chloé* (fragment, published in score, Paris, 1780) ; *Les consolations des misères de ma vie, ou recueil d'airs, romances, et duos* (Paris, 1781), a collection of about 100 pieces of various kinds.—Fétis ; do., *Supplément*, ii. 449 ; Grove ; Labat, *Hist. de musique*, ii. 230 ; Hogarth, *Mem. of Mus. Drama*, ii. 272 ; Burney, *Hist.*, iv. 615 ; Lajarte, *Biblio. mus. de l'Opéra*, i. 227 ; Mendel ; *Harmonicon* (1827), 173, 200.

ROUSSEAU'S DREAM, a favourite air in England in the early part of the present

century. The author of the tune, as well as its origin, is unknown. It was first published under the title “*Rousseau's Dream, an Air with variations for the pianoforte*, composed and dedicated to the Rt. Hon. the Countess of Delaware by J. B. Cramer” (Chappell, London, 1812). It was known earlier in a slightly different form as “*Melissa*,” words by Charles James, adapted for the pianoforte, harp, or guitar, by J. Dale (London, 1788). The melody occurs in the pantomime in Scene 8 of *Le devin du village*, by Rousseau. The tune, often sung by American college-boys to the words, “*Saw my leg off*,” is given in Grove.—Grove, iii. 182 ; iv. 776.

ROVETTA, GIOVANNI, born in Venice about the end of the 16th century, died there in August, 1668. Church composer, pupil of Monteverde while a singer in the choir of S. Marco. He took orders, and was a priest in the churches of San Fantino and of San Silvestro. In 1627 he became vice maestro di cappella at S. Marco, and in 1643 succeeded Monteverde as maestro di cappella. Works : *Ercole in Lidia*, opera, Venice, 1645 ; *Argiope*, do. (finished by Alessandro Leardini d'Urbino), ib., 1649 ; *Salmi concertati per vespri*, etc. (Venice, 1626) ; *Madrigali concertati*, etc. (ib., 1627) ; do. (ib., 1640) ; do. (ib., 1645) ; *Motetti concertati*, etc., ed una messa concertata (ib., 1635) ; *Salmi a 1–4 voci con una messa*, etc. (ib., 1642) ; *Salmi a 5 e 6 voci* (ib.) ; do. a 8 voci ; do. (ib., 1644) ; *Motetti concertati, con litanie* (ib., 1647) ; *Salmi per i vespri e compieta a 8 voci*, etc. (ib., 1662) ; *Requiem for 2 choirs*. His nephew and pupil Giovanni Battista Volpe, called Il Rovettino, composed the following operas, given in Venice : *Antiope*, 1649 ; *Costanza di Rosmonda*, 1659 ; *Gli amori di Apollo e Leucotea*, 1663 ; *La Roselina*, 1664.—Fétis ; Mendel.

ROWLAND, ALEXANDER CAMPBELL, born in Trinidad, West Indies, Jan. 1, 1826, still living, 1890. Double-bass player and violinist, pupil of his father.

He was a member of the orchestra of the Queen's Theatre in 1833, and in 1842-46 of Jullien's band. He mastered several other instruments, including the organ, pianoforte, trombone, cornet, viola, etc., and in 1846 studied double-bass under Casolani. In 1847 he became a member of the Royal Italian Opera, and of the Philharmonic and Sacred Harmonic Societies, in 1850 was pianoforte accompanist and solo double-bass player at the National Concerts, and in 1851 double-bass player at her Majesty's Theatre. He retired to Southampton in 1866, and devoted himself to teaching. Works: Psalm lxx., for solo, chorus, and orchestra; Overture for orchestra; Waltzes and other dance pieces for orchestra and pianoforte; Fantasias, etc., for double-bass and pianoforte; Songs; Tutor for the double-bass.—Grove.

ROXANA. See *Alessandro*.

ROXAS, EMMANUELE DE, born at Reggio, Calabria, Jan. 1, 1827, still living, 1890. Dramatic composer, pupil at the Naples Conservatorio on the oboe, then in singing and composition pupil of Crescentini, Ruggi, etc. He is much esteemed as a singing master, and has formed eminent artists. Professor at the Conservatorio, Naples. Works—Operas: *La figlia del sergente*, 1847; *Gisella*, 1852; *Rita*, 1857; *Le sette parole di Gesù Cristo*, oratorio; Masses, songs, etc.—Fétis, *Supplément*.

ROXELANE, symphony in C, by Haydn, written about 1777. It is built on the introduction to Haydn's opera, *Il mondo della Luna*, Eszterház, 1777. The allegretto with variations has for its theme the French romance, *Roxelane*, which gives its name to the symphony. This movement has been variously arranged for the pianoforte. Published by Simrock.—Pohl, Haydn, ii. 282.

ROYER, JOSEPH NICOLAS PANCRACE, born in Burgundy in 1700-5, died in Paris in January, 1755. Dramatic composer, went about 1725 to Paris, where he became in 1741 chef d'orchestre at the Opéra, in 1753 inspector, and in 1746 maître de musique des enfants de France. He was

afterwards chamber composer to the king, and in 1747 conducted the Concert Spirituel. Works: *Pyrrhus*, 1730; *Zaïde*, 1739; *Le pouvoir de l'amour*, 1743; *Alma-sis*, 1750; Several books of cantatas; Chamber music, etc.—Fétis.

ROZE, l'Abbé NICOLAS, born at Le Bourgneuf (Saône-et-Loire), France, Jan. 17, 1745, died at Saint-Mandé, near Paris, Sept. 30, 1819. Church composer, pupil of Abbé Rousseau of Dijon, and of Abbé Hommet. He was not quite ten years old when a motet with orchestra of his composition was executed in the Cathedral of Beaune, where he was a choir-boy at the age of seven. After finishing his studies in the seminary at Autun, he was made in 1767 choirmaster in his native city, and in 1769 maître de chapelle at the Cathedral of Angers. Five years later he obtained the same position at the Église des Innocents in Paris, but resigned in 1779, and devoted himself to teaching. In 1807 he became librarian of the Conservatoire. Of his numerous works only the following were published: Mass for 3 voices and organ; *Laudate pueri*, for 2 voices and organ; *Vivat in æternam*, motet for the coronation of Napoleon; *Vivat Rex*, motet for 4 voices and orchestra; *Méthode de plain-chant*.—Fétis; Mendel.

ROZKOŠNÝ, JOSEF RICHARD, born in Prague, Sept. 21, 1833, still living, 1890. Pianist and dramatic composer, pupil of Jiraneek's school of music, and of Friedrich Kittl. In 1855 he made a concert tour through Austria, Hungary, Italy, etc. His compositions are very melodious, and distinguished for skilful treatment of voices and orchestra. Works—Operas: *Ave Maria*; *Mikuláš* (St. Nicholas); *Svatojánské proudy* (St. John's Rapids), standard opera of the National Theatre, Prague; *Záviš z Falkenštejna* (Zavisch of Falkenstein); *Pytláci* (The Poachers); *Elba*, the Alchemist's Daughter; *Rübezahl*, Prague, Oct. 18, 1889. Two masses for male voices; Several overtures; Many pianoforte pieces; About 200 songs and choruses.

## RUBENSON

**RUBENSON, ALBERT**, born in Stockholm, Sweden, in 1826, still living, 1890. Instrumental and vocal composer, studied music at Leipsic; secretary of the musical society at Stockholm. Works: *En Natt bland Fjällen* (A Night in the Mountains), operetta; Overture to Julius Cæsar; 2 symphonies; Suites; Pianoforte pieces and songs.

**RUBERT, JOHANN MARTIN**, born at Nuremberg in 1615, died at Stralsund in 1680. Organist; studied music at Hamburg and Leipsic, and became in 1640 organist of St. Nicholas's Church at Stralsund. Works: *Weltliche musikalische Arien mit 2 bis 3 Stimmen*, etc. (Stralsund, 1647); *Sinfonien, Scherzi, Ballette, Allemanden Couranten und Sarabanden, von 2 Violinen und Generalbass* (Greifswald, 1650); *Musikalische Seelenerquickung*, etc. (Stralsund, 1664).—Fétis; Mendel.

**RUBEZAHN**, German opera in two acts, text by J. G. Rhodes, music begun by Weber in 1804-6, but never finished. The libretto is founded on a legend of the Riesengebirge. Weber says that he composed music to the greater part of the libretto, but only an overture and three vocal numbers are preserved, and these do not show any of Weber's original treatment or advance in technique. Weber revised the overture in 1811, and called it *Zum Beherrscher der Geister*. I. No. 3, *Geister-Chor* (Spirit-chorus), the MS. of which is in the possession of F. W. Jähns, was performed at a concert in Mannheim, March 31, 1810; II. No. 7, *Recitative and arietta for Kurt and the Gnomes*, MS. also owned by F. W. Jähns; III. No. 10, *Quintet for four soprani and bass, Prinzessin, Clärchen, Kunigunde, Elsbeth, and Rubezahl*, autograph owned by Max von Weber. These numbers have been arranged with pianoforte accompaniment by F. W. Jähns, and published by Schlesinger (Berlin); and the overture *Der Beherrscher der Geister*, op. 27, by Peters (Leipsic, 1811), and numerous editions for the pianoforte for four

hands. Other operas on this subject—in Italian: *Ruebenzahl, ossia il vero amore*, by Schuster, Dresden, 1789. In German: *Rübezahn*, by Franz Tucek, text by Bürde, Breslau, 1801; by Abt Vogler, same text, not given; by Wenzel Wilhelm Würfel, text by Marsano, Prague, Oct. 7, 1824; *Der Berggeist*, by Spohr, text by Döring, Cassel, March 24, 1825; by Franz Edele, Zürieh, 1838; by Christian Gottlieb Müller, Altenburg, March 24, 1840; by August Conradi, text by O. Jansen, Stettin, 1847; by Flotow, text by Puttlitz, Berlin, Nov. 26, 1853; by Oberthur, about 1870; *Rübezahn's Braut*, by Ed. Raimont, about 1840, not given; and *Fürstin Rubezahl, Weihnachts-spiel*, by Conradi, text by Rudolf Gottschall, Hanover, 1869.—Jähns, *Weber Verzeichniss*, Nos. 44, 45, 46; Weber, *Weber*, i. 99; *Allgem. mus. Zeitg.*, xlii. 315; *Grove*, iv. 411.

**RUBINSTEIN, ANTON GREGOR**, born



at Wechwytnetz, Russian Bessarabia, Nov. 30, 1830, still living, 1890. Soon after his birth his parents, who were Jewish, moved to Moscow, where his father set up a pencil factory. His first musical instruction was

from his mother, who was a good musician, but at seven years of age he began to study the pianoforte under Villoing; he never had any other teacher. Late in 1839 Villoing took him to Paris, where in 1840 he played before many of the best musical authorities, among them Liszt, who advised him to go to Germany to develop his talent. His teacher then took him on a concert tour through Holland, England, Scandinavia, and Germany, and back to Moscow in 1843. In 1844 his parents took him and his younger brother Nicolai to Berlin, where, on Meyerbeer's advice, both brothers studied theory seriously under Dehn. His father soon returned to Moscow, and in 1846 his serious illness called the mother and Nicolai back

to that city. Anton stayed on in Berlin, saving a tour through Hungary with the flutist Heindl, and a brief residence in Vienna. The political troubles of 1848 drove him home to Russia, and he settled in St. Petersburg, where he found a powerful protectress in the Grand Duchess Helen, and wrote several Russian operas. In 1854 the Grand Duchess and Count Wielhorski advised him to return to Germany to study and make himself known, and furnished him with funds for the trip. He found publishers in Germany for many of his works, and gave concerts as far as Paris and London, exciting the greatest admiration wherever he appeared. In 1858 he returned to St. Petersburg, and was appointed court pianist, and then concert director. In 1859 he undertook the musical direction of the Russian Music Society, and in 1862 founded the St. Petersburg Conservatory, of which he was director until 1867. From this year to 1870 he made concert tours with triumphant success through Europe, and in 1872-73 in the United States. From 1867 to 1887 he held no official position, but gave himself up, for the most part, to composition. In 1887 he accepted once more the directorship of the Conservatory in St. Petersburg, on Davidoff's retirement. Since then, although St. Petersburg has been his home, he has made several trips to Germany, France, and England, either to give concerts or to superintend the production of some important work. In 1889 was celebrated his "jubilee"—the fiftieth anniversary of his artistic life—when the Emperor gave him an annual pension of 3,000 roubles, the municipalities of St. Petersburg and of Peterhof the title of honorary citizen, and the University of St. Petersburg that of honorary doctor. He was honoured also by many other municipalities and scientific and musical associations, and was the recipient of a large number of gifts. Rubinstein is unquestionably one of the greatest and most original pianists that ever lived; he often plays carelessly, even in pub-

lic, but when at his best he is unsurpassed, and even in his less fine moments his commanding genius makes itself surely felt. As a composer he stands in the front rank to-day, and is, moreover, the only contemporary composer outside of France and Italy, excepting Goldmark, whose serious operas have won any considerable success. But fine as his talent, or perhaps genius, is, his works have, for the most part, won more admiration than respect from musicians; his besetting fault is a sad lack of self-criticism, and a certain indolent habit of mind that prevents him from making the most of his inspiration. His best known, and probably his best, works for the concert-room are the first movement of his Ocean Symphony, his pianoforte concertos in G major and D minor, and his pianoforte trio in B-flat.

Works—I. Operas: *Dimitri* Donskoi, Russian opera, St. Petersburg, 1852; *Sibirskiye Ochothniki* (The Siberian Hunters), do., one act, ib., 1852; *Foma Douratchok* (Toms, the Fool), do., one act, ib., 1858; *Mest* (The Revenge), do., one act, ib., 1858; *Die Kinder der Haide*, German grand opera, five acts, Vienna, Feb. 20, 1861; *Ferramos*, oder *Lalla Rookh*, German lyrical opera, three acts, Dresden, 1863; *Der Thurm zu Babel*, German sacred opera in three parts, op. 80, Königsberg, Feb. 9, 1870; *Der Dämon*, Russian fantastic opera, three acts, St. Petersburg, Jan. 25, 1875; *Die Makkabäer*, German opera, three acts, Berlin, April 17, 1875; *Das verlorrene Paradies*, German sacred opera, three parts, Düsseldorf, Nov. 8, 1875; *Nero*, German opera, four acts, Hamburg, Nov. 1, 1879; *Kalashnikoff* Moskovski Koupets (Kalashnikoff, the merchant of Moscow), Russian opera, three acts, St. Petersburg, March 5, 1880; *Sulamith*, German biblical stage play in five tableaux, Hamburg, Nov. 8, 1883; *Unter Räubern*, German comic opera, one act, ib., Nov. 8, 1883; *Der Papagei*, do., ib., Nov. 11, 1884; *Moses*, German biblical opera in eight tableaux, op. 112 (Seuff, 1888); *La vigne*, ballet, 1882-83.

II. Vocal with orchestra: É. dunque

## RUBINSTEIN

vero 2, scena ed aria for soprano, op. 58; *Die Nixe*, cantata for contralto and female chorus, op. 63; *Der Morgen*, cantata for male voices, op. 74; *Hecuba*, and Hagar in der Wüste, 2 scenas for contralto, op. 92.

III. Songs and part-songs: Over 100 songs with pianoforte, op. 1, 8, 27, 32-34, 36, 57, 64, 72, 76, 78, 83, 101, 105; Songs and Requiem for Mignon, from Goethe's *Wilhelm Meister*, for soli, chorus, and pianoforte, op. 91; 18 two part songs, with pianoforte, op. 48, 67; 9 four-part songs for male voices, op. 31, 61; 6 do. for mixed voices, op. 62.

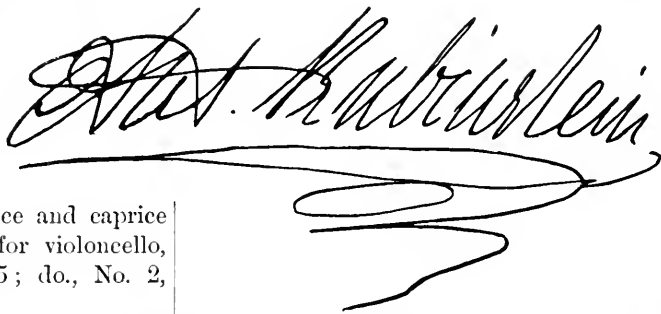
IV. For orchestra: 6 symphonies, No. 1, in F, op. 40; No. 2 (*Ocean*), in C, op. 42; No. 3, in A, op. 56; No. 4 (*Dramatische*), in D minor, op. 95; No. 5, in G minor, op. 107; No. 6, in A minor, op. 111. *Faust*, musikalisches Charakterbild, op. 68; *Ivan IV. der Grausame*, do., op. 79; *Don Quixote*, do., Humoreske, op. 87; *Triumphal* overture, op. 43; Concert overture, in B-flat, op. 60; *La Russie*, symphonic poem.

V. For solo instruments with orchestra: Concerto for pianoforte, No. 1, in E, op. 25; do., No. 2, in F, op. 35; do., No. 3, in G, op. 45; do., No. 4, in D minor, op. 70; do., No. 5, in E-flat, op. 94; Fantasia for pianoforte, in C, op. 84; Caprice russe for do., op. 102; Fantasia eroica for do., op. 110; Concerto for violin, in G, op. 46; Romance and caprice for do., op. 86; Concerto for violoncello, No. 1, in A minor, op. 65; do., No. 2, op. 96.

VI. Chamber music: Octet for pianoforte, viola, violoncello, double-bass, flute, clarinet, and horn, in D, op. 9; Quintet for pianoforte and wind instruments, in F, op. 55; do. for pianoforte and strings, in G minor, op. 99; Quartet for do., in C, op. 66; Trios Nos. 1 and 2, for pianoforte, violin and violoncello, in F and G minor, op. 15; do. No. 3, in B-flat, op. 52; do. No. 4, in A, op. 85; do., No. 5, in C minor, op.

108; 3 pieces for pianoforte and violin, 3 do. for pianoforte and viola, 3 do. for pianoforte and violoncello, op. 11; Sonata for pianoforte and violin, No. 1, in G, op. 13; do. No. 2, in A minor, op. 19; do. No. 3, in B minor, op. 98; Sonata for pianoforte and viola, in F minor, op. 49; Sonata for pianoforte and violoncello, No. 1, in D, op. 18; do. No. 2, in G, op. 39; Sextet for strings, in D, op. 97; Quintet for do., in F, op. 59; Quartets for do., Nos. 1, 2, and 3, in G, C minor, and F, op. 17; do., Nos. 4, 5, and 6, in E minor, B-flat, and D minor, op. 47; do., Nos. 7 and 8, in G minor and E minor, op. 90; do., Nos. 9 and 10, in A-flat and F minor, op. 106.

VII. For pianoforte: Sonata No. 1, in E, op. 12; do. No. 2, in C minor, op. 20; do. No. 3, in F, op. 41; do. No. 4, in A minor, op. 100; Suite, op. 38; 31 opus numbers of pianoforte music in various forms, among which: *Kamenoi-Ostrow*, op. 10; 6 Preludes, op. 24; 12 Études, op. 23, 81; *Soirées de St. Pétersbourg* (3 books), op. 44; *Soirées musicales*, op. 109; 6 Charakterbilder, for 4 hands, op. 50; Sonata in D minor, for do., op. 89; *Bal costumé*, for do., op. 103; Fan-



tasia for 2 pianofortes, in F, op. 73; Several small pieces published when Rubinstein was young, and numbered separately as op. 1-10.—Riemann; Mendel; Fétis, Supplément; Grove.

RUBINSTEIN, NICOLAI, born in Moscow in 1835, died in Paris, March 23, 1881. Pianist, brother of Anton, pupil of Kullak and in composition of Dehn in Berlin (1844-46); founded in 1859 the

## RUDDYGORE

Russian Music Society at Moscow, and in 1864 the Conservatorium there. As a virtuoso he was considered equal to his brother, and appeared annually in St. Petersburg with great success. Of his compositions very few have become known.



**RUDDYGORE**, or the *Witch's Curse*, English comic opera in two acts, text by William S. Gilbert, music by Sir Arthur Sullivan, first represented at the Savoy Theatre, London, Jan. 22, 1887. The story is that of a baron whose ancestor, having burnt a witch, brought a curse upon the house of Murgatroyd, that each owner of the estate should commit a daily crime, or be tortured to death. To escape the loathed dignity the rightful lord disguises himself as Robin Oakapple. There are many absurd situations, including the scene where the family portraits of the Murgatroyds step from their frames to torture the last descendant, Sir Roderick Murgatroyd, for refusing to commit his daily crime. Characters represented: Sir Despard Murgatroyd, Sir Roderick Murgatroyd, Richard Dauntless, Robin Oakapple, Old Adam Goodheart, Rose Maybud, Dame Hammond, and Mad Margaret. Mr. Rutland Barrington, Mr. George Grossmith, Miss Laura Braham, Miss Rosina Brandram, and Miss Jessie Bond appeared in the original cast. The opera was first given in New York at the Fifth Avenue Theatre, Feb. 21, 1887.—*Athenæum* (1887), i. 169; *London Times* (Jan. 24, 1887); *Krehbiel, Review* (1886-87), 115.

**RÜDER, JOHANN BAPTIST**, born at Oberbiberach, in the Upper Palatinate, Bavaria, Sept. 13, 1723, died in the monastery of Speinhart, April 7, 1807. Dramatic and church composer, pupil of Josef Wild, organist in the monastery of Speinhart. He finished his studies in the seminary at

Amberg, and in 1752 entered the Order of St. Augustine. Works: Twenty-five operas and oratorios; 19 masses, with orchestra; 30 litanies; 40 *Veni, Sancte Spiritus*; 18 *Salve Regina*; 32 symphonies for full orchestra.—*Fétis*; *Mendel*.

**RUDERSDORFF, JOSEPH**, born at Amsterdam in 1799, died at Königsberg in 1866. Violinist; appeared in public at the age of eight, playing a concerto by Pleyel; entered in 1822 the service of Prince Bariatinsky at Ivanovskoi, Russia, and in 1825 became Concertmeister at Hamburg. He lived in Dublin more than twenty years, and in 1851 went to Berlin, where he conducted the orchestra successively at Sommer's, at the Kemper Hof, and at Kroll's. During a period of six years (1851-57) he conducted 1,300 concerts and played 600 solos. Works: *Polonaise* for violin and orchestra; *Variations* for do.; do. for violin with quartet; *Fantaisies*, duos, etc., for violin and pianoforte; *Duos* for violins; *Pianoforte pieces*; *Guitar music*; *Songs*, etc.—*Fétis*; *Ledebur, Tonkünstl. Lex.*, 481.

**RUDORFF, ERNST (FRIEDRICH KARL)**, born in Berlin, Jan. 18, 1840, still living, 1890. Pianist, pupil of Bargiel and Clara Schumann, and on the violin of Louis Ries. He studied at the Berlin and Leipsic Universities, and attended the Leipsic Conservatorium as a pupil of Moscheles, Plaidy, and Rietz, until 1861, when he continued for a year to receive instruction from Hauptmann and Reinecke. In 1864 he went to Hamburg as conductor of a choral society with Stockhausen, and made concert tours with him. In 1865 he was appointed professor at the Conservatorium in Cologne, and in 1867 founded there the Bach Society. He became first professor of pianoforte in the High School of Berlin under Joachim in



1869, and, retaining this position, succeeded Max Bruch as conductor of Stern's Singing Society in 1880. He is an excellent pianist and teacher, and in his compositions combines the sentiment of the romantic school with the form of the classic masters, his instrumental music being the most successful. Works: Overtures to *Der blonde Ekbert* and *Otto der Schütz*; Ballad, serenade, and variations, for orchestra; *Der Aufzug der Romanze*, from Tieck, for solo, chorus, and orchestra; Sextet for strings; Romance for violoncello and orchestra; Rückert's *Gesung an die Sterne*, for six voices and orchestra; Many songs, and part songs; Variations, fantasias, duets, and études for pianoforte.—Riemann; Fétis, *Supplément*, ii. 459.

RUE. See *Larue*.

RUFER, PHILIPPE BARTHOLOMÉ, born in Liège, June 7, 1844, still living, 1890. Organist, son of Philipp Rüfer (born at Rumpenheim, Hesse, 1810, organist of the Evangelical Church, Liège, fifty years); pupil in 1861-64, at the Liège Conservatoire, where he won the gold medal for pianoforte, organ, and composition, and taught the pianoforte for two years. He then lived at Leipsic in 1867-69, and as music director at Essen until 1871, when he went to Berlin; he was instructor of pianoforte at Stern's Conservatorium in 1871-72, then at Kullak's until 1875, and since 1881 has occupied the same position at Scharwenka's Conservatorium. Works: *Merlin*, opera, Berlin, Feb. 28, 1887; Symphony in F; 3 overtures; String quartets; Trio; 2 suites for pianoforte and violoncello; Sonata for violin; do. for organ; Pianoforte pieces and songs.

RUFFO, VINCENZO, Italian composer of the 16th century, born in Verona, contemporary of Palestrina. He was maestro di cappella of the Cathedral of Milan, then of Verona. He is included by Baini among the famous musicians of the fourth epoch. Works: *Il primo libro di motetti* a 5 voci (Venice, 1551; ib., and Milan, 1558); *Messe*

a 5 voci (Venice, 1557, 1565; Brescia, 1580); *Il primo libro di motetti* a 6 voci per tutto l'anno (Venice, 1555, 1583); *Il libro primo di madrigali* a 5 voci (ib., 1550, 1552); 2d, 3d, and 4th book of do. (ib., 1553-60); *Madrigali eromatici* a 6, 7 e 8 voci, con la giunta di cinque canzoni, etc. (ib., 1554); do. a 5 voci (ib., 1555); 3 other books of madrigali (ib., 1557, 1558, 1560); *Salmi soavissimi et devotissimi* a 5 voci (ib., 1574, 1579, 1588); *Magnificat brevi* a 5 voci con li otto falsi bordonni (ib., 1578).—Fétis; Gerber; Schilling; Riemann; Mendel.

RUGARLI, GASPARO, born at Colomo, near Parma, Italy, in 1767, died in Parma, Oct. 27, 1799. Organist, pupil of Fortunati, and at Bologna of Padre Mattei; entered the service of the court of Parma. Works: *L'isola disabitata*; *Masses* and *motets*.

RUGGERI (Ruggieri), GIOVANNI MARTINO, Venetian composer of end of 17th and beginning of 18th century. Works—Operas: *Marianna*, 1696; *Clotilde*, 1696; *La saggia pazzia di Giunio Bruto*, 1698; *Miltiade*, 1699; *Amor per vendetta*, 1702; *Arato in Sparta*, 1709; *Armida abbandonata*, 1710; *L'ingannatore ingannato*, 1710; *Le gare di politica e d'amore*, 1711; *Arsinoe vendicata*, 1712. *Scherzi geniali ridotti a regola armonica in dieci sonate da camera a tre*, etc. (Venice, 1690); *Suonate da chiesa a due violini*, etc. (ib., 1697); 12 cantate con e senza violini (ib., 1706).—Fétis; Mendel.

RUGGI, FRANCESCO, born in Naples, Oct. 21, 1767, died there, Jan. 23, 1845. Dramatic composer, favourite pupil of Fenaroli at the Conservatorio di Loreto. He began composing when quite young, and in 1795 was chosen maestro di cappella extraordinary to the city of Naples by the council, he having previously brought out two operas in that city. His next efforts in dramatic composition proving less successful, he devoted himself to church music. He was celebrated also as a vocal teacher, and at the death of Giacomo Tritto became







## RUGGIERO

in 1825 professor of counterpoint and composition at the Conservatorio. He had several distinguished pupils, among them Bellini and Carafa. He succeeded Zingarelli as member of the Accademia Borbonica. Works—Operas: *La felicità compita*, Naples, about 1795; *L'ombra di Nino*, ib.; *La guerra aperta*, Milan, 1796; *Il soffì trippone*, ossia *i desideri*, opera buffa, ib., 1804. *Giosuè al Giordano*, oratorio; *Cantatas*; *Masses* with orchestra, or organ; *Credos*, with do.; *Graduals*, offertories, hymns, vespers, with orchestra, or a cappella; *Passion*, after St. John, etc.—Fétis; Mendel; Riemann.

RUGGIERO, IL, ovvero *l'eroica gratitudine*, Italian opera in three acts, text by Metastasio, music by Johann Adam Hasse, first represented in Milan, Oct. 16, 1771, on the marriage of the Archduke Ferdinand and the Princess Beatrice of Modena. The libretto is on the heroic conduct of Ruggiero towards his rival Leone, as told by Ariosto. The action takes place on the banks of the Seine, near Paris. Characters represented: Carlo Magno, Emperor; Bradamante, noble female warrior, loved by Ruggiero; Ruggiero, descendant of Etторе, knight-at-arms, lover of Bradamante; Leone, son and successor of Costantino, Emperor of the East; Clotilde, royal princess of France, loved by Leone, and friend to Bradamante; Ottone, paladin, and confidant of Bradamante and Ruggiero; pages, nobles, and guards of Carlo Magno, pages of Clotilde, and nobles and guards of Leone. Other operas on Metastasio's text by Pietro Guglielmi, Naples, 1769; and by Cavaliere Antonio Gandini, Modena, Oct. 30, 1822. Same subject, *Gli avvenimenti di Ruggiero*, by Albinoni, Venice, 1732; *Roger de Sicile*, French opera in three acts, text by Henri Montan Berton, text by Guy, Paris, March 4, 1817; and *Ruggiero e Bradamante*, Italian opera, by Josef Schuster, Padua, 1779, and Giovanni Paisiello, Naples, 1785; *Ruggiero di Sanginetto*, by Michel Samsone, Naples, September, 1859;

and *Rugiero*, by Cosentini, Florence, 1854. Other Italian operas on the same subject: *La liberazione di Ruggiero dell'isola d'Alcina*, ballet, by Francesca Caccini, text by Scaracinelli, Florence, 1625; and *Ruggero*, by Laneadi, Madrid, 1841.

RUINEN VON ATHEN, DIE (The Ruins of Athens), overture and eight numbers to Kotzebue's *Nachspiel*, or dramatic after-piece, by Beethoven, op. 113, written for and first performed at the opening of the new theatre in Pesth, Feb. 9, 1812. It was preceded in the programme by König Stephan, op. 117. The first scene is on Mount Olympus, with Minerva in deep meditation. She must do penance for two thousand years for having permitted Socrates to die, and she resolves to visit Athens with Mercury as her guide. The second scene shows the ruins of Athens. The temple of Theseus has been converted into a mosque, where dervishes and Turks enter, march, and perform their religious rites, singing praises to Mahomet. Overcome by these changes, Minerva decides to travel in foreign lands. In the third scene Minerva and Mercury, in the garb of pilgrims, enter Pesth, where a temple of the Muses is to be erected. Genii draw in a triumphal car, containing Thalia's statue, while that of Melpomene is drawn by Thekla, Wallenstein, Egmont, Maria Stuart, and other characters of German tragedy. The next scene shows a temple, with altars gayly decked, where the high-priest receives Thalia and Melpomene, and Minerva crowns the bust of the King of Hungary with a crown of olive. Overture in G. I. Chorus, *Tochter des mächtigen Zeus*, Andante poco sostenuto; II. Andante con moto; III. Chorus of Dervishes, *Du hast in deines Aermels Falten*, Allegro ma non troppo; IV. *Marcia alla Turca*, Vivace; V. Allegro assai ma non troppo; VI. March from the overture, *Assai moderato*, and Chorus, *Allegretto ma non troppo*; VII. Bass aria, *Will unser Genius noch einen Wunsch gewähren*, Adagio, and *Er ist's, wir sind er-*

hört, Allegro con brio ; VIII. Final chorus, Heil unserm Könige, Allegro con fuoco. The Marcia alla Turca is founded on the theme of the variations for the pianoforte, in D, op. 76, composed in 1810. A rearrangement of this work, Die Weihe des Hauses, was performed with a new overture, op. 124, at the opening of the Josephstadt Theater, Vienna, Oct. 3, 1822. The Ruinen von Athen was first performed by the London Philharmonic in 1844 ; by the New York Oratorio Society in 1877. Sketch-books of the Ruinen von Athen and of König Stephan are owned by Artaria & Co. (Vienna). The overture to the Ruinen von Athen was published by Steiner & Co. (Vienna, 1823) ; and the March and Chorus, No. VI., by Haslinger (ib., 1822). The entire work was published by Artaria & Co. (ib., 1845-46) ; by Breitkopf & Härtel, Beethoven Werke, Serie xx., No. 207, op. 113. March and chorus published separately as op. 114, Serie xx., No. 207a. Various arrangements for the pianoforte, including a fantasia on the themes for two and for four hands and also for two pianofortes by Liszt (Siegel, Leipsie) ; and the Marcia alla Turca for the pianoforte for two hands by Rubinstein (Schott, Mainz).—Thayer, Verzeichniss, No. 166 ; Lenz, Beethoven, ii., Part ii., 116-123 ; Marx, Beethoven, ii. 176 ; Grove ; Allgem. mus. Zeitg., xiv. 283 ; (1865), 105 ; Upton, Standard Cantatas, 49 ; Athenæum (1870), ii. 728.

RULE BRITANNIA, political hymn of Great Britain, music by Thomas Augustine Arne, for the masque of *Alfred* the Great, text by Thomson and Mallet, first performed at Cliefden House, Maidenhead, the residence of Frederick, Prince of Wales, Aug. 1, 1740, to commemorate the accession of George I. The masque was repeated on the following night, and it was afterwards extended by Dr. Arne into an opera, and first represented at Drury Lane, London, for the benefit of Mrs. Arne, March 20, 1745. The Jacobite rebellion occurred in that year, and in 1746 Handel, referring

to its suppression, in the *Occasional Oratorio*, adapted the words, "War shall cease, welcome Peace," to the tune "Rule Britannia," quoting Dr. Arne's measures literally, a proof of the popularity of the air. The tune was adopted by the Jacobites, who changed and parodied the words, supposed to have been written by Thomson. Dr. Dinsdale, who edited a new edition of Mallet's Poems in 1851, claims them for Mallet, but evidence against him is to be found in the Library of the British Museum. Southey says the music of this "ode in honour of Great Britain will be the political hymn of this country as long as she maintains her political power." The masque of Alfred was published by Millar (London, 1740) ; and the score of Rule Britannia was printed by Dr. Arne at the end of "The Judgment of Paris," also represented at Cliefden in 1740. Many variations have been written on this air, including five for the pianoforte, in D, by Beethoven (Vienna, 1804). Breitkopf & Härtel, Beethoven Werke, Serie xix., No. 5. Wagner wrote an overture, Rule Britannia, in Königsberg in 1836, the score of which was sent to the London Philharmonic Society, but was not performed, and the MS. is supposed to have been lost.—Grove, iii. 203 ; Notes and Queries, Second Series, iv. 152, 415, 498 ; v. 91, 136, 199, 319.

RULER OF THIS AWFUL HOUR. See *Oberon*.

RUMLER, JAN, Bohemian composer of the end of the 18th and beginning of the 19th century. About 1780 he was living at Holovans. Works : Aliman, oder Bonaparte in Egypten, opera, Prague, 1804 ; Die Walpurgisnacht, do., ib., 1827 ; Quintet for 2 clarinets, 2 horns, and bassoon ; Trio for 2 clarinets and bassoon ; do. for pianoforte, clarinet, and violoncello ; Duos for flutes ; Sonatas, fantasias, etc., for pianoforte.—Mendel.

RUMLING, SIGISMUND, Baron VON, born in Alsace about 1739, died in Munich, May 7, 1825. Amateur composer ; studied

## RUMMEL

music in Munich, where he had entered the Elector's service as a page, and in 1800 became intendant of the court music. Works: Polidor, opera, Karlsberg, 1785; Romeo und Julie, do.; Symphonies for orchestra; 3 quartets for strings.—Mendel.

**RUMMEL, CHRISTIAN (FRANZ LUDWIG FRIEDRICH ALEXANDER)**, born at Brichsenstadt, Bavaria, Nov. 27, 1787, died at Wiesbaden, Feb. 13, 1849. Clarinetist, pianist, and violinist; studied in Mannheim, and was influenced by Abt Vogler. In 1806 he became bandmaster of a Nassau regiment, went through the Peninsular campaign, was taken prisoner, released, and served at the battle of Waterloo. The Duke of Nassau then intrusted him with the direction of his court orchestra until its dissolution in 1841. He appeared as a pianist in the chief cities of Germany, Switzerland, and the Netherlands, and was honoured by the friendship of Beethoven. Works: Music for military band; Concertos, quintets, and other pieces for clarinet; Sonatas, waltzes, fantasias, and other compositions for pianoforte; Method for do.—Fétis; do., Supplément, ii. 462; Ricmann; Mendel, viii. 464; do., Ergänzz., 405; Schilling.

**RUNDNAGEL, CARL**, born at Hersfeld, April 4, 1835, still living, 1890. Violinist and organist, first instructed by his father, then pupil of Spohr; obtained a position in the orchestra of the Stadttheater at Cologne, and soon after in the court orchestra at Cassel, where in 1866 he became court organist. His compositions for the organ rank high.—Mendel.

**RUNG, HENRIK**, born in Copenhagen, March 3, 1807, died there, Dec. 12, 1871. Dramatic composer; was a virtuoso on the guitar when young, and in 1834 became double-bass player in the royal orchestra. He studied three years in Italy, then was a pupil in singing of Garcia in Paris, and in 1842 became singing master at the court theatre in Copenhagen. In 1852 he founded the Cæcilia Society. Works: Die Erstür-

mung von Kopenhagen, opera, 1847; Federigo, do., 1848; Die Studenten von Salamanca, do., and five other operas; Music to Hertz's drama, "Svend Dyrings Hus," 1837; Ulla Skulpaa Bal, dramatic ballad for solo and chorus; Ballads, romances, etc.—Mendel; do., Ergänzz.

**RUNGENHAGEN, CARL FRIEDRICH**, born in Berlin, Sept. 27, 1778, died there, Dec. 21, 1851. Church composer, pupil of Benda, and much influenced by his intercourse with Zelter, Schneider, Prince Radziwill, etc.; became in 1815 vice-director of the Singakademie, and in 1833 succeeded Zelter as director. In the same year he was elected member of the Academy, and in 1843 received the title of professor. Works—Operas: Der Eremit von Formentera; Die Fischer an der Ostsee; Eulenspiegel; Ratibor und Wanda. Oratorios: La morte di Abele; Christi Einzug in Jerusalem; Die heilige Cæcilia. Many church and festival cantatas; Mass for male voices; Te Deum; 30 motets; 30 four-part songs and chorals; More than 100 sacred and 1,000 secular songs, etc.—Fétis; Mendel.

**RUPPE, CHRISTIAN FRIEDRICH**, born at Salzungen, Saxe-Meiningen, Aug. 22, 1753, died in Leyden, May 25, 1826. Pianist, first instructed in his native town, then at Leyden, where he frequented the university; he settled there, and in 1790 was made music director of the university. Works: Trio; Sonatas for pianoforte, and for do. and violin; 48 sacred songs for 3 voices with organ; 24 hymns; 32 pianoforte pieces.—Viotta.

**RUPPE, FRIEDRICH CHRISTIAN**, born at Salzungen, Saxe-Meiningen, Feb. 18, 1771, died at Meiningen, Aug. 14, 1834. Pianist and violinist; studied at Eisenach,



## RUSSALKA

and became violinist and chamber virtuoso to the Duke of Meiningen. Works: *Die Passion*, oratorio; *Das Wunderkind*, do.; *Friedensbote*, do.; Concerto for pianoforte, with chorus; Trio for pianoforte, clarinet, and bassoon; Sonata for pianoforte and strings.—Mendel.

**RUSSALKA** (*The Water Nymph*), Russian grand opera, text by Alexander Pushkin, music by Alexander Dargomyžský, first represented in St. Petersburg, May 4, 1856, and in Moscow in 1867.

**RUSSELL, HENRY**, born at Sheerness, Kent, England, Dec. 24, 1815, still living, 1890. Vocal composer, pupil of P. King; went to Bologna in 1825, to study music at the Conservatorio, to New York in 1833, and returned to England in 1840,



when he began to travel as a singer and composer, attaining great success. In his particular style he had no rival, and some of his songs, estimated at more than 800,

*Henry Russell*

have had extraordinary popularity, especially *The Maniac*, *The Gambler's Wife*, *A life on the ocean wave*, *I'm afloat*, and *Woodman, spare that tree*.

**RUSSELL, WILLIAM**, born in London in 1777, died there, Nov. 21, 1813. Organist and pianist, pupil of Cope, Shrubsole, and Groombridge, and in 1797 of Dr. Arnold. He was deputy organist to his father at St. Mary's, Aldermanbury, 1789-93; organist to the chapel in Great Queen's Street, Lincoln's Inn Fields, in 1794-98; of

St. Ann's, Limehouse, in 1798; pianist and composer at Sadler's Wells in 1800, and pianist at Covent Garden in 1801. Mus. Bac., Oxford, 1808. Works—Oratorios: *Job*, 1826; *The Redemption of Israel*. Odes: *To Music*; *To the Genius of Handel*; *On St. Cecilia's Day*; *To Harmony*. Mass for 4 voices; Services and anthems; Several glees, songs, and organ voluntaries, and about 20 pieces of theatre and pantomime music.—Grove; Fétis.

**RUSSIAN NATIONAL HYMN**, composed by Alexis Lvoff in 1833. This tune, which possesses none of the characteristics of Russian music, resembles the Sicilian mariners' hymn, "*O sanetissima*." Immediately on its appearance the Emperor of Russia ordered it to be performed in concerts and at the theatres. It was published in St. Petersburg and Berlin in 1833. It is used as a motif in Rubinstein's *La Russie*, and Gounod wrote a fantasia on it.—Engel, *The Study of National Music*, 185.

**RUSSIE, LA**, symphonic poem for grand orchestra, by Anton Rubinstein. I. Moderato; II. Allemands, Moderato assai; III. Petits-Russiens, Allegro non troppo; IV. Hymne national (A. Lvoff), Moderato. Published by Jurgenson (Moscow, 1882).

**RUST, FRIEDRICH WILHELM**, born at Wörlitz, near Dessau, July 6, 1739, died in Dessau, Feb. 28, 1796. Violinist, pianist, and organist, pupil of his elder brother, Johann Ludwig Anton Rust, who had played the violin in Johann Sebastian Bach's orchestra in Leipsic. While attending the University of Halle he studied composition, organ, and pianoforte under Friedemann Bach; later, became a pupil of Höckh and Benda on the violin, and of Emanuel Bach on the pianoforte. With Prince Leopold III. of Anhalt Dessau he visited Italy in 1765, and was influenced by Tartini and Pugnani. On returning to Dessau, in 1766, he became the centre of its musical life, and owing to his exertions a theatre was opened in 1774. In 1775 he was appointed music director

and married his pupil, Henriette Niedhart, remaining the rest of his life in Dessau with the exception of brief visits to other German cities. In his last illness he composed a violin sonata for the E string, anticipating and even surpassing Paganini, because his work was to be played also upon the other strings with transposition of the key. Works: *Inkle und Yariko*, a duodrama; *Der blaue Montag*, comic opera; *Colma*, a monodrama; *Korylas und Lalage*, a pastoral; Music to plays and prologues; Several cantatas: Psalm for solo, chorus, and orchestra; Trio for flute, violin, and violoncello; 2 collections of odes and songs; 7 sonatas for pianoforte; 3 do. for violin; Italian arias; 24 variations on a song by Schulz. He left unpublished four dozen sonatas for pianoforte, several four-hand sonatas, many sonatas for violin and other instruments, concertos, variations, fugues, songs, etc.—Mendel; Fétis; Gerber; Schilling; Riemann.

RUST (Rusti), GIACOMO, born in Rome in 1741, died about 1787. Pupil of the Conservatorio della Pietà in Naples and of Rinaldo da Capua in Rome; produced his first opera in Venice; became maestro de capilla of the Cathedral of Barcelona in 1767, but visited Italy again several times. Works—Operas: *La contadina in corte*, 1764; *L' idolo cinese*, 1774; *L' amor bizzarro*, *Alessandro nell' Indie*, 1775; *Il barone di Terra Asciutta*, *Il Socrate immaginario*, *Il Giove*, 1776; *I due protetti*, 1777; *Gli antiquari in Palmira*, 1780; *Artaserse*, 1784; *Il talismano*, 1785; *Berenice*, 1786.—Fétis; Schilling; Mendel; Gerber.

RUST, WILHELM, born in Dessau, Aug. 15, 1822, still living, 1890. Pianist and organist, pupil of his uncle, Wilhelm Karl Rust, on the pianoforte and organ, and of F. Schneider in composition. He was musical instructor in a Hungarian nobleman's family in 1845-49; settled in 1849 in Berlin, where he was a member of the Singakademie in 1849-51, and later of the Bachverein. He played in several concerts and

had many pupils; became organist of St. Luke's Church in 1861; and in 1862-74 was director of the Bach Society founded by G. Vierling. He was appointed royal music director in 1864; received the degree of doctor of music in 1868 from Marburg University; became instructor of counterpoint and composition at Stern's Conservatorium in 1870; and in 1878 went to Leipzig as organist of the Thomaskirche, and instructor at the Conservatorium, and succeeded E. F. E. Richter as cantor of the Thomasschule in 1880. Since 1853 he has been connected with the Deutsche Bachgesellschaft, and has edited many volumes of its edition of Bach; has also edited compositions by other masters. Works: Sacred choruses, part-songs for male or mixed voices, and soli, with orchestra or organ; Motets, and other church music; Caprices, nocturnes, fantasias, and other compositions for pianoforte; Collections of songs.—Mendel; Riemann; Fétis.

RUST, WILHELM KARL, born in Dessau, April 29, 1787, died there, April 18, 1855. Pianist and organist, son and pupil of Friedrich Wilhelm Rust, and while attending Halle University studied thoroughly bass under Türk. He went in 1807 to Vienna; Beethoven praised his playing, and recommended him so highly that he secured many distinguished pupils. In 1819 he became organist of the Protestant church of Vienna, but in 1827 returned to Dessau. Works: Songs; Organ preludes; 3 four-hand fantasias; Variations.—Mendel; Fétis; Riemann.

RUSZLAN AND LUDMILLA, grand Russian opera in five acts, text by Alexander Pushkin, music by Glinka, first represented in St. Petersburg, Nov. 27, 1842. The scene is laid in the Caucasus in fabulous times, and the music is Asiatic and oriental in colouring. The overture was performed at the Crystal Palace, London, July 4, 1874. Published by Schott (Mainz, between 1852 and 1860); by Schuberth (Hamburg, between 1868 and 1876). The

Circassian March, from the opera, arranged for the pianoforte for four hands, by Liszt (Schubert, Leipsic).

RUTA, MICHELE, born at Caserta in 1827, still living, 1890. Dramatic and church composer, pupil at the Naples Conservatorio of Lanza on the pianoforte, of Cimarosa the younger and of Crescentini in singing, of Gennaro Parisi in harmony, and of Francesco Ruggi and Carlo Conti in counterpoint and composition. In 1848 he joined the volunteers against Austria, and after the defeat at Novara returned to Naples, where he wrote several didactic works, and afterwards took up composition. Works—Operas: *Leonilda*, Naples, 1853; *Diana di Vitry*, ib., 1859; *L'impresario per progetto*, ib., 1873; *Imelda*, ballet. Grand cantata; 2 masses with orchestra; 3 do. alla Palestrina; 2 do. for male voices, with harp, harmonium, violin, and double-bass; Requiem, for 4 voices and orchestra; *Te Deum*; Several motets; 6 albums of vocal melodies; Songs and part-songs, and many pianoforte pieces.—Fétis, Supplément, ii. 464.

RUTH, dramatic oratorio, by Frederic Hymen Cowen, first performed at the Worcester (England) Festival, under the composer's direction, Sept. 8, 1887. Characters represented: Ruth, Mme Albani; Orpah, Miss Anna Williams; Naomi, Miss Hope Glenn; Boaz, Mr. Edward Lloyd; Mr. Watkin Mills, an Elder, and a Reaper. This oratorio was first given in London at the Crystal Palace, Dec. 17, 1887; and first in America, by the Boylston Club, Boston (Mass.), March 7, 1888; Athenæum (1887), ii. 380, 871.

RUTH AND NAOMI, a scriptural idyl in two parts, text from the Bible, music by Leopold Damrosch, first performed by the Oratorio Society of New York, under the composer's direction, Feb. 22, 1875. Characters represented: Ruth (S), Miss Harriet E. Bedloe; Naomi (C), Miss Anna Drasdil; (T), Mr. Alexander Bischoff; and Boaz (B), Mr. Franz Remmert. The pianoforte score

was published by G. D. Russell & Co. (Boston, 1875).

RUTH ET BOOZ, oratorio, by Lesueur, first performed in Paris about 1810. Other oratorios and cantatas on the same subject, in Italian: *Le nozze di Ruth*, by Sacchini, about 1770; *Ruth*, by Pietro Raimondo, Naples, about 1834. In French: *Ruth et Booz*, by Antoine Élie Elwart, about 1850. In German: *Ruth*, by Eckert, Berlin, Feb. 7, 1834; by Aloys Schmitt, about 1850; *Ruth und Boos*, by Henry Litolf, 1869; *Ruth und Booz*, by Steinhäuser, 1879; *Ruth*, cantata for chorus, soli, and pianoforte, by H. M. Schletterer, op. 50; and biblical scenes, by Le Beau, Munich, March 5, 1883. In English: *Ruth*, by Felice Giardini, London, 1772; by Samuel Wesley, ib., 1778; *Naomi*, by Edward Thomas Chipp, London, about 1860; *Ruth*, biblical idyl, by Otto Goldschmidt, Hereford (England) Festival, 1867.

RUTH ET NOËMI, oratorio, by Lesueur, first performed in Paris about 1810.

RUTINI, FERDINAND, born in Modena, Italy, in 1767, died at Terracina, November, 1827. Dramatic composer, son and pupil of the following; became maestro di cappella at Macerata, later at Terracina. Works: *L'avaro*, Rome, 1789; *Il matrimonio per industria*, Florence, 1792; *Il locandiere deluso*, ib., 1794; *La prova del dramma serio*, ib., 1797; Cantatas with orchestra.—Fétis.

RUTINI, GIOVANNI MARCO, born in Florence in 1730, died there in 1797. Dramatic composer, pupil at the Conservatorio di Sant' Onofrio, Naples; travelled in 1754 in Germany, and settled in 1757 at Prague. After his return to Italy, in 1786, he was at first maestro di cappella to the Duke of Modena, then to the Grand Duke of Tuscany. Works—Operas: *Ezio*, Leghorn, 1764; *L'Olandese in Italia*, Florence, 1765; *Gli sposi in maschera*, Modena, 1766; *Amor industrioso*, 1767; *Vologeso*; *Zulisma*, Florence, 1777. *Lavinia e Turno*, cantata (Leipsic, 1756); *Cantate a voci di*



soprano con 4 stromenti (ib., 1758); 25 sonate per il cembalo, etc.—Fétis; Mendel.

RUY BLAS, overture for orchestra, by Mendelssohn, op. 95, first performed in Leipsic, March 11, 1839. Mendelssohn was commissioned to write a romanza, op. 77, for a performance of Victor Hugo's "Ruy Blas" for the benefit of the Theatrical Fund, and hearing regret expressed, on delivering the copy, that he had not composed an overture, wrote this one in less than three days. It is dated Leipsic, March 8, 1839, and its composer said that it gave him "more fun" than anything he had ever written. Lento in D minor, Allegro molto in C. Mendelssohn took the MS. of this overture to London in 1844, and it was tried at a Philharmonic rehearsal, but was not given until May 25, 1849. It was first performed by the New York Philharmonic in the season of 1854-55. The MS., which was not printed until after Mendelssohn's death (Posthumous Works, No. 24), is in Buckingham Palace. Breitkopf & Härtel, Mendelssohn Werke, Serie ii., No. 14.

RUY BLAS, Italian opera in four acts, text by d'Ormeville, music by Filippo Marchetti, first represented at La Scala, Milan, April 3, 1869. Other operas of the same title, in Italian: By Poniatowsky, Lucca, September, 1843; by Besanzoni, Piacenza, 1843. In English: By Howard Glover, London, Oct. 28, 1861. In German: By Max Zenger, text by Karl Heigel, Mannheim, June 4, 1868; Entr'acte music and overture, by Jacques Strunz, Paris, about 1840. Operas on the same subject: *Mari-tana*, in English, by Wallace, text by Fitzball, London, Nov. 15, 1845; *Maria di Neuemburgo*, in Italian, by Chiaramonte, Bilbao, 1862; and *Don César de Bazan*, in French, by Massenet, Paris, Nov. 30, 1872.

RYBA, JAKOB JAN, born at Pržestitz, Bohemia, Oct. 26, 1765, died at Roczmittal, ib., in 1815. Virtuoso on the violin, violoncellist, and organist, first instructed by his father, an organist, afterwards in Prague pupil in composition of Segert. In 1788 he

became rector of the Gymnasium at Roczmittal. Works: 16 solemn masses, with orchestra; 24 short masses; 6 German do.; 6 pastoral do., with Bohemian text; 10 short pastoral masses; 3 requiems; 30 offertories; 20 motets; 2 Veni, Sancte Spiritus; 5 Te Deum; 7 Salve Regina; 2 Alma Redemptoris; 6 Regina celi; 3 Stabat Mater; Vespers; 6 comic operas and melodramas; 35 symphonies for orchestra; Over 400 allemandes and square dances, for do.; 38 concertos for various instruments; 87 sonatas for do.; 7 quintets; 72 quartets; 48 trios; 56 duos for various instruments; 35 serenades and nocturnes; 130 variations; German and Bohemian songs.—Fétis; Mendel.

SABADINI, Don BERNARDO, born in Venice, second half of the 17th century, died (?). Dramatic composer, maestro di cappella at the court of Parma. Works: *Furio Camillo*, Parma, 1686; *Didio Giuliano*, Piacenza, 1687; *Zenone tiranno*, Parma, 1687; *Il favore degli dei*, ib., 1689; *La gloria d'amore*, ib., 1690; *Circe abbandonata da Ulisse*, ib., 1692; *Talestri innamorata di Alessandro magno*, ib., 1693; *Eraclia*, ib., 1696; *I disegni della Divina Sapienza*, oratorio, 1698.—Fétis; do., *Supplément*, ii. 357.

SABBATINI, GALEAZZO, born at Pesaro, end of the 16th century. Church composer, maestro di cappella to the Duke della Mirandola. Kircher attributes to him the invention of a harpsichord on which the whole science of harmony is easily demonstrated (*Musurgia*, i. 460). Musical works: Five books of Madrigals (Venice, 1627, 1630, 1636); *Sacrae laudes musicis*, etc. (Antwerp, 1642); *Sacrarum laudum*, lib. i., ii., op. 7 (ib., 1637, 1641); *Litanie*, op. 8 (ib., 1638); *Sacri laudi e motetti*, op. 9 (Rome, 1640). He published also *Regole facili e brevi per suonare sopra il basso continuo*, etc. (Venice, 3 editions, 1628, 1644, 1669). Fétis; Riemann; Mendel.

SABINO, IPPOLITO, born in Venice (?) about 1545, died (?). Nothing is known of his life. His works are found in the collections of that time, particularly in *Harmonia celeste* (Antwerp, 1592); *Waelrant's Symphonia angelica* (ib., 1594); and *Trionfo di Dori* (Venice, 1596; Antwerp, 1596); *Ghirlanda de' madrigali* (Antwerp, 1601); *Madrigali a otto* (ib., 1596). Works: 8 books of *Madrigals*, 5, 6, 7, and 8 voices (Venice, 1570-89); *Magnificat*, 4 voci (ib., 1584); *Cantiones divæ Mariæ*, 4 vocum (ib., 1685).—Fétis; Mendel; Riemann.

SABOLY, NICOLAS, born at Montoux, near Vauchuse, Jan. 30, 1614, died at Avignon, July 25, 1675. One of the Provençal musicians whose *Noëls* have been sung in France for the last two centuries; educated by the Jesuits; music-master of the collegiate church of Saint-Pierre, Avignon; subsequently its organist and *maitre de chapelle*. He composed at that time in the vernacular eighty-one *Noëls*, which are considered part of French musical history. His poems have been set to music by other musicians, but his own arrangements have remained the popular favourites. The original edition, now extremely rare, is entitled: *Lei noué dé san Pierré, en Avignon* (Avignon, chez Pierre Orfay), and is composed of six collections (1669, 1670, 1671, 1672, 1673, 1674). A copy is in the Library of the Arsenal, Paris. It has been often reprinted, eleven editions at Avignon (1699 to 1845); two editions in Paris (Carpentras, 1803, 1839). Saboly was made in 1658 *Bachelier ès lettres* of the University of Avignon.—Fétis, *Supplément*, ii. 466; Mendel, *Ergänz.*, 407.

SACCHINI, ANTONIO MARIA GASPARO, born at Pozzuoli, Italy, July 23, 1734, died in Paris, Oct. 7, 1786. Dramatic composer, son of a poor fisherman. Through the influence of Durante he was admitted to the *Conservatorio di San Onofrio*, Naples, where he studied the violin under Nicola Forenza, singing under Gennaro Manna, and harmony and counterpoint under Du-

rante. His progress was rapid, and an *intermezzo*, *Fra Donato*, written by him, and



performed by the pupils of the *Conservatorio*, was received with flattering approbation. He left the *Conservatorio* in 1756, a year after Durante's death, and supported himself some time by

teaching singing, and composing short pieces for minor theatres. In 1762 the success of his first serious opera, *Semiramide*, at the *Argentina*, Rome, was such that he was attached to that theatre as composer until 1769. But he wrote operas for other cities also, and his *Alessandro nell' Indie* (1768) made such a *furor* at Venice that he was given the directorship of the *Ospedaletto* music school there, which post he held until 1771. During this year he left Venice for London, where he arrived in April, 1772, visiting Munich, Stuttgart, and other German cities on the way. His fame had preceded him, and he was at first opposed by a powerful clique, which, however, he soon overcame. His operas *Il gran' Cid*, *Tamerlano*, *Lucio Vero*, *Nitteti*, and *Perseo* had a perfect triumph. But soon the jealousy of rivals, intriguing cabals, impaired health and debt into which his dissolute habits had plunged him, forced him to quit London, and in 1782 he went to Paris. His music was already known there to a certain extent, as he had produced a translation of his *Isola d' amore* (under the title of *La colonie*) while on a visit in 1781. In Paris he was taken up by Joseph II. of Austria, who presented him to Marie Antoinette. Under the protection of the Queen, several of his operas (most of them remodelled versions of his Italian works) were brought out, but with no marked success. At last, in 1785, he finished his *Œdipe à Colone* (his masterpiece), which, according to the

## SACCHINI

Queen's promise, was to have been the first opera given at Fontainebleau after the court had gone there for the next season. But considerable influence was brought to bear upon Marie Antoinette from other quarters, and the promise was not kept; and Sacchini, seeing that matters were hopeless, found nothing better to do than to take to his bed and die, literally of despair. As soon as he was dead, his works began to find favour in the eyes of the Paris public, and they were not long in rising to the summit of popularity. Sacchini was eminently a great melodist; his style was extremely pure and of a rare elegance. As is the case with most Italian composers, his earlier operas show many signs of that carelessness which betrays the rapidity with which they were written, but as he advanced in his career he took more pains. His orchestration, though very simple, is masterly. He possessed also considerable dramatic power, yet his invention in this direction was limited, and he was prone to produce striking effects too constantly by the same means. His choruses, notably in his later works, were often surpassingly fine. The coldness of his reception in Paris was undoubtedly due to the fact that the public were still in the heat of the Gluckist and Piccinnist controversy, so that his works were unnoticed, rather than condemned; but after *Œdipe* and some others of his operas had made their mark, they held the stage for a long time, *Œdipe* being given as late as 1844. Upon the whole, Sacchini may be accounted decidedly the first of the second-class geniuses of his epoch.

Works—I. Operas: *Fra Donato*, intermezzo, Naples, Conservatorio di San Onofrio, 1756; *L'Olimpia tradita*, ib., Teatro de' Fiorentini, 1758; *Il copista burlato*, Milan, Teatro Nuovo, 1759; *I due fratelli beffati*, opera buffa, Naples, Teatro Nuovo, 1760; *I due baroni* (di Rocca Azzurra), ib., Teatro de' Fiorentini, 1762; *Semiramide*, Rome, Teatro Argentina, 1762; *Chimena*, ib., 1762,

and, as *Il gran' Cid*, London, 1773, also in French, as *Chimène*, Fontainebleau, 1783, and Paris, Académie Royale de Musique, Feb. 9, 1784; *Eumene*, Rome, 1763; *Andromacca*, Florence, 1763; *L'amor in campo*, Rome, 1764; *Lucio Vero*, Naples, Teatro San Carlo, Nov. 4, 1764; *La contadina in corte*, Rome, 1765; *Il Cresco*, Naples, 1765, and London, 1775; *L'isola d'Amore*, Rome, 1766; *Olimpiade*, Milan, 1767, and in French, as *L'Olympiade, ou le triomphe de l'unité*, Paris, Comédie Italienne, Oct. 2, 1777; *Artaserse*, Rome, Teatro Argentina, 1768; *Alessandro nell'Indie*, Venice, 1768, and a second version, Turin, 1770; *Scipione in Cartagine*, Munich, 1770; *Ezio*, Naples, about 1770; *Calirroe*, Stuttgart, 1770; *Alessandro Severo*, Venice, 1770; *Adriano in Siria*, ib., about 1770; *L'eroe cinese*, Munich, 1771; *Nicostrate*, Venice, 1771; *Il finto pazzo per amore*, Poggio, near Florence, 1771, and in German, as *Der verstellte Narr aus Liebe*, Vienna, 1779; *Vologeso*, 3 acts, Parma, 1772; *Armida* (c. *Rinaldo*), Milan, 1772, and remodelled French version, *Renard*, Paris, Académie Royale de Musique, Feb. 28, 1783; *Tamerlano*, London, 1773; *Antigono*, ib., 1773; *Nitteti*, ib., 1774; *Perseo*, ib., 1774; *Montezuma*, ib., 1775; *Eritile*, ib., 1776; *L'amor soldato*, ib., 1777; *Mitridate*, ib., 1777; *L'avaro deluso*, ib., 1778; *Il calandrino*, ib., 1778; *Enea e Lavinia*, ib., 1779; *Dardanus*, tragédie-lyrique, Paris, Académie Royale de Musique, Nov. 30, 1784; *Œdipe à Colone*, ib., ib., Feb. 1, 1787; *Arvire et Évelina*, tragédie-lyrique (posthumous, Act III. finished by Rey), ib., ib., April 30, 1788.

II. Oratorios: *Esther*, for four voices, chorus, and orchestra; *San Filippo*, for three voices, two violins, viola, and bass; *I Maccabei*, for five voices, chorus, and orchestra; *Jefte*, for do.; *Le nozze di Ruth*, for four voices, two violins, alto, and bass; *L'umiltà esaltata*, for three voices, written for the fête of Santa Anna, Naples, December, 1764.

## SACERDOTESSA

III. Church music : Miserere, for five voices with instruments ; Kyrie cum gloria, for four voices with instruments and organ ; Credo, for four voices and orchestra ; Mass, for two choruses and two orchestras, Venice, 1770 ; Dixit, for two choruses, violin, viola, bass, and organ ; do., for four voices, two violins, viola, and violoncello ; do., for four voices, two violins, viola, violoncello, and organ ; Tantum ergo, for four voices and instruments ; do., for three voices and instruments ; Five psalms, for five voices ; Lætatus sum, psalm for soprano solo and chorus ; do., for soprano, alto, and chorus ; Salve regina, for contralto, two violins, viola, and bass ; do., for soprano, two violins, viola, and bass ; and a Christmas cantata for three voices.

IV. Instrumental : Six trios for two violins and bass, op. 1 ; Six string quartets ; Six sonatas for the clavecin and violin, op. 3 ; and six sonatas for the clavecin and violin, op. 4. One of the sonatas, in F, was published in Panzer's "Alte Meister" (Breitkopf & Härtel) ; two cavatinas in Gevaert's "Gloires d'Italie ;" and an antiphon for two voices in Choron's "Journal de Chant." —Hesmart, Sacchini, Paris, 1787 ; Framery, do., in the Journal encyclopédique (Dec. 15, 1786) ; Jullien, *La cour et l'opéra sous Louis XVI.* (Paris, 1878) ; Fétis ; Grove ; Mendel ; Riemann.

SACERDOTESSA D' IRMINSUL, LA (The Priestess of Irminsul), Italian opera by Giovanni Pacini, first represented in Trieste, in 1817. The subject is the same as that of Bellini's *Norma*.

SACHS, MELCHIOR (ERNST), born at Mittelsinn, Lower Franconia, Feb. 28, 1843, still living, 1890. Instrumental and vocal composer, pupil at the royal school of music, Munich, especially of Rheinberger ; became instructor of harmony at the same institution in 1871, founded and is still director of the Tonkünstler-Verein, and in 1869-73 conducted there also the Männer-

gesang-Verein. Works : *Das Thal des Espingo*, Ballad for chorus with orchestra ; Symphony ; Vaterunser ; Ständchen for violoncello with orchestra ; Pianoforte music, and songs.

SACRATI, FRANCESCO PAOLO, born in Parma, Italy, beginning of the 17th century, died in Modena, May 20, 1650. Dramatic composer ; became in 1649 maestro di cappella to the Duke of Modena. Works : *Delia*, ossia *la sera, sposa del sole*, Venice, 1639 ; *La finta pazza*, ib., 1641 ; *Bellerofonte*, ib., 1642 ; *Venere gelosa*, ib., 1643 ; *Ulisse errante*, *Proserpina rapita*, ib., 1644 ; *Semiramide in India*, ib., 1648.—Fétis ; Mendel.

SACRIFIZIO D' ABRAMO, IL (Abraham's Sacrifice), sacred opera or oratorio, by Alessandro Scarlatti, first given in Rome in 1703. An aria from it, "Il mio figlio," is published in Burney's "History of Music" (iv. 121). Other sacred operas or oratorios on the same subject : By Kaiser Leopold I., text by Conte Caldano, Vienna, 1660 ; by Luca Antonio Predieri, text by Francesca Manzoni, ib., 1738 ; by Francesco Zoppi (Zopis), St. Petersburg, about 1767 ; by Cimarosa, Naples, 1786 ; by Pietro Raimondi, Naples, 1816 ; and by Francesco Morlacchi, Dresden, 1819. *Isaak*, by Ziani, text by Bernardoni, Vienna, 1707 ; *Le sacrifice d'Abraham*, by Cambini, Paris, 1774 ; by Maria Felice Blangini, Cassel, 1811 ; *Abraham's Opfer*, by Peter Josef von Lindpaintner, Stuttgart, 1821 ; and *Ofiara Abrahama*, Polish opera, by Józef Elsner, Warsaw, 1827.

SAFFO, Italian opera in three acts, text by Cammarano, music by Giovanni Pacini, first represented in Naples, Nov. 27, 1840. The libretto is founded on the story of Sappho, the Greek poet. Alcandro, high-priest of Apollo, in love with Saffo, prevents her marriage with Faone, who marries her rival. Alcandro learns too late that she is his own daughter, and Saffo, who wins honour and glory for her songs, throws herself into the sea. This work was given

in Paris at the Théâtre Italien, March 15, 1842, with Mme Grisi, Mario, and Tamburini as the chief characters. Operas on the same subject: Saffo, by Simon Mayr, text by Sografi, Venice, 1794; by Riario-Sforza, Florence, 1820; by Giovanni Baptista Ferrari, Venice, 1841; *Il salto di Leucade*, by Luigi Mosca, Naples, 1812; *Le saut de Leucade*, by Legat de Furey, about 1790, not given; Sapho, by J. P. Egide Martini, text by the Princess Maria Salm-Dyck, Paris, 1794; by Antoine Reicha, text by Empis and Cournol, Paris, 1822; by Jan Bernard van Bree, text by Lennep, Amsterdam, 1834; *Sapho*, by Gounod, text by Émile Augier, Paris, 1858; and *Phaon*, by Piccinni, text by Watelet, Choisy, 1778; Sappho, by Franz August Kanne, about 1820. Ballets: By Paolo Brambilla, text by Gioja, Milan, 1819; Sappho von Mytilene, by J. N. Hummel, about 1820.—Clément et Larousse.

SAFFO, scena for soprano, text by F. Rizzelli, music by Alberto Randegger, sung by Mad. Lemmens at the British Orchestral Society, London, March 31, 1875, English translation by Campbell Clarke.

SAG' DOCH AN. See *Stradella*.

SAGITTARIUS. See *Schütz*.

SAIN D'AROD, PROSPER, born at Viennne (Isère), France, in 1814, still living, 1890. Church composer, pupil of Paër and Halévy; won the grand prix offered by the Society of Sta. Cecilia in Rome, in 1841, for the composition of a solemn mass. Having endeavoured, with Danjou, to re-establish the old school of Choron, he took part, in 1852, in founding the school of sacred music, of which Niedermeyer became the first director. He afterwards travelled in Italy, and on his return founded about fifteen maîtrises in various large churches in the provinces of France. He was maître de chapelle of Saint-Sulpice in 1862-67, and since then has been inspector of the provincial maîtrises. He is maestro di cappella ad honorem to the Supreme Pontiff, and commander of the order of St. Gregory

the Great. Works: Grande messe de Rome, for soli, chorus, organ, and orchestra, 1841; Messe de charité; Mass for 4 male voices and organ; Te Deum militaire à 4 parties et à grande symphonie; La Création, ode-oratorio; La fin des temps, do.; Te Deum en contre-point; Litanies; Regina cœli; Ave Maria; Tantum ergo; O Salutaris; Ode to the memory of Ponsard; Trio for pianoforte and strings; Vocal melodies. —Fétis, Supplément, ii. 467.

SAINT-AMANS, LOUIS JOSEPH, born in Marseilles, June 26, 1749, died in Paris about 1820. Dramatic composer, destined to become a lawyer, but joined a theatrical company as accompanist, then travelled in Italy for three years, instructing the children of a Swiss baron, and in 1769 went to Paris, where he brought out several operas with success. In 1778-79 he conducted the opera at Brussels, and in 1784 was made professor at the then recently established royal school of music in Paris. Dismissed at the reduction of the body of teachers in 1802, he retired to Brest, where he composed principally oratorios, cantatas, and chamber music. Works.—Operas: Alvar et Minceia, Paris, Comédie Italienne, 1770; La coquette de village, ib., 1771; Le poirier, ib., 1772; Le médecin d'amour, ib., 1773; La mort de Didon, ballet, at court, 1776; Daphnis et Thémire, Psyché et l'Amour, pastorals; L'occasion, La fausse veuve, La rosière de Salency, comic operas, Brussels, 1778-79; La fête de Flore, Paris, Opéra, 1784; Le prix de l'arc, at court, 1785; Laurence, Paris and Strasburg, 1790; Ninette à la cour, 1791; L'heureux démenti, 1794; Aspasie, 1795; Le pauvre homme, La fête de la paix, 1797; La tireuse de cartes, 1799; L'île déserte, 1801; Chacun a son plan, 1802; La fée Urgèle, Brest, 1803. David et Goliath, oratorio, Concert Spirituel, 1777; Other oratorios, cantatas, and church music.—Fétis; Mendel; Riemann.

SAINT ANNE'S TUNE, a well-known tune, written to Psalm xliii., author prob-

ably William Croft. It is first found in "A Supplement to a New Version of the Psalms" (6th ed., 1708), of which Dr. Croft is thought to have been the editor. The name was probably suggested by the Parish of Saint Anne's, Westminster, where Dr. Croft was organist. The opening phrase of a seven-part motet by Palestrina (1569) is identical with the first few notes of this tune, and a fugue by Bach, known in England as Saint Anne's fugue, opens with the same phrase. Henry Lawes also uses it for the beginning of the tunes which he set to Psalms ix. and cxxxvi. in Sandys's "Paraphrase upon the Psalms of David." Sir Arthur Sullivan introduced Saint Anne's tune in the *Te Deum* performed at St. Paul's, London, Feb. 27, 1872, in honour of the Prince of Wales's recovery; and he also harmonized it variously in his air, "The Son of God," for contralto with organ obligato, printed in R. Borthwick's "Supplemental Hymn and Tune Book" (1868).—Grove, iii. 212.

SAINT ELIZABETH. See *Legende von der Heiligen Elisabeth*.

SAINT-GEORGES, Chevalier DE, born in Guadeloupe, West Indies, Dec. 25, 1745, died in Paris, June 12, 1799. Virtuoso on the violin, pupil of Leclair, and in composition of Gossec, with whom he founded the *Concert des amateurs*; he was one of the directors and played the first violin. Works—Operas: *Ernestine*, *Comédie Italienne*, 1777; *La partie de chasse*, *ib.*, 1778; *La fille garçon*, *ib.*, 1787; 5 concertos for violin with orchestra; 6 symphonies concertantes for 2 violins and orchestra; Sonatas for violin and bass; *do. en trios* for 2 violins and bass.—Fétis; Mendel.

SAINT JOHN THE BAPTIST, oratorio in two parts, text by Dr. E. G. Monk, from the Bible, music by George Alexander Macfarren, first given at the Bristol (England) Musical Festival, Oct. 23, 1873, with great success. Characters represented; John the Baptist, Mr. Santley; Herod Antipas, Mr. Edward Lloyd; a Narrator, Mme Patey;

Salome, Mme Lemmens. The overture, which is very dramatic, was performed previously at the British Orchestral Society's concert, London, Jan. 23, 1873, at the London Philharmonic, July 7, and at the Birmingham Festival, Aug. 27, 1873. Part I. The Desert; Part II. Machærus. The episodes are: John's preaching; Christ's baptism; Herod's feast; and John's execution. John's *Leitmotiv* is borrowed from the same *cantus firmus* that Mendelssohn used in his *Reformation* symphony. The work was first given in London, by the Sacred Harmonic Society, March 20, 1874. Published by Novello, Ewer & Co. (London, 1874).—*Athenæum* (1873), ii. 535; (1874), i. 435; Upton, *Standard Oratorios*, 193.

SAINT-LÉON, CHARLES VICTOR ARTHUR, born in Paris in 1815 (April 17, 1817, or in 1821?), died there, Dec. 2, 1870. Violinist and dancer, son of the ballet-master of the royal theatre at Stuttgart. He played at concerts when fourteen, and in 1838 made a professional tour, playing his own compositions. He married the dancer Cerrito, was with her in 1847–49 in Paris, where both danced in his ballets; afterwards visited Russia, Spain, and Portugal. Works—Ballets; *La vivandière et le postillon*, Italy, 1843; *La fille de marbre*, Paris, 1847; *Le violon du diable*, *ib.*, 1849; *Stella, ou les contrebandiers*, *ib.*, 1850; *Pâquerette*, *ib.*, 1851; *Diabolina*, 1863; *Néméa, ou l'amour vengé*, 1864; *La source*, 1866; *Coppélia, ou la fille aux yeux d'émail*. Opéras-ballets: *Le lutin de la vallée*, *Le danseur du roi*, *ib.*, 1853.—Fétis, *Supplément*, ii. 469; Mendel, *Ergänz.*, 408.

SAINT-LUBIN (NAPOLÉON ANTOINE EUGÈNE), LÉON DE, born, of French parentage, in Turin, Italy, July 8, 1805, died in Berlin, Feb. 13, 1850. Violinist; appeared in public at the age of nine, then was instructed for a short time by Polledro at Dresden, and in 1818 became a pupil of Spohr at Frankfort. Having travelled in Germany in 1819, he settled at Vienna, and

studied composition. In 1823 he joined the orchestra of the Joseplstadt Theater, and in 1824 became second Kapellmeister. After hearing Paganini, he took him for a model, retired to Hungary to devote himself to renewed study, and won brilliant success after his return to Vienna. In 1830 he was called to Berlin as Concertmeister at the Königstädter Theater, and occupied that position until 1847. Works: *Belisar*, melodrama, Vienna; *König Branors Schwert*, opera; *Der Vetter des Doctor Faust*, do.; Ballets and pantomimes; *Symphony*; 5 concertos for violin; *Octet*; 19 quartets; *Trios* for pianoforte and strings; etc.—Fétis; Mendel.

**SAINT LUDMILLA**, oratorio in three parts, text by Jaroslav Vrchlicky, music by Antonín Dvořák, first given, under the composer's direction, at the Leeds (England) Festival, Oct. 15, 1886. The story is of Ludmilla, patron saint of Bohemia, who becomes a Christian through the preaching of Ivan, a missionary. While seeking him in the forest, accompanied by Svatava, her attendant, she meets Borivoj, King of Bohemia, who is hunting. He falls in love with her, and promises to accept Christianity if she will become his bride. She gives him her hand, and the work ends with the baptism of the royal couple and the rejoicing of their subjects. Mme Albani sang the part of Ludmilla; Mme Patey, Svatava; Mr. Lloyd, Borivoj; and Mr. Santley, Ivan. It was first given in London at Novello's Oratorio Concerts, under Dvořák's direction, St. James's Hall, Oct. 21, 1886; at the Crystal Palace, Nov. 26, 1886. It was first sung in the United States by the Troy (N.Y.) Choral Union, May 9, 1888. Full and pianoforte score, by K. Weiss, published by Novello, Ewer & Co. (London, 1887); and by Leede (Leipsic, 1887).—*Athenæum* (1886), ii. 541, 608.

**SAINT MARY MAGDALEN**, cantata, text by the Rev. W. J. Sparrow Simpson, music by John Stainer, first performed at Gloucester (England), Sept. 5, 1883. This,

the composer's best work, is written in accordance with the theories of both Schumann and Wagner. The solos were sung by Miss Anna Williams, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. F. King. It was first given in London at the Bow and Bromley Institute, Oct. 30, 1883.—*Athenæum* (1883), ii. 313.

**SAINT-MÉGRIN**, comic opera, text by Dubreuil and Adenis, music by Paul and Lucien Hillemaicher, represented at the Théâtre de la Monnaie, Brussels, March 3, 1886. The libretto is an adaptation of Dumas' drama, "*Henri III. et sa cour.*" The opera was well received, the instrumentation being especially good.

**SAINTON, PROSPER (PHILIPPE CATHERINE)**, born

in Toulouse, France, June 5, 1813, still living; 1890. Violinist; destined for the law, and studied music first as an amateur, but in 1832 entered the Paris Conservatoire

as a pupil of Habeneck, and in 1834 won the first violin prize. He was a member of the orchestra of the Société des Concerts du Conservatoire for two years, also of the Grand Opéra. After an extended professional tour through Italy, Germany, Finland, Sweden, Denmark, and Spain, he was appointed in 1840 professor of violin at the Conservatoire, Toulouse. In 1844 he visited England for the first time, playing at the Philharmonic under the bâton of Mendelssohn, and in 1845 was appointed professor at the Royal Academy. He was a constant leader at the Musical Union, Sacred Harmonie, the Quartet Association, Monday Popular, and other concerts, and of the Philharmonic orchestra in 1846-54. He was also leader of the orchestra at Covent Garden in 1847-71, and at Her Majesty's Theatre in 1871-80; and leader at the Birmingham Festivals, and at other pro-



vincial musical performances. He has formed many celebrated pupils, among them H. Weist Hill, F. Amor, and A. C. Mackenzie. Works: Two concertos for violin and orchestra; Solo de concert, do., op. 16; Rondo mazurka, do., op. 17; 3 romances, violin and pianoforte, op. 18; Several airs with variations; Numerous fantasias on operas; Tarantella, violin and pianoforte, op. 20.—Grove; Fétis; do., Supplément, ii. 474; Hart, *The Violin*, 313; Dubourg, do., 213.

SAINTON-DOLBY, CHARLOTTE



HELEN, born (Dolby) in London, May 17, 1821, died there, Feb. 18, 1885. Contralto singer and composer, pupil of Mrs. Montague, and at the Royal Academy of Music from 1832,

of J. Bennett, Elliott, and Crivelli. Elected King's scholar in 1837, she remained at the Academy five years, and was elected honorary member on leaving. She made her first appearance at the Philharmonic in 1841, in a quartet, and in 1842 as a solo singer. Mendelssohn was delighted with her singing in oratorio, and obtained her an engagement in 1846 at the Gewandhaus Concerts, Leipsic, where she appeared with great success. He dedicated his *Six Songs*, op. 57, to her, and wrote the contralto arias in *Elijah* for her. She made a concert tour in Holland and France, in 1860, married M. Prosper Sainton, the violinist, the same year, and in 1870 retired from public life. In 1872 she opened a vocal academy, where she trained many excellent scholars. Works—Cantatas: *The Legend of St. Dorothea*, London, 1876; *The Story of the Faithful Soul*, ib., 1879; *Thalassa*; *Florimel*, for female voices, 1885; *Ballads and songs*.—Grove; Fétis, Supplément, ii. 474; Mendel, *Ergänz.*, 409; *Athenæum* (1885), i. 257.

SAINT PAUL, Mendelssohn. See *Paulus*.

SAINT PETER, oratorio in two parts, text by Chorley remodelled by Benedict, music by Sir Julius Benedict, first given under his direction at the Birmingham (England) Musical Festival, Sept. 2, 1870. Mlle Tietjens, Mme Patey, Mr. Cummings, and Mr. Santley sang the solos. I. The Divine Call; The Trial of Faith; II. The Denial; Repentance; and The Deliverance. A long and heated discussion regarding the libretto, between Mr. Chorley and the composer, is in the *Athenæum*. Published by Novello, Ewer & Co. (London).—*Athenæum* (1870), ii. 315, 473, 568, 632, 664, 809; *Mns. Wochenblatt* (1871), 24.

SAINT PETER, oratorio in two parts, text selected from the Bible, and music by John K. Paine, op. 20, first given, under the composer's direction, in Portland, Maine, in May, 1873. Mrs. Wetherbee, Miss Adelaide Philipps, Mr. George L. Osgood, and Mr. Rudolphsen sang the solos. Part I. The Divine Call; The Denial and Repentance; Part II. The Ascension; Pentecost. This work was given at the third triennial festival of the Boston Handel and Haydn Society, May 9, 1874. Pianoforte score published by Ditson (Boston, 1872).—Upton, *Standard Oratorios*, 246.

SAINT-SAËNS, (CHARLES) CAMILLE,



born in Paris, Oct. 9, 1835, still living, 1890. Dramatic composer; began taking pianoforte lessons at the age of two years and a half, and from seven to twelve studied under Stanaty. He studied composition

under Maleden, except for one year, when he attended Halévy's class at the Conservatoire. He was admitted as a regular pupil at the Conservatoire in Benoist's organ class, and took the second prize for organ in 1849, and the first in 1851. In 1853 he



was appointed organist at the church of Saint-Méry, and in 1858 at the Madeleine, which latter post he still holds. In 1852 his first symphony was performed by the Société Sainte-Cécile with flattering success. He failed twice to get the prix de Rome, in 1852 (?) and 1864; but in 1867 his cantata, *Les noces de Prométhée*, for the opening of the International Exposition, was crowned, and got him the Legion of Honour. His first dramatic work, a one-act piece, *La princesse jaune*, was almost a dead failure at the Opéra Comique in 1872, and his *Samson et Dalila* was hardly more successful at Weimar, in 1877. Indeed, he has never won much more than a succès d'estime in opera. His great reputation rests almost completely upon his pianoforte and chamber music, and his orchestral and choral works. He has systematically followed Liszt's lead in the form of the symphonic poem, as he has that of Berlioz in orchestration, of which he shows himself a complete master. He is one of the few Frenchmen who have made a profound study of Sebastian Bach, and has for some time been accounted, and probably with justice, the most thorough musician in France. At one time he evinced pronounced Wagnerian tendencies, but, since 1876, his admiration for the Bayreuth master seems to have become much restricted.

Works—I. Operas: *La princesse jaune*, 1 act, op. 30, Paris, Opéra Comique, June 12, 1872; *Le timbre d'argent*, 4 acts, ib., Théâtre Lyrique, Feb. 23, 1877; *Samson et Dalila*, 3 acts, op. 47, Weimar, Dec. 2, 1877; *Étienne Marcel*, 4 acts, Lyons, Grand Théâtre, Feb. 8, 1879; *Henry VIII.*, Paris, Opéra, March 5, 1883; *Proserpine*, 4 acts, ib., Opéra Comique, March 16, 1887.

II. Oratorios and cantatas: *Ode à Sainte-Cécile*, for solo, chorus, and orchestra; *Les noces de Prométhée*, 1867; Cantata for the centenary of Général Hoche, Versailles, June 24, 1868 (MS.); *Oratorio de Noël*, op. 12; *Le déluge*, op. 45, 1876; *La lyre et la harpe*, op. 57, Birmingham festival, 1879;

*Hymne à Victor Hugo*, Paris, Trocadéro, March 15, 1884; Psalm XIX., for solo, chorus, and orchestra, London, Sacred Harmonic Society, Nov. 20, 1885.

III. Church Music: *Messe solennelle*, for 4 voices and orchestra, op. 4; *Tantum ergo* in E-flat, 8 voices and pianoforte (or organ), op. 5; *Requiem* for 4 voices, chorus, orchestra, and organ, op. 54; *Cœli enarrant*, Psalm xviii., for soli, chorus, and orchestra, op. 42; 20 motets for various voices.

IV. For Orchestra: 5 symphonies: No. 1, in E-flat, op. 2; No. 2, in A minor, op. 55; No. 3, in C minor, op. 78; 2 others, in F, and in D (MS.). 4 symphonic poems: *Le rouet d'Omphale*, op. 31; *Phaëton*, op. 39; *Danse macabre*, op. 40; *La jeunesse d'Hercule*, op. 50. 3 suites: No. 1, op. 49; No. 2, suite algérienne, op. 60; No. 3, *Le carnaval des animaux*. *Occident et Orient*, march for military band, op. 25; *Marche héroïque*, op. 34; *Une nuit à Lisbonne*, barecarolle, op. 63; *La jota aragonese*, op. 64; *Overture to Spartacus* (1863).

V. For Solo-instruments with orchestra: 4 concertos for pianoforte: No. 1, in D, op. 17; No. 2, in G minor, op. 22; No. 3, in E-flat, op. 29; No. 4, in C minor, op. 44. 3 do. for violin: No. 1, in A (MS.); No. 2, in C, op. 58; No. 3, in B minor, op. 61. 1 do. for 'cello, in A minor, op. 33; *Tarentelle* for flute, clarinet, and orch., op. 6; *Morceau de concert* for violin, pianoforte, and orch., op. 62; *Rhapsodie d'Auvergne*, for pianoforte and orch., op. 73; *Introduction and rondo capriccioso*, for violin and orch., op. 28.

VI. Chamber Music: *Septet* for trumpet, strings, and pianoforte, op. 65 (the same is also arranged as a trio by the composer); *Quintet* for pianoforte and strings, in A minor, op. 14; *Wedding-cake*, caprice-valse for do., op. 76; *Quartet* for do., in B-flat, op. 41; *Caprice* on Danish and Russian airs, for flute, oboe, clarinet, and pianoforte, op. 79; *Sérénade* for pianoforte, organ, violin, and viola (or 'cello), op. 15; *Trio* for

SAINT URSULA

pianoforte and strings, in F, op. 18 ; Romance for pianoforte, organ, and violin, op. 27 ; Sonata for pianoforte and violin, in D minor, op. 75 ; Romance for do. (or flute), in D-flat, op. 37 ; Berceuse for do., in B-flat, op. 38 ; Romance for do., in C, op. 48 ; Havanaise for do., op. 83 ; Suite for pianoforte and 'cello, op. 16 ; Sonata for do., in C minor, op. 32 ; Romance for do. (or horn), in F, op. 36 ; Allegro appassionato for do., op. 43 ; Romance for do., in D, op. 51.

VII. Pianoforte and Organ Music: 6 Bagatelles for pianoforte, op. 3; 3 Mazurkas: in G minor, op. 21; in id., op. 24; in B minor, op. 66; Gavotte in C minor, op. 23; 6 Études, op. 52; Allegro appassionato, op. 70; Album (6 pieces), op. 72; Souvenir d'Italie, op. 80; 12 Transcriptions from J. S. Bach; 3 do. from Beethoven's quartets; Many other transcriptions; Feuillet d'Album for pianoforte, 4 hands, op. 81; Variations on a theme by Beethoven, for two pianofortes, 4 hands, op. 35; Polonaise for do., op. 77; 6 Duets for pianoforte and harmonium; 3 Rhapsodies sur des cantiques bretonnes, for organ, op. 7; Bénédiction nuptiale, for do., op. 9; Élévation ou communion, for do.; 2 pieces for harmonium.

VIII. Vocal Music: Scène d'Horace, for soprano (or baritone) and orch., op. 10; *Les soldats* de Gédéon, male double chorus without accompaniment, op. 46; 2 choruses from Victor Hugo's *L'art d'être grand-père*; *Chanson de grand-père*, for 2 female voices, *Chanson d'ancêtre*, for baritone solo and 4 male voices, op. 53; 2 choruses for 4 voices and pianoforte ad lib.; *Calme des nuits*, *Les fleurs et les arbres*, op. 68; 2 choruses for 4 male voices unaccompanied; *Les marins de Kermor*, *Les Titans*,

C. luscus - wing

op. 71; Saltarelle for 4 equal voices, op. 74; La fiancée du timbalier, ballad by

Victor Hugo, with orchestra, op. 82 ; 6 mélodies persanes, for voices and piano-forte, op. 26 ; 20 mélodies et duos. Saint-Saëns has also published a volume of essays, *Harmonie et Mélodie* (Paris, Calmann Lévy, 1885).—Fétis ; do., *Supplément*.

SAINT URSULA, cantata, text by R. E. Francillon, music by Frederic H. Cowen, first performed at the Norwich (England) Festival, Oct. 20, 1881. The libretto is founded on the legend of Saint Ursula, slain with her virgin companions by the Huns in the Cathedral of Cologne. The solos were sung by Mme Albani, Mme Patey, Mr. E. Lloyd, and Mr. E. King. This cantata was given by the Oratorio Society of New York, Nov. 22, 1883.—*Athenæum* (1881), ii. 535.

**SAISONS, LES**, opéra-comique in three acts and four tableaux, text by Jules Barbier and Michel Carré, music by Victor Massé, first represented at the Opéra Comique, Paris, Dec. 22, 1855. The subject treats of the betrothal of the peasants Simonne and Pierre, made during the time of harvest, broken off during the vintage, and renewed in winter, and ends with their marriage in spring. The opera is interspersed with rustic tableaux of beauty and effect. Original cast: Simonne, Mlle Caroline Duprez; Pierre, M. Delaunay-Riquier; Nicholas, M. Battaille; Jacques Battu, M. Condere; Thibault, M. Sainte-Foix; and Zénobie, Mlle Lemer cier. Published by Brandus et Cie (Paris, 1855).—*Revue et Gaz. mus. de Paris* (1855), 406; *Clément et Larousse*, 602.

SAKONTALA, German opera in three acts, text by Johann Philippe Neumann, music left unfinished by Schubert. The music, composed in 1820, is completed only as far as the second act, for Schubert disliked the libretto and abandoned it. The MS. is owned by Herr Domba. The plot is a version of the Indian drama, Ring-Çacuntala, by Kalidasa. Characters represented : Duschmanta, King of Hindostan (T.) ; Sakontala (S.) ; Madhawia, court

jester (B.); Kanna, a Brahmin (B.); Durwasas, brother of Aditi (B.); Saregarawa, a Brahmin; Gautami, Sakontala's instructor; Menaka, a nymph, Sakontala's mother; Amusia and Primawada, her companions; Aditi, goddess of the day; Matali, chariot-driver; Misraki, a demon; and choruses of fishermen, demons, genii, maidens, and dancers. The fragments have never been published. Other operas on this subject: by Wenzel Tomaczek, unfinished; by Karl von Perfall, text by Teichert, April 10, 1853; by Felix von Weingartner, text by the composer, Weimar, March 23, 1884. *Sacountala*, ballet by Ernest Reyer, text by Théophile Gautier, Paris, July 28, 1858. —*Kreissle von Hellborn* (Coleridge), Schubert, i. 188; *Neue Zeitschr.* (1884), 240.

**SAKUNTALA**, overture for orchestra to Kalidasa's drama, by Karl Goldmark, op. 13, first performed by the Philharmonic Society of Vienna in 1865. It was first given by the Philharmonic Society of New York in the season of 1869–70. Full score and pianoforte arrangement for two and for four hands, published by Dunkt (Vienna, 1866). Same title, overture and entr'acts by Felix von Woyrsch (1885); and a Symphonic poem by C. Friedrich.—*Neue Zeitschr.* (1860), 209, 218; *Hanslick, Concertwesen in Wien*, ii. 340.

**SAKUNTALA**, cantata for soli, chorus, and orchestra, text by Carl Wittkowsky, music by Philipp Scharwenka, first given in Berlin, March 9, 1885. Published by Bote & Bock (Berlin, 1885).

**SALA, NICCOLÒ**, born at a little village near Benevento, Naples, in 1701, died in Naples in 1800. Dramatic composer, pupil at the Conservatorio della Pietà de' Turchini of Fago, Abos, and Leo. He succeeded Fago as second maestro, and in 1787 Cafaro as director. He lived to be nearly a hundred, and up to within a short time of his death was busy with his great work on fugue, under the title, *Regole del contrappunto pratico* (3 vols., Naples, 1794). During the French invasion of Naples this

work disappeared, and it was feared the plates were lost. Choron, who owned an original copy, reprinted it in Paris (1808), but the originals were finally discovered intact.

**Works**—*Operas*: *Vologeso, Rome*, 1737; *Zenobia, Naples*, 1761; *Merope, ib.*, 1769. *Giuditta, oratorio*, 1780; 3

Prologues for the birthday of the King of Naples; Mass for 4 voices and orchestra; Litany, etc.—*Fétis*; *Florimo, Cenzo Storico*, etc., 562; *Biog. degl. uomini ill. di Napoli*, vi.; *Schilling*; *Riemann*, 794; *Mendel.*

**SALAMAN, CHARLES KENSINGTON**,

born in London, March 3, 1814, still living, 1890. Pianist, pupil on the pianoforte of Charles Neate in 1826–31, and in harmony of Dr. William Crotch and of Ely, with whom he studied also the violoncello.

He took pianoforte lessons of Henri Herz in Paris in 1828, and on his return to London established himself as a teacher, player, and composer. In 1833–37 he gave annual orchestral concerts in London; in 1838 played in Vienna, Munich, and other cities on the continent, and resided in Rome in 1846–48. Member of Royal Society of Musicians, 1837; associate of Philharmonic Society in 1837–55, when he resigned; honorary member of Accademia di Sta. Cecilia, Rome, 1846. He was one of the founders of the Musical Society of London in 1858, and its secretary until 1865, and aided in 1874 in establishing the Musical Association. **Works**: Cantata for the Shakespeare Jubilee at Stratford-upon-Avon, April 30, 1830; Psalm lxxiv.; Psalm xxix.; Overture in D, for orchestra; Fantasia orches-



trale, in G minor, do.; Rondo al capriccio, pianoforte and orchestra; Grand Funeral March, in honor of Victor Hugo, orchestra and military band, 1885; 12 voluntaries for organ, 1885; Pianoforte music: Anthems and part-songs; Many songs to words of Horace, Catullus, Anacreon, etc.; Songs in English, German, French, Spanish, and Italian. He has also lectured much on musical subjects, has published several critical and historical works, and contributed much to musical periodicals.—Grove; Brown; Fétis, *Supplément*, ii. 475.

SALAMIS, *Siegesgesang der Griechen* (Greek Song of Victory), for male chorus, soli, and orchestra, text by Hermann Lingg, music by Max Bruch, op. 25. Full and pianoforte score published by Leuckart (Breslau, 1868); also by Siegel (Leipsic).—*Neue Zeitschr.* (1868), 211.

SALAMIS, *Siegesgesang der Griechen*, for male chorus, soli, and orchestra, text by Hermann Lingg, music by Friederich Gernsheim, op. 10. This was sung by the Apollo Club, Boston, Dec. 4, 1888. Full and pianoforte score published by Rieter-Biedermann (Leipsic and Winterthur, 1868).—*Neue Zeitschr.* (1868), 211.

SALARI, FRANCESCO, born at Bergamo, Italy, in 1751, died there (?). Dramatic composer, pupil of Piccinni at Naples, and of Fioroni at Milan. He settled in Venice in 1777, and after teaching singing there twenty-eight years returned to his native city, where he was appointed professor at the music institute, and second maestro di cappella at Sta. Maria Maggiore. Works: *Ifigenia in Aulide*, *Casal-Monferato*, 1776; *L' amor ramingo*, *Il marchese carbonaro*, Venice, 1776; Church music.—Fétis.

SALAZAR, Don JUAN GARCIA, Spanish composer of the 17th century, died at Zamora (?) in 1710. Church composer, maestro de capilla of the cathedral at Zamora. Although said to have been one of the most distinguished church composers of Spain, his works are scarcely known be-

yond the province in which he lived. Works—Motets: *Hic mihi*; *O Rex Gloriæ*; *Quæ est ista*; *Vidi speciosam*; *Sancta Maria*; *Nativitas tua*; *Mater Dei*.—Fétis.

SALDONI, Don BALTASAR, born in Barcelona, Jan. 4, 1807, died, Madrid, 1890. Dramatic and church composer, first instructed at the cathedral school, afterwards at the maitrise of Santa Maria del Mar, under Andreu. In 1818–22 he studied at the music school of the Montserrat monastery, the violin, violoncello, bassoon, and flute under Padre Boeda; then the organ under Mateo Ferrer, and counterpoint under François Quérault. Becoming favorably known by several church compositions, he was elected organist of Santa Maria del Mar. In 1829 he went to Madrid, and on the foundation of the Conservatorio in 1830, was made master of solfeggio and vocalization. He went to Paris in order to study the methods at the Conservatoire, and was cordially received by Cherubini, Carafa, Rubini, Bordogni, and by his compatriot Sor. On his return to Madrid, he was appointed professor of singing at the Conservatorio. Works—Operas: *El triunfo del amor*, 1826; *Saladino e Clotilda*, Madrid, 1833; *Ipermestra*, ib., 1838; *Cleonice, regina di Siria*, ib., 1840; *Boabdil, ultimo rey Moro de Granada* (not given); *El rey y la costurera*, zarzuela; *La corte de Monaco*, do., Madrid, 1857; *Guzman il Buono* (not given); *Los maridos en las mascarar*, zarzuela, Barcelona, 1864. 2 masses, *Rosario*, *Santo Dios*, *Stabat Mater*, *Miserere*, and other church music with orchestra and organ; Many hymns, motets, and canticles; Versets, and fugues for organ; *A mi patria*, symphony for orchestra, military band, and organ; 14 morceaux de genre for orchestra; *Himno al Dios de las artes*, cantata, Madrid Liceo, 1843; National hymn, ib., 1845; Marches, choruses, and songs for 2–4 voices, with orchestra; Andalusian songs; About 40 songs and part-songs, and about 30 pieces for pianoforte. Nuevo metodo de solfeo y de

canto, and a collection of 24 vocalises. He published also *Reseña historica de la Escuela ó Colegio de Música de la Virgen de Montserrat, in Cataluña, desde 1456 hasta nuestros dias* (Madrid, 1856); and *Effemerides de músicos españoles, así profesores como aficionados* (Madrid, 1860).—Fétis; do., *Supplément*, ii. 476; Riemann; Mendel; do., *Ergänz.*, 409.

**SALE, FRANÇOIS**, Belgian church composer of the 16th century. Educated in Belgium, he settled, when the Netherlands were distracted by wars, at Hall, Tyrol, where he was under the patronage of the Austrian Princess Magdalena, in whose chapel he served as chori magister under the Archbishop of Salzburg. There he wrote his motets, which were afterwards published in the great collection, printed under the patronage of the Dukes of Bavaria, entitled *Patrocinium musices*. In 1591 he was called to Prague to serve in the royal chapel of Rudolph II., and in 1591–99 he served as tenor under Philippe de Monte. After this date nothing further is known of him. Other works: *Sacrarum cantionum*, etc. (Prague, 1593); *Tripartiti operis officiorum missalium*, etc. (ib. 1594); *Officiorum missalium quibus introitus, etc., liber secundus* (ib. 1594); do., *liber tertius* (ib. 1596). *Patrocinium Musices*: In *Natalem Domini Jesu Christi*, etc. (Munich, 1598); *Oratio ad Sanctam B. V. Mariam*, etc., prayers to the patron saints of Hungary and Bohemia (Prague, 1598).—Van der Straeten, i. 169; v. 115; Riemann; Mendel.

**SALIERI, ANTONIO**, born at Legnano, in the Venetian territory, Aug. 19, 1750, died in Vienna, May 7, 1825. Dramatic composer, son of a rich merchant, who gave him a good education. He studied the violin under his brother Francesco, a pupil of Tartini, and the clavier under Giuseppe Simoni, organist at the Legnano Cathedral. About 1765 his father died, after ruining himself and his family by unlucky speculations, and Antonio was left to his own resources. Being already a good

clavichordist, and having a fine soprano voice, he went to Venice, where a member of the Mocenigo family became interested in him, and had him placed at the singing-school of San Marco, on condition that he should sing in the choir on Sundays and festas. Here he studied harmony under Giovanni Peschetti,



and singing under Fernando Pacini. In 1766 Giovanni Mocenigo recommended Salieri to Gassmann, imperial Kapellmeister at Vienna, who had gone to Venice to bring out one of his operas, and he went with him to Vienna, arriving on June 15, 1766. Gassmann's instruction, and the study of Fux's "*Gradus*," completed Salieri's musical education. At the same time he studied German and French, and the rules of Latin and Italian versification under a priest, one Pietro Tomasi. Gassmann was fairly delighted with his pupil, treated him as one of his own family, and paid all his expenses, benefits for which Salieri was by no means ungrateful. In 1770, while Gassmann was in Rome, bringing out an opera during the Carnival, Salieri took his place as conductor, and also wrote his first comic opera, *Le donne letterate*, which, after being approved by Gluck and Calzabigi, was successfully brought out at the Burgtheater. In 1774 Gassmann died, and Salieri did much for his family, and even educated two of his daughters for the lyric stage. He was appointed court composer, and on Bonno's death in 1788 was made court Kapellmeister. In 1776 he became director of the opera and held the post until 1790, when he resigned in favor of his pupil, Weigl. From 1770 to 1774, inclusive, Salieri wrote nine operas in the Italian style, the most remarkable of which was *Armida*. But after the production of *La cecilia de' cuori* in 1774, Gluck's new

dramatic style began to fascinate him; he formed an intimacy with Gluck, studied his works with enthusiasm, and profited much by his counsels. A marked change in his own style was the consequence; Salieri's second manner was founded almost wholly on Gluck, although a certain individual melodic charm still characterized his music. In 1778 he visited Italy, where he wrote five operas for Rome, Venice, and Milan, *Europa riconosciuta* being given at the opening of the new La Scala opera-house on Aug. 3, 1778. When Gluck returned from Paris to Vienna in 1780, bringing with him the libretto of *Les Danaïdes*, of which he had contracted to compose the music for the Paris Opéra, finding that his health was failing him, he handed over both libretto and contract to Salieri, without letting the Paris authorities into the secret. Salieri, although not very familiar with French, undertook the task. When the score was done, Gluck wrote to the director of the Académie Royale de Musique that one of his pupils had "assisted him" in writing the music, and that he would also superintend the mounting of the work in Paris. Salieri arrived there with his score in 1784; *Les Danaïdes* was first given a few times at court, and then in Paris with immense success, the publisher Deslauriers paying 1,200 crowns for the score, on the condition that the authorship should be attributed to Gluck until the thirteenth performance. Accordingly it was only on the morning of that performance that a letter from Gluck was published, proclaiming Salieri as the real and sole composer of the work. Salieri soon returned to Vienna, bringing with him the libretto of *Les Horaces*. From the time of his return to 1785 he produced five operas, and then returned to Paris with the completed score of *Les Horaces*, which was brought out without success in 1786. Next year, however, *Turare* was received with boundless enthusiasm. On his return to Vienna, Salieri remodelled it, and the new

version was given there under the title *Axur, rè d'Ormus*. In 1801 he went to Trieste to bring out an opera, composed for the opening of the new opera-house there. On June 16, 1816, he celebrated the fiftieth anniversary of the beginning of his public career at Vienna, on which occasion compositions by several of his pupils were given, and he was decorated with the gold "Civil-Ehrenmedaille." Up to 1818 he continued to conduct almost every concert of the Tonkünstler-Societät, of which he was vice-president. On June 14, 1824, he retired on a full salary, after fifty years' service at court. In 1805 he lost his only son, and in 1807 his wife. Salieri, as a man, was eminently worthy of respect; he was active, benevolent and, if quick-tempered, was easily pacified when angry. He was in the habit of assisting poor musicians with money or gratuitous instruction. At his death he bequeathed forty-one MS. scores to the Tonkünstler-Societät; they are now in the Vienna Hofbibliothek. His relations with Haydn and Beethoven were of the most cordial kind; he, however, let his jealousy of Mozart stand in the way of his treating that great man with perfect fairness. As a composer, Salieri was distinctly a man of his own time, and his works did not long outlive him. But he was a complete master of his art; he wrote extremely well for the voice, and knew how to adapt Gluck's declamatory style to the more independently musical forms of Italian opera. He was the great model of all German dramatic composers during the first quarter of the nineteenth century.

Works. I. Operas: *Le donne letterate*, opera buffa, Vienna, carnival, 1770; *L'amore innocente*, pastorale, ib., 1770; *Don Chisciotto alle nozze di Gamazzo*, ib., 1771; *Armida*, 3 acts, ib., 1771; *La fiera di Venezia*, ib., 1772; *Il barone di Rocca Antica*, ib., 1772; *La secchia rapita*, 3 acts, ib., 1772; *La locandiera*, 3 acts, ib., June 8, 1773; *La calamità de' cuori*, ib., 1774; *La finta scena*, ib., 1775; *Delmita e Daliso*,

ib., 1776; *Europa riconosciuta*, Milan, 1778; *La scuola de' gelosi*, ib., 1779, and Dresden, 1781; *La partenza inaspettata*, 2 acts, Rome, 1779, and Milan, April 23, 1786; *Il talismano* (with Giacomo Rusti), Milan, 1779; *La dama pastorella*, ib., 1780; *Der Rauchfangkehrer*, 3 acts, Vienna, 1781; *Semiramide riconosciuta*, Stockholm and Munich, 1782; *Les Danaïdes*, tragédie-opéra, 5 acts, Paris, Académie Royale de Musique, April 26, 1784; *Il ricco d' un giorno*, opera buffa, Vienna, 1784; *La grotta di Trofonio*, do., ib., 1785; *Eraclito e Democrito*, ib., 1785; *Prima la musica e poi le parole*, 1 act, Schönbrunn, Feb. 7, and Vienna, Feb. 11, 1786; *Gli Orazzi*, Vienna, 1786, and in French, as *Les Horaces*, tragédie-lyrique, 5 acts, Paris, Académie Royale de Musique, Dec. 17, 1786; *Turare*, Paris, Académie Royale de Musique, June 8, 1787, and in Italian, as *Axur, rè d' Ormus*, Vienna, 1788; *Cublaï, gran Can de' Tartari*, Vienna, 1788; *Il talismano* (second version, by Salieri alone), ib., Sept. 10, 1788; *Il pastor fido*, 4 acts, ib., 1789; *La cifra*, ib., 1789; *Catilina*, ib., 1792; *Il mondo alla rovescia*, ib., 1793; *L' isola capricciosa*, ib., 1794; *Palmira, regina di Persia*, 2 acts, ib., 1795; *Il moro*, 2 acts, ib., 1796; *I tre filosofi* (not performed, written in 1797); *Fallstaff, ossia le tre burle*, ib., 1798; *Angiolina, ossia il matrimonio per susurro*, ib., 1800; *Cesare in Famagosta*, ib., 1800; *Annibale in Capua*, Trieste, 1801; *La bella selvaggia*, Vienna, 1802; *Die Neger*, ib., 1802. II. Oratorios: *La passione di Gesù Christo*, 1776;  *Gesù al limbo*, 1803; and *Saul* (in fragments). III. Cantatas: *La sconfitta di Borea*, 1774; *Il trionfo della gloria e della virtù*, 1774; *Le jugement dernier*, 1787; *La riconoscenza*, 1796; *Der Tyroler Landsturm*, 1799; *La riconoscenza del Tirolese*, 1800; *L' oracolo*, 1803; *Hapsburg*, 1805. IV. Church music: Mass with gradual and offertory for 4-part chorus a cappella; do., with orchestra; 2 masses for four voices, soli, chorus, and orchestra; Mass with gradual and offertory, two cho-

ruses, and orchestra; Requiem, for four voices, chorus, and orchestra; *Te Deum*, for four voices, chorus, and orchestra; *Te Deum*, for two choruses; *Te Deum*, for four voices, chorus, and orchestra; Vespers, nine numbers written for the dedication of a church; 4 graduals; Offertories, psalms, motets, etc., for solo voices and choruses.

V. Voce: About fifty short pieces including airs, trios, duos, and choruses with orchestral accompaniment; 28 divertissements with pianoforte accompaniment (Weigl, Vienna); *Scherzi armonici*, consisting of twenty-eight canons for three voices a cappella (ib.); 40 canons for four voices; 12 for two, three, and four voices a cappella; Many MSS. and a method of singing Italian verse, for four voices with accompaniment of bass (in MS.). VI. Instrumental: *Symphonie concertante* for violin, oboe, and violoncello, 1774; Concerto for flute and oboe, 1774; do. for the organ, 1775; Symphony, for orchestra, 1776; 2 concertos

*Antonio Salieri*

for the pianoforte, 1778; Serenade and ballet music; 24 variations for the orchestra on the theme, *Folies d'Espagne*.—Mosel, *Ueber das Leben und die Werke des Anton Salieri* (Vienna, 1827); Jullien, *La cour et l'opéra sous Louis XVI.* (Paris, 1878); Fétis; do., *Supplément*; Grove; Mendel; Riemann.

SALOMAN, SIEGFRIED, born at Tondern, Schleswig, in 1818, still living, 1890. Violinist, first instructed by his father, then by Christian Selmer, Sahlgreen, and several other masters at Copenhagen; finally pupil of Lipinski at Dresden (1841), and in composition of Weyse and Siboni at Copenhagen, and of Schneider at Dessau. After his return to Denmark in 1843 he settled at Copenhagen, where he gave lectures on the theory of music, and composed several operas. In 1847-50 he travelled in Russia, Germany, and Holland, where in 1850 he married the singer Henriette Nissen, and

with her made a great concert tour through Sweden, Finland, and Russia. Early in 1857 he was again in Germany and lived in some of the Rhenish cities, Switzerland, and in 1858-59 at Brussels, after which he settled at St. Petersburg. Works—Operas: *Tordenskjold* in *Dynakilen* (*Tordenskjold* in *Dalecarlia*), Copenhagen, 1844; *Das Diamantkreuz*, ib., 1847; *Die Herzensprobe*, ib., 1847; *Das Korps der Rache*, Weimar, 1850, Frankfurt and Darmstadt; *Die Rose der Karpathen*, Moscow, 1868. Some instrumental music, and songs.—Fétis; Mendel; Riemann.

**SALOMON, HECTOR**, born at Strasbourg, May 29, 1838, still living, 1890. Pianist and dramatic composer, at first studied the violin, then became a pupil on the pianoforte of Frédéric Leutz, and at the Paris Conservatoire of Jonas and Marmontel, and in harmony of Bazin, and composition of Halévy. On leaving the Conservatoire he was accompanist at the Bouffes Parisiens, and from 1860 at the Théâtre Lyrique; in 1870 he became second chorus master at the Grand Opéra, where he is now chef de chant. Works: *Fascination*, ballet, Bouffes Parisiens, 1856; *Les dragées de Suzette*, opéra-comique, Théâtre Lyrique, 1866; *L'aumônier du régiment*, ib., 1877; *Le génie de la France*, cantata; *Bianca Capello*, opera (MS.); *Les contes d'Hoffmann*, do.; *Lubin Dandin*, opéra-comique (do.); 2 symphonies; Quartet for strings; Sonata for pianoforte and violin; *Romances sans paroles*, for do.; About 200 *mélodies vocales*; Church music.—Fétis, *Supplément*, ii. 479.

**SALOMON, JOHANN PETER**, born in Bonn, in January, 1745, died in London, Nov. 28, 1815. Violinist, educated for the law, but early showed talent for the violin, and in 1758 was admitted into the orchestra of the Elector Clemens August at Bonn. In 1765 he made a concert tour to Frankfurt and Berlin; then was Concertmeister and composer to Prince Heinrich of Prussia at Rheinsberg. He showed his preference

for Haydn's music at this period, and introduced his works at all his concerts. When



the Prince dismissed his band, he went to Paris, thence to London, where he made his first appearance in 1781, and settled for the rest of his life, appearing at concerts as solo and quartet-player, and

conductor. In 1786 he gave a series of concerts at the Hanover Square Rooms, bringing out Mozart's, and Haydn's symphonies. He was leader also at many other concerts, the Academy of Ancient Music in 1789, the Oxford Commemoration, Dublin, and Winchester. In 1790 he went to the continent to engage singers for the Italian opera, and hearing of Prince Eszterházy's death, hurried to Vienna, and carried Haydn off in triumph to England. He produced the *Creation* in 1800, although not for the first time in England. One of his last public acts was the founding of the Philharmonic Society, whose first concert he led in the Argyll Rooms, March 8, 1813. He excelled in quartet playing, and Haydn's last quartets were composed especially for him. Works: *Windsor Castle*, opera; *The Marriage of Peleus and Thetis*, a masque; 2 violin concertos, arranged for pianoforte, with full accompaniment; 6 solos for violin (Paris and London); *Hiskias*, oratorio, in MS., now in the Royal Library, Berlin. His grand chorus in honour of the King's recovery, performed by the New Musical Fund in 1789, and repeated at his own concert, was his one successful vocal piece.—Grove; Dubourg, *The Violin*, 233; Hart, do., 361; *Harmonicon*, 1830, 45; Mendel; Rochlitz, *Für Freunde der Musik*, iii. 187.

**SALUT À LA FRANCE**. See *Fille du Régiment*.

**SALUT, DEMEURE CHASTE ET PURE**. See *Faust*, Gounod.



## SALVATORI

**SALVATORI, DOMENICO**, born at Modena, Italy, April 5, 1748, died there, Oct. 25, 1774. Church composer, pupil of Gigli, and at the Conservatorio di San Onofrio, Naples; was recalled to Modena as second maestro di cappella to the court. He composed several grand masses with orchestra.—Fétis; Mendel.

**SALVAYRE, GERVAIS BERNARD**, born at Toulouse, June 24, 1847, still living, 1890. Dramatic composer, pupil in Toulouse at the maîtrise of the cathedral, then at the Conservatoire on the pianoforte, violoncello, and in harmony. Ambroise Thomas heard him



on one of his tours of inspection, and procured his admission to the Paris Conservatoire, where he studied the organ under Benoist, and counterpoint and fugue under Thomas and Bazin. He took two minor prizes in 1866 and 1867, the 2d prize for organ in 1867, the first in 1868, the second grand prix de Rome in 1871, and the 1st in 1872 for his cantata *Calypso*. On his return from Rome in 1874, he produced a symphonic overture at the Concerts Populaires, and was engaged as chef de chant at the popular opera of the Châtelet. He is prominent among the composers of the younger French school, but is wanting in inspiration and has no fixed style. Legion of Honour, 1880. Works—Operas: *Le bravo*, Théâtre Lyrique, Paris, 1877; *Richard III.*, St. Petersburg, 1883; *Egmont*, Opéra Comique, Paris, 1886; *La dame de Monsoreau*, Opéra, ib., 1888; *Divertissement*, ballet music for Grisar's *Les amours du diable*, Théâtre du Châtelet, Paris, 1874; *Le fandango*, ballet, Opéra, ib., 1877. *Le Jugement dernier*, sacred symphony, two movements given at the Concerts du Châtelet, March 19, 1876 (entire, four move-

ments, as *La Résurrection*, Dec. 3, 1876, and again, as *La vallée de Josaphat*, April 7, 1882); Psalm exiii., for soli, chorus, and orchestra, 1877; *Stabat Mater*, Conservatoire, 1875; *Les bacchantes*, instrumental scene; 5 Italian melodies; Songs and pianoforte music.—Fétis, Supplément, ii. 479; Grove.

**SALVI, MATTEO**, born near Bergamo, Italy, in 1820, died at Rieti, Oct. 18, 1887. Dramatic composer, pupil of the Liceo Musicale, Bergamo, where he was made instructor of pianoforte at the age of eighteen. For four years he acted also as maestro di cappella, successively, at both theatres in Bergamo, and in 1842 went to Vienna to study under Simon Sechter. Having brought out two operas in Milan, and temporarily been in Berlin with the prospect of a position as Kapellmeister, he settled in Vienna, where for several years he taught singing, and in 1854 began to win reputation as a conductor. In 1860-67 he was director of the Imperial Opera, and in 1876 was called to Bergamo as director of the Liceo, to succeed Alessandro Nini. Works: *La prima donna*, comic opera, Vienna, 1843; *Lara*, opera in three acts, Milan, 1843; *I Burgravi*, opera, ib., 1845; *Caterina Howard*, opera, Milan, 1846, Vienna, 1847; *Mass*, and other church music; Symphonic compositions; Ariettas, etc.—Regli, Dizionario biog.; Wurzbach.

**SAMARA, SPIRO**, born in the Island of Corfu, Greece, Nov. 29, 1861, still living, 1890. Dramatic composer, pupil in Athens of Enrico Stancampiano (a pupil of Mercadante), then at the Paris Conservatoire of Léo Delibes. His orchestral compositions and songs soon brought him into repute, and on going to Milan he was commissioned to write an opera. Works: *Flora mirabilis*, opera in three acts, text by Ferdinando Fontana, given at the Teatro Carcano, Milan, May 16, 1886, and since at other Italian theatres and in Corfu with great success; *Medjé*, opera, Teatro Costanzi, Rome, Dec. 12, 1888. He is now (1890) at work on

## SAMMARTINI

another three act opera, to be entitled *Lionella*, text also by Fontana.

**SAMMARTINI** (San Martini), **GIOVANNI BATTISTA**, born in Milan about the end of the 17th century, died after 1770. Instrumental composer, self-educated; studied harmony and counterpoint from the works of the best masters. He was maestro di cappella of a convent church, and organist of several churches in Milan; he found patrons in General Pallavicini, the Governor of Milan, for whom his fifth symphony was composed (1754); in the Count Harrach, Governor of Austrian Lombardy, who introduced his music to Vienna; and in Prince Eszterházy and others, who eagerly sought his works. He is noteworthy as one of the forerunners of Haydn in orchestral and chamber music. He is said to have written more than two thousand different works, including masses and other church music, symphonies, quartets, trios, concertos for violin, etc. His published works are: 24 symphonies; 12 trios for 2 violins and bass; Nocturnes for flute and violin.—Fétis; Mendel; Riemann.

**SAMMARTINI, GIUSEPPE**, born in Milan about the beginning of the 18th century, died in London in 1740. Virtuoso on the oboe, brother of the preceding, went in 1727 to London, where he was first oboist at the Italian opera, and later became chamber musician to the Prince of Wales. Works: 8 overtures; 6 concerti grossi; 6 concertos for oboe; 12 sonatas for 2 oboes and bass; 6 do. for flute.—Fétis.

**SAMMARTINI, PIETRO**, Italian composer of the 17th century; lived in Florence as court musician to the Grandduke of Tuscany. Works: *Motetti a voce sola* (Florence, 1635); *Salmi brevi a 4 voci concertati* (Venice, 1644); *Motetti a 2-5 voci con le litanie*, etc. (ib., 1642); do. (ib., 1643); *Salmi a otto voci concertati, con sacri ripieni* (ib., 1643).—Fétis.

**SAMPIERI, Il marchese FRANCESCO**, born at Bologna, about 1790, died in Paris, November, 1863. Amateur dramatic com-

poser, member of the *Accademia Filarmonica*, lived alternately in Florence and Bologna until 1848, when he went to Paris. Works: *Oscar e Malvina*, Milan, 1816; *Valmiro e Zaida*, Naples, 1821; *La foresta d'Ostropol*, ib., 1822. Several other operas were given at Bologna, Florence, and Ferrara.—Fétis.

**SAMSON**, English oratorio in three acts, text by Newburgh Hamilton, from Milton's "*Samson Agonistes*," music by Handel, first given at Covent Garden, London, Feb. 18, 1743. Handel began this oratorio immediately after finishing the *Messiah*. The autograph score, in Buckingham Palace, is dated at the end of the first act, Sept. 29, 1741, at the end of the second act, Oct. 11, 1741, and at the end of the chorus, "*Glorious hero*," in the third act, Oct. 29, 1741. The air "*Let the bright Seraphim*," and the chorus, "*Let their celestial concerts*," were added a year later, when the final date, Oct. 12, 1742, was affixed. Among the best numbers of this great work are: the overture, containing a minuet; the choruses, "*Fixed in His everlasting seat*," "*O first created beam*," and "*Let their celestial concerts*;" the air, "*Total eclipse, no sun, no moon*," sung by Samson, which Handel never heard, after he had become blind, without weeping; and the air, "*Let the bright Seraphim*," composed for and sung by Signora Avolio at the first performance of this work, accompanied by a trumpet obligato, written for and played by Valentine Snow, a virtuoso of his time. Characters represented—Israelites: Samson (T.); Manoah, Samson's father (B.); Micah, friend to Samson (A.); an Israelite officer, and chorus of Israelites. Philistines: Dalilah, Samson's wife (S.); Harapha, a giant (B.); and chorus of Philistines, women, and priests of Dagon. At the original performance Samson was sung by Mr. Beard; Manoah, by Mr. Savage; Delilah, by Mrs. Clive; and Micah by Mrs. Cibber. This work was first performed in Vienna, revision by J. E. Mosel, Oct. 16, 1814; in

## SAMSON

Berlin, May 5, 1819; in Leipsic, April 4, 1830; in Paris in 1830; revived by the Sacred Harmonic Society, London, Nov. 14, 1838; first in Boston, by the Handel and Haydn Society, Jan. 26, 1845; and by the Oratorio Society of New York in 1875. It is said that Handel did not know which of the two works he preferred, *Samson* or the *Messiah*. The songs from this oratorio, and the overture, were first published by Walsh (London, 1743); the full score first by Randall, by Wright, and by Arnold, edition by Dr. Rimbault for the Handel Society (London, 1852); and by the Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1861). Other oratorios on this subject: *Il Sansone*, by Giovanni Paolo Colonna, text by G. Balbi, Bologna, 1677; *Sansone accecato da Filistri*, text by Sandrelli, Venice, about 1700; and *Il Sansone*, by Francesco Basilj, Naples, 1824. German: *Simson*, by Georg von Pasterwitz, about 1770; by Johann Heinrich Rolle, about 1790; and by Franz Turzek, Vienna, 1804. French: *Samson*, by Lefroid de Méreaux, Paris, April, 1774. Operas—German: *Simson*, by Christoph Graupner, text by Feind, Hamburg, 1709; by Wenzel Müller, Prague, about 1808; and by Joachim Raff, not represented. French: *Samson*, by Rameau, text by Voltaire, represented privately, Paris, 1730, music afterwards arranged for Zoroastre; by Duprez, text by Dumas and Duprez, Paris, Oct. 1, 1857; and *Samson et Dalila* by Saint-Saëns, Weimar, Dec. 2, 1877; and a Spanish drama, *Sanson*, in three acts, with music, by Cepeda, about 1875.—Rockstro, *Handel*, 264; Schœlcher, *do.*, 278; Maitland, *do.*, 115; Allgem. mus. Zeitg., xvi. 790, 827; xviii. 645, 655; xxi. 397; xxii. 242; xxiv. 719; (1865), 170; Cæcilia, xii. 155; Neue Zeitschr., x. 110; Athenæum (1859), 326; (1876), i. 401; (1879), i. 130; Upton, *Standard Oratorios*, 132.

**SAMSON ET DALILA**, French opéra-biblique in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, first represented under the direction of Eduard Las-

sen, at Weimar, Dec. 2, 1877. While Samson is endeavouring to rouse the broken courage of his soldiers, he is attacked by Abimelech, satrap of Gaza, and invoking the God of Israel, kills his enemy. Dalila resolves upon revenge, and acting on the advice of the High Priest of Dagon, appeals with her seductive grace to Samson, who, affected by the whirling dance of the priestesses, half succumbs. In the next act, in the valley of Soreck, near her house, Dalila, commanded by the High Priest to deliver Samson into the hands of the Philistines, tries to discover the secret of his strength. Samson at last yields to her caresses and tears, and is next seen shorn of his locks, while the Israelites reproach him for having yielded to the love of a woman. The next scene is in the temple of Dagon, where a feast is being celebrated. While Dalila and the young Philistine maidens are dancing, Samson is led in by a child. The High Priest pours poison into a cup, which Dalila offers to Samson. He refuses it and, praying to the God of Israel to send him his former strength, clasps the pillars, and the temple falls into ruins amid the cries of the frenzied crowd. The music is written in the modern style and according to modern theories. The original cast was:

Samson.....	M. Ferenczy.
Dalila.....	Mlle von Müller.
High Priest.....	M. Mille.

The opera was given in Brussels under the direction of the composer, April 6, 1878. Full score published by Durand, Schœnewerk & Cie (Paris, 1878). Danse des prêtresses de Dagon, arranged for the pianoforte by the composer (*ib.*); and Reminiscences for the pianoforte by H. Cramer (*ib.*).—Clément et Larousse, 943; Signale (1877), 1089; Mus. Wochenblatt (1877), 703, 721.

**SAMUEL, ADOLPHE**, born in Liège, July 11, 1824, still living, 1890. Composer, pupil on the pianoforte, at the Liège Conservatoire, of M. E. Soubre; made his first

public appearance in 1833 at the concert of the Société d'Émulation. In 1838 he went to live in Brussels, where, upon the advice of Fétis, he studied harmony and composition at the Conservatoire, winning first prizes in 1842, 1843, and 1844; and the grand prix in 1845. He then spent two years in Italy and Germany, and studied under Mendelssohn in Leipsic. After his return to Brussels, he brought out some operas, taught music, and contributed articles on music to several papers. In 1860 he was appointed professor of harmony at the Conservatoire, and in 1865 founded the concerts populaires, giving the best works of Bach, Mozart, Beethoven, and Mendelssohn, until then never played in Brussels. The work of organizing annual musical festivals was put in his charge by the government; the first of these, given on a grand scale, took place in Brussels, 1869, with an orchestra of 450 performers, 1,200 persons in the chorus, and with several prominent singers. In 1871 he became director of the Conservatoire at Ghent, which has since reached a high standard of excellence. Order of Léopold, 1860; officer, 1869. Elected member of the Royal Academy of Belgium, 1874. Works—Operas: *Il a rêvé*, opéra-comique, 1845; *Madeleine*, do., Brussels, 1849; *L'heure de la retraite*, do., 1852; *Giovanni da Procida*, 1848; *Les deux prétendants*, 1851; Music to the drama *Les gueux*, by Potvin, 1864; *La vendetta*, cantata, 1845; *Cantate nationale*, 1859; Cantatas for other public occasions; Chorus for Racine's *Esther*, with orchestra; 3 choruses without accompaniment, and some church music; 5 symphonies; 2 concert overtures; *Roland à Roncevaux*, symphonic fragment; Quartets for string instruments; Pianoforte music. He has also published, *Cours d'accompagnement pratique, et de basse chiffrée* (Brussels). His *Patria Belgica*, a work on Belgian music and musicians, appeared in a publication on national music.—Fétis; do., Supplément, ii. 480; Riemann; Mendel.

SANCHEZ-GABAÑACH, FRANCISCO DE PAULA, born at Barcelona, Feb. 6, 1845, still living, 1890. Dramatic composer, pupil of Pedro Llorens and Raimondi Gili in solfeggio and on the pianoforte, and of Gabriel Balart in composition. Works—Operas: *Rahabba*, given at Barcelona, 1867; *Giuseppe*; *Le Ghironde*. Requiem; 5 overtures, one of which is in memory of Meyerbeer.—Fétis, Supplément, ii. 482.

SANCTIS, CESARE DE, born at Albano, near Rome, in 1830, still living, 1890. Church composer, pupil of Baini, and other masters, in Rome, where he became maestro di cappella at Sta. Maria sopra Minerva, and of S. Giovanni de' Fiorentini, and in 1877 professor of counterpoint at the Liceo Musicale. In the meanwhile he had also conducted theatre orchestras in Rome, Verona, and other cities. Works: Requiem for King Charles Albert, Turin, 1872; Masses, fugues, canons; Concert overture; *Trattato d'armonia*.—Riemann.

SANDERSON, JAMES, born at Workington, Cumberland, England, in 1769, died in London in 1841. Violinist, self-taught; leader of theatre orchestra at Newcastle-on-Tyne, 1787; afterwards music director at the Surrey Theatre, London. Works—Music to Dramas: *Harlequin in Ireland*, 1792; *Blackbeard*, 1798; *Cora*, 1799; *Sir Francis Drake*, 1800; *The Magic Pipe*; More than 150 melodramas, burlettas, and pantomimes. Collins's Ode to the Passions, 1789; Overtures, violin music, and songs.

SANDOMIR. See *Ernelinde*.

SANELLI, GUALTIERO, born in Parma, Italy, died there (?), Dec. 15, 1861. Dramatic composer, was for a time music director of the Italian theatre in Mexico, but shortly after 1842 returned to his native country. Works—Operas: *La cantante*, Milan, 1841; *I due sergenti*, Turin, 1842; *Ermingarda*, Milan, 1845; *Luisa Strozzi*, Leghorn, 1847; *Il fornaretto*, Parma, 1851; *Tradita*, Venice, 1852; *Camoens*, Turin, 1852; *Ottavia*, Milan, 1854; Gennaro Annese.

## SAN FILIPPO

**SAN FILIPPO DI NERI**, Italian oratorio in two parts, by Alessandro Scarlatti, first performed in Rome in 1718. It is written for four characters: San Filippo, Faith, Hope, and Charity, with accompaniment of violins, viola, violoncello, contra-bass, and lute. A score of this work was owned by Fétis.

**SANGERMANO, LUIGI**, born at Arpino, Caserta, Oct. 14, 1846, still living, 1890. Dramatic composer, pupil in Rome of Filippo Marchetti, and in Naples of Mercadante, Claudio Conti, and Raffaele de Pantis. Works—Operas: *Goretta*, Milan, 1869; *Regina e favorita*, Naples, 1871; *Clelia Olgiato*. Psalms, vespers, motets, etc.; Symphony; Quartets for strings, etc.—Fétis, *Supplément*, ii. 483.

**SÄNGERS FLUCH, DES** (The Minstrel's Curse), ballad after Uhland, arranged by Richard Pohl, music for solo, chorus, and orchestra by Robert Schumann, op. 139 (Posthumous Works, No. 4), first given at the Gewandhaus, Leipsic, Feb. 23, 1860. The work contains fourteen numbers. Characters represented: Königin (S.); Erzählerin (Narrator), (C.); Jüngling (Youth), (T.); König (King), (B.); and Harfner (Harper). The score, dedicated to Johannes Brahms, was published by Arnold (Elberfeld, 1858).—Breitkopf & Härtel, Schumann Werke, Serie ix., No. 12; Upton, *Standard Cantatas*, 322.

**SÄNGERS FLUCH, DES**, ballad for orchestra, by Hans von Bülow, op. 16. The subject is Uhland's poem of the same title. Published by Schlesinger (Berlin, 1860–67).

**SANGSTER, WALTER HAY**, born in London in 1835, still living, 1890. Organist, pupil of E. J. Hopkins, and on the pianoforte, of W. Rea; studied also in Berlin, 1855. Organist, successively, of several churches, last of St. Saviour's, Eastbourne. Mus. Bac., Oxford. Works: *The Lord is my Light*, cantata; *The Knight of Elle*, do.; *Anthems*, songs, organ and pianoforte music.

**SANTA-COLOMA SOURGET**, Mme EUGÉNIE DE, born at Bordeaux, Feb. 8,

1827, still living, 1890. Pianist and singer, first instructed by Mlle Dufresne, then in Paris pupil of Zimmerman and Bertini on the pianoforte, and at Bordeaux of Colin in harmony and Arrégui in singing. When scarcely four years old, she played on the pianoforte an air which she had heard in the street, and at the age of seventeen developed such extraordinary vocal faculties that, a few years later, Halévy offered to write a rôle for her if she would consent to sing in opera. Works: *L'image*, opera, given privately, Paris, 1864; *Grand trio* for pianoforte and strings; *Vocal melodies*, and pianoforte pieces.—Fétis, *Supplément*, ii. 484.

**SANT' ELENA AL CALVARIO** (St. Helena at Calvary), Italian sacred opera in two parts, text by Metastasio, music by Caldara; represented in the imperial chapel, Vienna, in Holy Week, 1731. Subject, the visit of Helena, mother of Constantine, to Jerusalem in search of the holy sepulchre and the cross. Characters represented: Sant' Elena; S. Macario, bishop of Jerusalem; Draciliano, prefect of Judea; Eudossia, a Roman, and Eustazio, a native of Palestine, Christians.

**SANT' ELENA AL CALVARIO**, oratorio in two parts, text by Metastasio, music by Leo, written in 1733. It is considered one of the composer's best works. Other oratorios on Metastasio's text: by Hasse, Dresden, 1746; by Tozzi, Madrid, 1790; and by Pasquale Anfossi, about 1790.

**SANTO SPIRITO CAVALIERE**. See *Rienzi*.

**SANTUCCI, MARCO**, born at Camajore, Tuscany, July 4, 1762, died in Lucca, in 1843. Church composer, pupil of Fenaroli at the Conservatorio di Loreto, Naples, 1779–90; returned to Lucca, where he became maestro di cappella, and in 1794 was made a priest. In 1797 he succeeded Anfossi as maestro di cappella of S. Giovanni in Laterano, Rome, and in 1808 was made canon of the cathedral at Lucca. Works: 3 masses, with orchestra; 2 Credo, do.; Paraphrase

of Stabat Mater, do. ; Do. of Dies iræ, do. ; Beatus vir, do. ; Motet for 16 voices (4 choirs) ; Many other motets, psalms, etc. ; 4 symphonies for orchestra ; Sonatas, and versets for organ.—Fétis ; Mendel ; Riemann.

**SAPER VORRESTE.** See *Ballo* in Maschera.

**SAPHIR, LE** (The Sapphire), opéra-comique in three acts, text by de Leuven, Michel Carré, and Hadot, music by Félicien David, first represented at the Opéra Comique, Paris, March 8, 1865. The libretto was suggested by Shakespeare's comedy, "All's well that ends well."—Clément et Larousse, 604.

**SAPHO**, opera in three acts, text by Émile Augier, music by Gounod, first represented at the Académie Nationale de Musique, Paris, April 16, 1851. This was Gounod's first work for the stage. Scene in Mytilene, where Sappho, the poet, reigns. The theme is her hopeless love for Phaon, which causes her to throw herself in despair from the Leucadian rock into the sea. Original cast :

Sapho .....	Mme Viardot.
Phaon .....	M. Gueymard.
Glycère .....	Mlle Poincot.
Pythéas .....	M. Brémoud.
Alecé .....	M. Marié.
Prêtre .....	M. Aymès.

The opera, reduced to two acts, was given at the same place, July 26, 1858. It was first performed in London in Italian, as Saffo, at Covent Garden, Aug. 9, 1851, with Mme Viardot, Castellan, Tamberlik, and Tamburini. It was revived under Gounod's direction in Paris, April 2, 1884.—Clément et Larousse, 604 ; Hanslick, *Moderne Oper*, 195 ; *Athenæum* (1851), 436, 882.

**SAPIENZA, ANTONIO**, born in St. Petersburg, June 18, 1794, died there (?). Dramatic composer, at first studied music in his native city, then at Naples under Tritto, Zingarelli, and Generali ; in 1831 he returned to St. Petersburg as Kapell-

meister to the Czar, and taught singing. Works—Operas : Rodrigo, Naples, 1823 ; *L' audacia fortunata*, opera buffa, Il Tamerlano, ib., 1824 ; *Il Gonzalvo*, Milan, about 1830. *La fondazione di Partenope*, cantata, Naples, 1823 ; 2 masses ; motets, etc.—Fétis.

**SAPPHIRE NECKLACE, THE**, English opera, text by Chorley, music by Arthur Sullivan. The undramatic libretto prevented the representation of the opera, but the overture, which is still in MS., has been frequently played at the Crystal Palace, London, and elsewhere.

**SAPPHO**, dramatic scene for soprano solo and orchestra, by Friedrich Robert Volkmann, op. 49.

**SARA LA BAIGNEUSE** (Sara at the Bath), orientale by Victor Hugo, music by Berlioz, op. 11, for four male voices, first performed in Paris, Nov. 6, 1834. It was afterwards arranged by the composer for three choruses with orchestra, and for two voices with pianoforte accompaniment. The score was dedicated to M. Lecourt and published by Richault (Paris).

**SARASATE (Y NAVASCUES), PABLO (MARTIN MELITON) DE**, born at Pampeluna, Spain, March 10, 1844, still living, 1890. Virtuoso on the violin, pupil at the Paris Conservatoire from 1856 of Alard, and in harmony of Reber. He won in



1857 first prizes in solfège and for violin, and in 1859 a premier accessit. He soon gave up his studies in composition to enter upon a concert career, appearing first in Paris, the French provinces, and Spain, where he was received with enthusiasm, and later visiting nearly every other country in Europe and North and South America. He played in London first in 1874 and again in 1877-78, and in 1885-86. He made a second visit to America in 1889 in company with

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Eugen d'Albert, and played in New York and other cities with great success. His repertory comprises the concertos of Beethoven, Spohr, Mendelssohn, and Viotti, the works of the modern French and Belgian schools, and his own compositions, which display great technical skill. Max Bruch wrote for him his second concerto and the Scotch fantasy, Lalo his concertos and the symphonie espagnole, and Alexander Campbell Mackenzie a concerto played at the Birmingham Festival of 1885. Works: Confidence, romance, op. 7; Souvenir de Domont, waltz, op. 8; Le sommeil, op. 11; Moscovienne, op. 12; Mosaïque sur Zampa, op. 15; Prière et berceuse, op. 17; *Zigeunerweisen* for violin and orchestra, op. 20; *Spanische Tänze*, violin and pianoforte, six books, op. 26; Sérénade andalouse, violin and pianoforte, op. 28; Fantasias on Don Giovanni, Faust, Carmen, etc., and on Spanish, Bohemian, Scottish, and other airs.—Fétis, Supplément, ii. 483; Mendel, Ergänzz., 412; Grove.

SARMIENTO, SALVATORE, born, of Spanish parentage, at Palermo, in 1817, still living, 1890. Dramatic composer, pupil at the Conservatorio, Naples, of Furno, Zingarelli, and Donizetti. He was in Paris in 1852–53, and after his return to Naples was appointed in 1854 maestro di cappella to the king. Works—Operas: Valeria, ossia la cieca, Naples, 1838; Alfonso d' Aragona, ib., 1838; Rolla, Eloisa, ib., 1841; Il tramonto del sole, ib., 1842; Costanza d' Aragona, ib., 1843; Elnira, Parma, 1851; Guillery le trompette, Paris, 1852. Le tre ore dell' agonia, cantata; Requiem; Many masses, and other sacred compositions.—Fétis; do., Supplément, ii. 485.

SARO, J. HEINRICH, born at Jessen, Prussian Saxony, Jan. 4, 1827, still living, 1890. Instrumental composer, pupil at Dammitzsch of the town musician Seidel, then in Berlin of Böhmer and Marx. In 1856 he became Kapellmeister of the 11th regiment at Breslau, and in 1859 of the Emperor Franz Guard regiment in Berlin.

In 1867 his band won the victory in the musical contest of the European military bands at the Exposition in Paris, and in 1872 he was called to Boston to participate in the Peace Jubilee, winning the gold medal. He has the title of royal music director. Works: Die beiden Bergknappen, opera; Concert overtures; Symphony; Quartet for strings; Many marches, and other compositions for military band.—Mendel, Ergänzz., 412; Riemann.

SARRI, DOMENICO, born at Terni, Naples, in 1678, died at Naples (?) after 1741. Dramatic composer, pupil at the Conservatorio della Pietà, Naples. He left that institution in 1697, and was vice maestro di cappella of the Royal Chapel in 1706, maestro in 1713, and as late as 1741. Works—Operas: Le gare generose fra Cesare e Pompeo, Naples, 1706; Candaule, rè di Lidia, ib., 1706; Il comando non inteso ed ubbidito, I gemelli rivali, ib., 1713; Arsace, La fede ne' tradimenti, ib., 1718; Alessandro Severo, ib., 1719; Ginevra di Scozia, ib., 1720; Partenope, ib., 1722; Didone abbandonata, ib., 1724; Siroe, rè di Persia, Tito Sempronio Gracco, ib., 1725; Artemisia, ib., 1731; Berenice, ib., 1732; Rosaura, ib., 1736; Achille in Seiro, ib., 1737; Lucio Vero; Valdemaro. Oratorios: L' opera di amore, sacred melodrama, 1702; Il fonte delle grazie, 1706; L' andata di Gesù al Calvario, 1708; Oratorio for the feast of S. Gaetano, 1712; Ester reparatrice, 1734. Il gran giorno di Arcadia, cantata, 1716; 3 serenades for 3 and 4 voices; Concerto for strings and flute.—Fétis; do., Supplément, ii. 486; Mendel; Schilling.

SARRIA, ENRICO, born in Naples, Feb. 19, 1836, still living, 1890. Dramatic composer, pupil on the pianoforte of Raffaele Gentile Vitale, and in harmony and composition of Nicola Fornasini and Giuseppe Staffa. Works—Operas: Carmosina, Naples, 1853; Donna Manuela, ib., 1856; Estella, ib., 1858; Babbeo e l' intrigante, opera buffa, ib., 1872; Guidetta, ib., 1875; La

campana dell' eremitaggio, ib., 1875; *Gli equivoci*, comic opera, ib., 1878. — Fétis, *Supplément*, ii. 486.

SARTI, GIUSEPPE, born at Faenza, Dec. 1, 1729, died in Berlin, July 28, 1802. Dramatic composer, son of a jeweller who played the violin, and gave him early instruction on that instrument. He studied composition either under Vallotti in Padua, or Padre Martini in Bologna, perhaps under both. From 1748 to April, 1750, he was organist at the Faenza Cathedral, and in 1751 successfully produced his first opera in that town. This was followed by other operas, all more or less successful, until his *Il rè pastore* made in 1753 a furore in Venice. In the same year Frederik V., of Denmark, invited him to Copenhagen to be Capelmester and singing-teacher to the Crown Prince, and director of the Italian Opera; on the closing of the Opera in 1755, he was made Hofcapelmester. In 1765 he returned to Italy to engage singers for the reopening of the Opera; but the death of the king in 1766, and of his own mother in 1767, delayed his return to Denmark, and it was not until 1768, after producing five operas in Venice and elsewhere, but hardly with his former success, that he was once more in Copenhagen. He was high in favor with Christian VII., and protected by Struensee and Queen Caroline Mathilde. In 1770 he was appointed director of the Court Theatre, but after the political changes of 1772 he fell into disfavor with the dominant party at court, and on May 20, 1775, was dismissed and banished. He had married Camilla Pasi, with whom he returned to Italy, going to Venice, where he directed the Conservatorio dell' Ospedaletto until 1779, when he was successful in a competition held before the Naples Conservatorio for the vacant post of maestro di cappella at the Milan cathedral. During this period of his life many of his greatest works were written. In 1784 he accepted the invitation of Catherine II. of Russia to St. Petersburg,

passing on his way through Vienna, where the Emperor Joseph II. treated him with marked respect, and where he met also Mozart, with whose playing he was delighted, but whose compositions he criticised severely, from his old-school point of view. In St. Petersburg he soon brought the Italian Opera to an unprecedentedly fine condition, and wrote several notable works for the Empress's choir. After a while the intrigues of the singer Todi brought him into temporary disgrace; but Prince Potemkin gave him a village in the Ukraine, where he set up a singing school. In 1793 he was reinstated at St. Petersburg, and made director of the Conservatory in Yekaterinoslav, which was modelled after the Italian plan. After the death of his patroness, Catherine II., and her son, Paul I., ill health forced him in 1802 to return to Italy. Stopping for a while at Berlin, he became intimate with the Hofkapellmeister Noël Mussini, whose son soon married his daughter. After the wedding he was seized with gout, and died in a few days. He was buried in the Hedwigskirche. Sarti is notable as the last of the really great Italian contrapuntists, except his own pupil Cherubini. His choral works are models of beauty and perfection of style, and show the completest mastery over all technical difficulties. Very few of his works have been published, and all, except his masses, have passed into unmerited oblivion.

Works. I. Operas: *Pompeo in Armenia*, Faenza, 1751; *Il rè pastore*, Venice, Teatro San Mosè, 1753; *Medonte, rè d' Epiro*, Florence, 1753; *Demofonte*, ib., 1753; *Olimpiade*, ib., about 1755; *Ciro riconosciuto*, Copenhagen, 1756; *La figlia ricuperata*, 2 acts, ib., 1757; *La giardiniera brillante*, ib., 1758; *Mitridate*, Parma, 1765; *Vologeso*, ib., 1765; *Nitteti*, ib., 1765; *Ipermestra*, Rome, 1766; *I contrattempi*, Venice, 1767; *Didone abbandonata*, ib., 1767; *Semiramide riconosciuta*, ib., 1768; *I pretendenti delusi*, ib., 1768; *Il calzolaio di Strasburgo*, Modena, 1769;



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Cleomene, *ib.*, 1770; Soliman den Anden, Copenhagen, 1770; Trónfolget i Sidon, *ib.*, 1771; *La clemenza di Tito*, Padua, 1771; *La contadina fedele*, *ib.*, 1771; *I finti eredi*, *ib.*, 1773; *Aglæ*, Copenhagen, 1774; *Le gelosie villane, ossia la notte oscura*, Venice, 1776; *Farnace*, *ib.*, 1776; *L'avar*, *ib.*, 1777; *Epponina*, Turin, 1777, and, as Giulio Sabino, Venice, 1781; *Ifigenia in Aulide*, Venice, 1777; *Il militare bizzarro*, Turin, 1778; *Gli amanti consolati*, *ib.*, 1779; *Fra i due litiganti il terzo gode*, *ib.*, 1780; *Scipione*, Venice, 1780; *Achille in Sciro*, Florence, 1781; *L'incognito*, Bologna, 1781; *Alessandro e Timoteo*, Venice, 1782; *Le nozze di Dorina*, *ib.*, 1782, and Paris, Sept. 14, 1789; *Siroe*, Turin, 1783; *Idalide*, Milan, 1783; *Il trionfo della pace*, Mantua, 1783; *Armida e Rinaldo*, St. Petersburg, 1785; *Olega* (in Russian), *ib.*? *Theodulo and his sons* (*do.*), *ib.*, about 1790; *The fame of the North* (*do.*), *ib.*, 1794; *Les Indiens à l'anglaise*, *ib.*, 1794.

II. Church music: *Te Deum*, in which the composer employed fireworks and a discharge of cannon to heighten the martial effect, published with Russian words (St. Petersburg); 4 masses for four voices with orchestra, one of which was performed in the Milan cathedral at Easter, 1880 (MSS. in Milan); *Cum saneto*, for eight voices; *Kyrie*; *Hymn* for two sopranos, contralto, two tenors, and bass; *Credo* for four voices with instruments (MS. in the Conservatorio, Naples); *Miserere*, for four voices, three violas, and violoncello; Many hymns; Anthems, psalms, and motets for 4, 6, 8, and 12 voices.

III. Six sonatas for pianoforte solo. An allegro of one of these sonatas is in Paner's "Alte Meister"; a rondo for mezzo soprano in Gevaert's "Gloires d'Italie"; and a cavatina, "Giulio Sabino," in the "Gemme d'Antichità." Sarti wrote a criticism on two passages in Mozart's string quartets, under the title, "Esame acustico fatto sopra due frammenti di Mozart." He invented also an instrument for counting the vibrations of

sounds, and he fixed 436 vibrations for the A as the correct pitch for his orchestra. —P. Sauto, *Le chevalier Sarti* (*Revue des deux mondes*), published by Hachette (Paris, 1857); Fétis; Grove; Mendel.

SARTORIO, ANTONIO, born in Venice about 1620, died there in 1681. Dramatic composer, at first in service of the Duke of Brunswick, and in 1676 became vice maestro di cappella at S. Marco, in his native city. Works—Operas: *Erginda*, Venice, 1652; *Gli amori infruttuosi di Pirro*, *ib.*, 1661; *Il Seleno*, *ib.*, 1666; *La prosperità di Elio Seiano*, *La caduta di Elio Seiano*, *ib.*, 1667; *Erminda, regina de' Longobardi*, *ib.*, 1670; *Adelaide, Orfeo*, 1672; *Mesenzio*, *ib.*, 1673; *Antonino e Pompeiano*, *ib.*, 1677; *Ercole sul Termidonte*, *Anacreonte tiranno*, *ib.*, 1678; *I due tiranni al soglio*, *ib.*, 1679; *Flora*, *ib.*, 1681. *Salmi a otto voci in due cori*, etc. (Venice, 1680).—Fétis.

SATANELLA, or the Power of Love, English opera in four acts, text by Harris and Falconer, music by Balfe, first represented at Covent Garden, London, Dec. 20, 1858. The libretto is a version of "Le diable boiteux." Characters represented: Satanella, Miss Louisa Pyne; Count Rupert, Mr. Harrison; Arimanes, Mr. Weiss; Stella, Miss Susan Pyne; Lelia, Miss Rebecca Isaacs; Hortensius, Mr. G. Honey; Karl, Mr. St. Alban; Vizier, Mr. W. H. Payne, and Bracachio, Mr. H. Corri.—*Athenæum* (1858), ii. 843.

SATTER, GUSTAV, born in Vienna, Feb. 12, 1832, still living, 1890. Pianist, son of a physician, who sent him to Paris to study medicine; but he devoted his time to music and studied the pianoforte, and at last ran away to America to follow his chosen profession. He travelled through the United States and Brazil, where he was well received as a concert player in 1854–60. On his return to Paris in 1862, he was warmly commended by Berlioz, and subsequently won much applause in Vienna, where he lived temporarily, then in Dresden and Hanover, and after concert tours

through the northern part of Europe, finally settled at Stockholm. Works: *Olanthe*, opera. Overtures: *Lorelei*; *Julius Cæsar*; *An die Freude*. 2 symphonies; *Washington*, symphonic tone-painting; *Quartets* for pianoforte and strings; *Trios*; Many pianoforte pieces; Songs.—Fétis, *Supplément*, ii. 488; Riemann; Hanslick, *Concertwesen* in Wien, ii. 301; Wurzbach.

SATTLER, JOHANN HEINRICH FERDINAND, born at Quedlinburg, April 3, 1811, still living, 1890. Organist, pupil of F. W. Liebau; was organist at Blankenburg in the Hartz in 1838–61, and since then instructor in a seminary in Oldenburg. Works: *Die Sachsentaufe*, oratorio; Masses, psalms, cantatas; Motets for male voices; Organ and pianoforte music; Songs; Methods for organ, pianoforte, violin, and choral singing; *Choralbuch*; Treatise on harmony.—Mendel, *Ergänz.* 413.

SATURNALES, LES (The Saturnalia), opéra-bouffe in three acts, text by Albin Valabregue, music by Louis Lacombe, first represented at the Théâtre des Nouveautés, Paris, Sept. 26, 1887. Myrrha, the daughter of Barbinus, a Roman patrician, is betrothed to Bomilcar, a Carthaginian nobleman, but loves and is loved by Marcus Livius, secretary of the circus. During the feast of the Saturnalia, Rosa, Barbinus's chief cook, takes the place of her mistress and runs off with Bomilcar, leaving Myrrha free to marry Marcus Livius. Mlle Jeanne Granier, Mlle Debiège, and Albert Brasseur appeared in the original cast.

SAUL, oratorio in three acts, by Handel, first given at the King's Theatre, London, Jan. 16, 1739. The author of the text is unknown, though it is supposed to have been written by Charles Jennens, Thomas Morell, or Newburgh Hamilton. This, Handel's first great oratorio, was composed in two months and four days. The autograph score, in Buckingham Palace, is dated July 23, 1738, at the beginning of the first chorus; Aug. 8, 1738, at the end of the second act; and Sept. 27, 1738, at the end of

the chorus, "O fatal day." The overture, or sinfonia, with organ ad libitum, is the longest of all of Handel's introductions. It is in four movements: I. Allegro; II. Larghetto with organ solo; III. Allegro; IV. Andante larghetto, Minuet. The first act describes the exultation of the Israelites at their victory over the Philistines; the second a story of the passions—the envy of Saul, the love of Michal, the friendship of David and Jonathan, and the constancy of the latter. The third act contains the incantations of the Witch of Endor, the apparition of Samuel, the Dead March, or dirge, and David's lament over Saul and Jonathan. At first Handel intended to combine the Funeral Anthem of Queen Caroline (Dec. 12, 1737) with the elegy on Saul and Jonathan, and wrote out the words for it, which are preserved between fragments of recitative in the original MS. The organ is an important instrument in this work, although many of the brilliant passages given to it in Arnold's score are assigned to the oboe in the autograph. Characters represented: Saul (B.), Jonathan (T.), David (A.), Abner (T.), Merab (S.), Michal (S.), Doeg (B.), Witch of Endor (T.), Apparition of Samuel (B.), an Amalekite (T.), Abiathar (B.), High Priest (T.), and chorus. Mr. Beard, Mrs. Arne, Signora Frasi, and Signora Avolio sang in this work at different times. Its second performance took place Jan. 22, 1739, when it was given with "several new concertos on the organ." Saul was first given in Dublin, May 25, 1742, first in Germany at Halle, Jan. 23, 1820; by the Singakademie, Berlin, in 1833, three choruses in Vienna in 1834, and it was revived by the Sacred Harmonic Society, London, in 1840, remaining one of the standard works of its repertory. The Dead March in C, which is universally known, was twice played at the Handel Commemoration with the overture on May 26, and with the chorus, "Gird on thy sword," on June 3, 1784. Saul was first published by Wood (London, 1739); the songs and airs by Walsh (ib., 1739), and

editions by Arnold and Randall. Piano-forte score by J. F. Naue (Hofmeister, Leipzig, 1825). Chrysander's edition for the Händelgesellschaft was published by Breitkopf & Härtel (Leipzig, 1862); also edition by Novello (London).—Rockstro, *Handel*, 215; Chrysander, *Händel*, iii. 19–59; Maitland, *Handel*, 104; *Allgem. mus. Zeitg.*, xxii. 189, 537, 553; xxv. 490, 867; *Berliner mus. Zeitg.*, ii. 407; Bitter, *Geschichte des Oratoriums*, 250–297; *Jahrbücher für mus. Wissenschaft*, i. 408; Grove; Upton, *Standard Oratorios*, 125.

SAUL, oratorio, text by Moritz Hartmann, music by Ferdinand Hiller, first given at the Niederrheinische Musikfeste, under the composer's direction, Cologne, 1858. Published by Kistner (Leipzig, 1858). Other oratorios on this subject, in Italian: *L'ultima persecuzione di Saulle contra Davide*, by Francesco Peli, Modena, 1708; *Saulle*, by Lauro Rossi, Rome, 1833; by Zingarelli, *ib.*, 1833. In German: *Saul, oder die Gewalt der Musik*, dramatic cantata by Johann Heinrich Rolle, about 1780; biblical melodrama, by Ignaz von Seyfried, text from Caigniez, Vienna, April 7, 1810; and *Saul*, a pasticcio by Kalkbrenner and Lachnith from Haydn, Mozart, Cimarosa, and Paisiello, text by Desprès, Deschamps, and Morel, Paris, April 7, 1803. Operas, in Italian: *Saulle*, by Vaccaj, Naples, March 11, 1829; by Carolina Uccelli, text by the composer, Florence, June 21, 1830; by Vincenzo Colla, Trieste, Dec. 9, 1836; by Antonio Buzzi, text by Giuliani, Ferrara, May 31, 1843; by Giovanni Andrea Speranza, Florence, April, 1844; by Francesco Caronetti, text by Pullè, Milan, Oct. 7, 1845; by Nicola Coccon, Spello, March, 1884; and *Saul, König in Israel*, German opera by von Miltitz, Dresden, 1833. — *Nene Zeitschr.* (1858), 256.

SAURET, ÉMILE, born at Dun-le-Roi (Cher), France, May 22, 1852, still living, 1890. Virtuoso on the violin, pupil of de Bériot. He began to travel at an early age, playing in the principal cities of France and

Italy, in Vienna, and London, where he made his first appearance at Alfred Mellon's concerts, Covent Garden, in 1866. In 1872 he visited the United States with Strakosch, and again in 1874–76. In the latter year he played in Leipzig at the Gewandhaus, then returned to America, and in 1877 made a successful tour through Austria and Germany.



He visited Holland and reappeared in England in 1880, at the Crystal Palace and the Philharmonic. In 1880–81 he was instructor of the violin at Kulak's Academy, Berlin. Works: Concerto for violin and orchestra, in G minor, op. 26; Ballade, légende, and sérénade in G, for solo violin and orchestra; Caprice de concert in D; Scherzo fantastique; Valse caprice; Barcarolle-masurka; Fantasia on Spanish airs, op. 27; Pensées fugitives, op. 29; Romance and tarentelle, op. 31; Transcriptions from Mendelssohn, Rubinstein, Wagner, etc.—Grove; Riemann.

SAUZAY, (CHARLES) EUGÈNE, born in Paris, July 14, 1809, still living, 1890. Violinist, first instructed by Vidal, then pupil at the Conservatoire (1824) of Guérin, Baillet, and Reicha; won the second violin prize in 1825 and the first in 1827, when he took also the second prize for fugue. A few years later he joined Baillet's quartet, first as second violin, then as viola, replacing Vidal and Urban. He married Baillet's daughter, and remained a member of the quartet till its dissolution in 1840. He was first violin to Louis Philippe, and leader of second violins to Napoléon III. In 1860 he succeeded Girard as professor at the Conservatoire. Legion of Honour. Works: Incidental music to Molière's "Georges Dandin," and "Le Sicilien;" Fantasias on opera airs; Many pieces for violin and piano-forte; Symphonie rustique for piano-

forte (4 hands); Trio for pianoforte and strings; Études harmoniques pour violon; Songs. He also published: Haydn, Mozart, Beethoven, étude sur le quatuor (Paris, 1861); L'école de l'accompagnement (ib., 1869).—Fétis; do., Supplément, ii. 489; Riemann; Mendel.

SAVETTA, ANTONIO, born at Lodi, Italy, end of the 16th century. Church composer, maestro di cappella of the church della Incoronata in his native city. Works: Madrigali a 5-8 voci, etc. (Venice, 1610); Messe a 6 voci (ib., 1616); Salmi (ib., 1620); Messe e salmi (ib. 1638); Messe a 4-8 voci; Messe e salmi a 9 voci (ib., 1639); Messe concertate a 8 voci (ib., 1639); Salmi a 5 voci; Litanie ed antifone a 8 voci (ib., 1641); Motetti a 16 e a 24 voci.—Fétis; Mendel.

SAVEZ-VOUS QU'EN JOIGNANT VOS MAINS. See *Huguenots*.

SAVJ, ALFONSO, born at Parma, Italy, Dec. 21, 1773, died (?). Violoncellist, pupil of Gasparo Ghiretti; in 1812 he was accompanist at the theatre of Parma. Works: Several opere buffe, given at Parma; Masses, vespers, psalms, and other church music; Symphonies; Quartets, trios, and duos for strings.—Fétis; Mendel.

SAVJ, LUIGI, born in Florence, Italy, early in the 19th century, died there, Jan. 4, 1842. Dramatic composer, known by the following operas: *Il Cid*, Parma, 1834; *Caterina di Cleves*, Florence, 1838; *Adelson e Salvina*, ib., 1839; *L' avaro, ossia un episodio di San Michele*, Florence, 1840. He published also a collection of 12 duos and a caprice for violin and bass, and do. of 3 duos for do.—Fétis.

SAVOJA, PAOLO, born at Gerace, near Reggio di Calabria, Aug. 17, 1820, still living, 1890. Church composer, pupil of Ruggeri, Donizetti, and Mercadante, at the Conservatorio, Naples; he became band-master of the 3d Swiss regiment, then of the royal guard at Naples. After the dissolution of the Neapolitan army in 1859, he devoted himself to teaching, and is now director of

the military band of the Teatro San Carlo. Works: *Un maestro di musica ed un poeta*, opera buffa, Naples, 1857; *Cristianella* (with other composers), ib.; *Mass for 3 voices*, with orchestra; do., with military band; 3 *Tantum ergo*; 2 *Stabat Mater*; Hymns and other church music; 3 overtures for orchestra; 4 funeral marches for military band; 6 marches for do.; Many quicksteps, dance music, etc., for do.; *Melody for horn*, with orchestra.—Fétis, Supplément, ii. 490.

SAVONAROLA, English opera in three acts, with a prologue, text by Gilbert à Beckett, music by Charles Villiers Stanford, first represented at the Stadttheater, Hamburg, April 18, 1884. The drama, which was given with a German translation by Ernest Frank, is largely founded on historical facts, chiefly from Villari's life of Savonarola. The action takes place in Ferrara in 1475. The opera was well received and met with a genuine success, being given four times. It was given in London, at Covent Garden, July 9, 1884.—*Athenæum* (1884), i. 544.

SAWERTHAL. See *Zaverthal*.

SAXE-COBURG-GOTHA. See *Ernst II*.

SBORGI, GIUSEPPE MARIA, born at Florence, March 30, 1814, still living, 1890. Dramatic composer, son of Gaetano Sborgi (born 1769, still living, 1821, professor of singing and pianoforte); pupil of Palafuti on the pianoforte, of Gaetano Giorgetti on the violoncello, and of Picchianti in composition. He was first violoncello of the orchestra at the Teatro della Pergola, for forty years, and also a member of the chamber music and chapel of Grandduke Leopold II. Works—Operas: *Demofonte*, Florence, 1836; *Il giorno natalizio*, 1837; *Ippolita degli Azzi*, Arezzo, 1838; *Il tesoro*, Florence, about 1850. Concerto for violoncello; do. for do. and pianoforte.—Fétis, Supplément, ii. 491.

SCACCHI, MARCO, born in Rome about the end of the 16th century, died at Gallese, near Viterbo, before 1685. Contrapuntist of

the Roman school, pupil of Felice Anerio; 1575); Il secondo libro delle canzoni napelmajster to the King of Poland at poltane (ib., 1577); Motets in collections Warsaw in 1618-48, then lived retired at of the time; Passio et resurrectio Domini Gallese. Works: Three books of madrigals for 5 voices (Venice, 1634-37); Book of masses for 4-6 voices (ib., 1638); 2 books of motets for 4-5 voices (ib., 1640); Cantilena quinque vocibus et lacrimæ sepulchrales

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ad tumulum Johannis Stobaci (ib., 1647); Missa omnium tonorum pro electione Regis Poloniæ Casimiri, for 12 voices (1664, MS. royal library, Berlin). He published Cribrum musieum ad triticeum Syfertinum (Venice, 1643), criticising the psalms of Paul Syfert, organist at Dantzic; also Breve discorso sopra la musica moderna (Warsaw, 1647).—Fétis; Gerber; Mendel.

SCALETTA, ORAZIO, born at Crema, Italy, second half of the 16th century, died at Padua, in 1630. Vocal composer, maestro di cappella of the cathedral at Salò, on Lake Garda, then (1607) in his native city, later at Sta. Maria Maggiore in Bergamo, and last at the basilica of S. Antonio in Padua, where he died of the plague. Works: Villanelle alla romana a 3 voci (Venice, 1590); Madrigali a 6 voci; Messa breve de' morti a 4 voci. He published: Scala della musica (Verona, 1598, and many later editions); Primo scalino della scala di contrappunto (Milan, 1622).

SCANDELLI (Scandellus), ANTONIO, born in Brescia, Italy, in 1517, died in Dresden, Jan. 18, 1580. Virtuoso on the cornet, was court musician in Dresden before 1553, became Vize-Kapellmeister in 1566, and Kapellmeister in 1568. Works: Epitaph on Moritz, Elector of Saxony, with a Requiem mass for 6 voices (Nuremberg, 1558); Il primo libro delle canzoni napolitane (ib., 1566, 1572, 1583); Neue teutsche geistliche Liedlein (ib., 1568); Cantiones germanicæ 4 et 5 vocum (ib., 1567, 1579); Neue und lustige weltliche deutsche Liedlein (ib., 1570, 1578, 1579); Neue schöne ausserlesene geistliche deutsche Lieder (ib.,

nostri, etc. (1593, MS. library at Grimma); Christus vere languores, motet for 6 voices, etc. — Archiv für sächsische Geschichte (Leipsic, 1866); Fétis; Mendel.

SCANDINAVIAN SYMPHONY, in C minor, by Frederic H. Cowen, first performed at the Crystal Palace, London, Dec. 18, 1880. It is the composer's third symphony, and conveys impressions of the Northland. I. Allegro moderato ma con moto; II. Molto adagio; III. Scherzo: Molto vivace quasi presto; IV. Finale: Allegro ma non troppo, Allegro molto vivace. Given in 1882 in Liverpool, Brighton, Birmingham, Edinburgh, Glasgow, Paris, Aix-la-Chapelle, and other continental cities, and in Boston, Mass., by the Symphony Orchestra, Jan. 27, 1883. — Athenæum (1880), ii. 874; Upton, Standard Symphonies, 125.

SCARLATTI, IL CAVALIERE ALESSANDRO, born at Trapani, Sicily, in 1659, died in Naples, Oct. 24, 1725. Nothing definite is known about his early life and education. The stories that he studied at Parma, and under Carissimi at Rome, appear to be without foundation. Fétis conjectures that he studied at Palermo, and Villarsosa states that he and his family moved to Naples, after he had already become famous as singer, harpist, and clavicinist. The first authentic news we have of him is that he



was in Rome in 1680 (six years after Carissimi's death), conducting an opera of his own, *L' onestà nell' amore*, at the palace of Christina, Queen of Sweden. This points to the supposition that he must already have been well known as a composer. Cramer's statement that he wrote an opera for Munich in the same year, has been abundantly disproved. In 1694 Scarlatti was maestro di cappella to the Viceroy of Naples. In 1703 he returned to Rome, where he was appointed on Dec. 31 assistant maestro di cappella to Antonio Foggia, at Santa Maria Maggiore. Not long after this he became also private maestro di cappella to Cardinal Ottoboni, and in 1707 he succeeded Foggia as chief maestro at Santa Maria Maggiore, but resigned in 1709 to return to Naples, after having received the order of the Golden Spur. How soon after his return to Naples he was made maestro of the Royal Chapel is not known; but he certainly held that post in 1717, as is proved by the title of a MS. pamphlet of his: "*Discorso di musica sopra un caso particolare in arte, del Cav. Sig. Alessandro Scarlatti, maestro della reale cappella di Napoli, 1717*" (28 pp. folio, with 17 pp. of music). This pamphlet was written to settle a disputed point in harmony which two Spanish musicians had referred to Scarlatti as arbitrator. He taught successively at the conservatories of San Onofrio, de' Poveri di Gesù Cristo, and the Loreto. Among his pupils were Logroscino, Hasse, Leo, Feo, Porpora, and others of less note, but not Pergolesi, as has wrongly been stated. Scarlatti was without doubt the greatest composer of his day. Even if the story be untrue that he was a pupil of Carissimi, he certainly was a follower of that great man, and continued his work of combining, as far as was possible, the principles of the great Roman contrapuntal school (Palestrina, Nanini, etc.) with those of the Florentine Music-Reform (Caccini and Peri). He was equally noteworthy for the elevation of his ideas and his consummate mastery over all

the technique of composition. As an original and progressive mind, he belongs mainly to the history of the opera. He may be regarded as the founder of the Neapolitan school, and if the opera left off its swaddling clothes under Monteverde and Cavalli, it entered upon its vigorous manhood under Scarlatti. To him we owe the establishment of three of the principal forms of modern operatic music: the recitativo secco, the recitativo stromentato, and the aria. But, although Scarlatti's originality of genius shows itself most prominently in the field of opera in the way of establishing new musical forms, he was a complete master of every style of composition in vogue in his day. He was one of the most prolific of composers, leaving at his death 115 operas (of which 41 are still extant), over 200 masses, most of which have been lost, a large amount of other church music, oratorios, madrigals, and secular cantatas. Of his instrumental compositions but few have been preserved. He was buried in the St. Cecilia chapel of the church of Monte Carlo, at Naples. His portrait, after Solimena, is in the "*Biografia degli Uomini illustri del Regno di Napoli.*"

Works. I. Operas: *Diana ed Endimione*, about 1675; *L' onestà nell' amore*, Rome, 1680; *Pompeo*, Naples, Jan. 30, 1684; *La Rosaura*, about 1690; *Non tutto il male vien per nocere*, Naples, about 1690; *Teodora*, Rome, 1693; *Odoacre* (with Legrenzi), Naples, Teatro San Bartolomeo, 1694; *Pirro e Demetrio*, Naples, 1697; *Il prigioniero fortunato*, ib., 1698, and, as *Il p. superbo*, 1699; *Eraclea*, ib., 1700; *Gli equivoci nel sembianza*, ib., 1700; *Olitorio*, ib., about 1700; *Massimo Papirio*, ib., about 1700; *Le nozze col nemico*, Rome, about 1700; *Laodicea e Berenice*, Naples, 1701; *Il figlio delle selve*, ib., 1702; *La caduta de' decemviri*, ib., 1706; *Mitridate Eupatore*, Venice, 1707, and *Reggio*, 1713; *Il trionfo della libertà*, Venice, 1707; *Il Medo*, ib., 1708; *Il martirio di Santa Cecilia*, opera seria, 3 acts, Rome, 1709; *Il Teodosio*, 3

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acts, Naples, 1709; *Ciro riconosciuto*, Rome, 1712; Porsenna (with Lotti), Naples, Teatro San Bartolomeo, 1713; Scipione nelle Spagne, Naples, 1714; *L' amor generoso*, ib., 1714; Arminio, 1714; Tigrane, 3 acts, Venice, 1715; Carlo, rè d'Allemagna, Naples, 1716; *La virtù trionfante dell' odio e dell' amore*, ib., 1716; *Il trionfo dell' onore* (possibly identical with the foregoing), ib., Teatro de' Fiorentini, 1718; *Telemacco*, 3 acts, Rome, 1718; Massimo Puppieno, Naples, 1718 (?); Attilio Regolo, Rome, 1719; *Il Cambise*, Naples, 1719; Tito Sempromio Gracco (sic; should be Tiberio S. G.), ib., 1720; Turno Aricino, Rome, 1720; *La principessa fedele*, Rome and Munich, 1721; Griselda, Rome, 1721; *Didone abbandonata*, ib., 1724; The date of performance of the following is not known: *La Merope*; *L' Amazzone guerriera*; *Amor volubile e tiranno*.

II. Oratorios: *I dolori di Maria sempre Vergine*, Rome, 1693; *Il sacrificio d' Abramo*, ib., 1703; *Il martirio di Santa Teodosia*, ib., 1705 (MS. in the National Library, Paris); *La concezione della beata Vergine*; *La sposa de' sagri cantici*, for four voices with instruments, Naples, 1710 (MS. in the royal chapel, Naples); *San Filippo del Neri*, Rome, 1718; *La Vergine addolorata*, for four voices, Naples, 1722; *Stabat Mater* for soprano and alto with orchestra; *Stabat Mater* for four voices, Rome, 1723; *Passio Domini nostri Jesu Christi secundum Johannem*, for contralto, chorus, violin, viola, and organ.

III. Church music: About 200 masses, including mass for four voices, in canon form, with organ; Mass for four voices in E; Mass for five voices with orchestra in B minor (MS. in the archives of the royal chapel, Naples); Pastoral mass for ten voices in two choruses, with violin and organ; Mass for six voices with organ in E-flat; Requiem mass for four voices and organ; *Tu es Petrus*, for eight voices in two choruses, with organ; *Concerti sacri, motteti*, for 1, 2, 3, and 4 voices, with two

violins, viola, and organ, op. 1 and op. 2 (published by Roger, Amsterdam); Motets for 4, 5, and 6 voices with organ (once in the Abbate Santini's possession); Memento Domine for four voices; Psalm for four voices after Palestrina; *Laudate*, psalm for soprano, contralto, and bass, with violins, viola, and organ; *Ave Regina eorum*, for two sopranos with organ, composed for the Church Santa Maria di Loreto; *Miserere*, a cappella, composed for the pontifical choir in 1680.

IV. Secular music: Madrigals for various voices, one for two sopranos and two contraltos (in Padre Martini's "Esemplare di contrappunto fugato"); *Serenata* for four voices for the baptism of the Prince of Sicily, Monte Cassiano, 1723; 2 serenatas for five voices; Madrigal for two voices without instruments; 14 duets for voices without instruments; Many cantatas for one voice with basso continuo (eight volumes of these in the Conservatoire, Paris); 2 books

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of toccatas for clavecin or organ (once in the Abbate Santini's collection); Several pieces for the clavecin.—Gennaro Grossi, *Biografia degli Uomini illustri del Regno di Napoli*, containing Scarlatti's portrait after Solimena (Naples, 1809); Marquis de Villars, *Memorie dei compositori di musica del regno di Napoli*, 199; Fétis; Grove; Mendel; Riemann.

SCARLATTI, DOMENICO (or, according to Quadrio, in his *Storia* . . . d' ogni poesia, vii. 249, Girolamo), born in Naples (?), 1683 (according to some authorities, 1685), died in Naples, 1757. Dramatic composer, son of Alessandro Scarlatti. He is said to have studied under Bernardo Pasquini, but this is improbable; Pasquini belonged to the Roman strict contrapuntal school that adhered to the Palestrina traditions, and it is hardly likely that a distinguished pupil of his should have made his first mark as an opera composer at the age of nineteen or twenty. It is far more prob-

able that Domenico Scarlatti studied under his father, and then under Gasparini in



Rome. In 1704 he remodelled Pollaro's *Irene* for the stage at Naples; this, apparently his first work, was followed by several original operas, among which it is interesting to note *Amleto*, as almost the

first musical setting of a libretto taken from Shakespeare's tragedy. But he was not destined long to follow the career of an opera composer; although some of his operas were highly successful, his great reputation rests upon his mastery of the harpsichord, and his compositions for that instrument. In 1708 he was in Venice together with Handel, and seems to have accompanied him through Florence to Rome, where the two were almost inseparable until Handel's departure. Scarlatti's reputation on the harpsichord must have begun pretty early, for during this visit of Handel to Rome, at which time Scarlatti was not over twenty-five, Cardinal Ottoboni pitted him against the great German as the best representative of harpsichord playing in Italy. The result of the match was a draw, as far as the harpsichord was concerned, but Scarlatti readily acknowledged Handel's superiority on the organ, the treatment of which instrument had been little developed in Italy since the days of Frescobaldi, whereas in Germany organ playing had made vast strides. In 1715 Scarlatti succeeded Baj as maestro di cappella at St. Peter's, for which choir he wrote considerable church music. In 1719 he went to London, where he renewed his close friendship with Handel, and in 1721 to Lisbon, where he became a great favourite at court, but grew homesick eventually, and in 1725 returned to Naples. In 1729 he went to Spain, on invitation from the court, and was made

music teacher to the Princess of the Asturias, who had been his pupil in Lisbon. He went back to Naples again in 1754, in straitened circumstances, owing to his passion for gambling. At his death his family were left in almost absolute destitution, but were assisted to some extent by the singer Farinelli, who had been intimate with Scarlatti in Madrid. Domenico Scarlatti may be considered as, to a certain extent, the father of modern pianoforte playing. How much he may have been influenced by his great French contemporary, Couperin, is doubtful; it is certain that the two men never met, but it is hardly likely that either of the two was wholly ignorant of the other's works. But traces of Scarlatti's method are to be found in the harpsichord school of Bach, and almost all the great pianoforte schools derived therefrom, through Clementi, Mendelssohn, even down to Liszt. His harpsichord pieces are invariably short, and he did nothing toward further developing the elements of the sonata form. His great merit, apart from the intrinsic beauty and solid style of his writing, was that he knew how to develop a system of playing and a style of composition that were firmly based upon the peculiar character of the harpsichord. Indeed, he holds as prominent and important a position in the history of harpsichord and pianoforte music as his father does in that of the Art of Music itself.

Works. I. Operas: *Irene* (remodelled version of Pollaro's opera, Venice, 1695), Naples, 1704; *Some airs in Porpora's Berenice*, Rome, 1710; *La Silvia*, ib., private theatre of Maria Kazimira, Queen Dowager of Poland, 1710; *Orlando, ossia la gelosa pazzia*, Rome, 1711; *Tolomeo e Alessandro, ossia la corona disprezzata*, ib., 1711; *Tetide in Sciro*, ib., 1712; *Ifigenia in Aulide*, ib., 1713; *Ifigenia in Tauride*, ib., 1713; *Amor d'un ombra e gelosia d'un aura*, theatre of Maria Kazimira, 1714; *Narciso*, Rome, 1714, and London, May 30, 1720; *Amleto*, Rome, Teatro Capranica, 1715;



## SCARLATTI

Ottavia restituita al trono, about 1715 ; Giustino, about 1715.

II. Clavecin works : *Esercizi per gravicembalo*, etc. (Venice, before Aug. 10, 1746) ; *Pièces pour clavecin*, etc., 2 vols. (Paris, Mme Boivin, before 1732) ; Collection of 200 pieces, edited by Czerny (Vienna, Haslinger, 1839), and reëdited by Mme Farrenc (Paris, Sauer, Girod, n. d.) ; 42 Suites of *Lessons* (London, Cooke, 1730-37), this edition was printed under the supervision of Scarlatti's friend, Roseingrave, and was the basis of the Czerny and Farrenc collections ; 130 Pieces in Farrenc's *Trésor des Pianistes* (Paris, 1864) ; 60 sonatas (Leipsic, Breitkopf & Härtel) ; 18 Pieces arranged in suites by von Bülow (ib., Peters).—Fétis ; Mendel ; Grove.

SCARLATTI, GIUSEPPE, born in Naples, in 1712, died in Vienna, Aug. 17, 1777. Dramatic composer, grandson of Alessandro Scarlatti. Little is known of his history, but the dates appended to his operas show that he was in Venice and Naples before 1756, and that he went to Vienna after that date. Works : *Pompeo in Armenia*, Rome, 1747 ; *Adriano in Siria*, Naples, 1752 ; *Ezio*, ib., 1754 ; *Gli effetti della gran madre natura*, Venice, 1754 ; *Merope*, Naples, 1755 ; *De gustibus non est disputandum*, Venice, 1756 ; *Chi tutto abbraccia nulla stringe*, ib., *Il mercato di Malmantile*, Vienna, 1757 ; *L'isola disabitata*, ib., 1757 ; *Issifile*, *La serva scaltra*, ib., 1759 ; *La clemenza di Tito*, ib., 1760 ; *La moglie padrona*, ib., 1768.—Fétis ; Schilling ; Mendel ; *Harmonicon* (1827), 238.

SCENEN AUS DEM SOLDATENLEBEN (Scenes from Soldiers' Life), *Fantasiestücke* for orchestra, by Ferdinand Hiller, op. 146. I. *Rekruten* ; II. *Auf der Wacht* ; III. *Einquartirt* ; IV. *Auf Patrouille* ; V. *Bestattung*. Published by Schott (Mainz, 1868-76).

SCÈNES DRAMATIQUES APRÈS SHAKESPEARE, fifth suite for orchestra, by Jules Massenet, first performed at the Concert du Conservatoire, Paris, Jan. 10,

1875. Full score and pianoforte arrangement for four hands, published by Schott (Mainz, 1875-79).

SCÈNES HONGROISES (Hungarian Scenes), second suite for orchestra, by Jules Massenet. I. *Entrée en forme de danse* ; II. *Intermède* ; III. *Adieux à la fiancée* ; IV. *Cortège, Bénédiction nuptiale, Sortie de l'église*. The score, dedicated to Georges Bizet, was published by G. Hartmann (Paris). Full score and pianoforte arrangement for four hands, published by Schott (Mainz, 1874-79). Arranged for the pianoforte by Georges Bizet, and also by Renaud de Vilbac.

SCÈNES NAPOLITAINES, suite for orchestra, by Jules Massenet, first given at an open air concert in the Champs-Élysées, Paris, in 1879, and at the Châtelet and Cirque d'Hiver, Paris, on the same day, Feb. 8, 1880. I. *La danse (tarentelle)* ; II. *Le cortège* ; III. *La fête*.

SCÈNES PITTORESQUES, fourth suite d'orchestre, by Jules Massenet, first performed at the Châtelet concert, Paris, Nov. 12, 1876. I. *Marche* ; II. *Air de ballet* ; III. *Angelus* ; IV. *Fête bohème*. Full score and pianoforte arrangement for four hands, published by Schott (Mainz, 1876). Air de ballet, transcription for the violoncello and pianoforte (ib.).

SCENES THAT ARE BRIGHTEST. See *Maritana*.

SCHACHNER, RUDOLF (JOSEPH), born in Munich, Dec. 31, 1821, still living, 1890. Pianist, pupil of Frau von Flad and of Cramer, and in composition of Caspar Ett. He appeared first in Vienna with great success, in 1842, then in Paris, Leipsic, and Berlin ; went to London in 1853, and for many years was greatly esteemed as a teacher of the pianoforte. Within a few years he has settled in Vienna. Works : *Israels Rückkehr von Babylon*, oratorio ; 2 *Conzertstücke* for pianoforte and orchestra ; *Le regret et nocturne*, *Salon-pieces* for pianoforte and horn ; *Pianoforte music* and songs.—Mendel ; Riemann.

## SCHACK

**SCHACK, BENEDIKT** (Beneš Cziak), born at Mirowitz, Bohemia, in 1758, died in Munich, Dec. 11, 1826. Dramatic singer (tenor), and composer, pupil of Frieberth in Vienna, and in composition of Anton Laube in Prague; became Kapellmeister to Prince Karolath in 1780, then sang on the stages of Prague, Salzburg, Vienna (1788), Gratz (1793), and Munich (1796), where he was pensioned in 1805. In Salzburg he was on intimate terms with Michael Haydn and Leopold Mozart, and in Vienna with Josef Haydn and young Mozart. Works—Operettas and Singspiele: *Der Luftballon*, given at Salzburg; *Lorenz und Suschen*, ib.; *Das Schlaraffenland*; *Don Quichote*; *Der Mundkoch*; *Der Krautschneider*; *Die beiden Antone*; *Die Wiener Zeitung*. 3 oratorios; 2 funeral cantatas; 6 masses; 2 Requiems; Graduals, and offertories; Songs.—Lipovsky, *Bayerisches Mus. Lex.* (Munich, 1811); Wurzbach.

**SCHAD, JOSEPH**, born at Steinach, Bavaria, March 6, 1812, died at Bordeaux, France, July 4, 1879. Pianist, pupil of Aloys Schmitt at Frankfort; made a concert tour in Germany and Switzerland, became organist and music director at Morges, Canton de Vaud, in 1834, and later professor at the Conservatoire in Geneva. He settled at Bordeaux in 1847. Works: *Frantzia*, ballet, Bordeaux, 1864; Many fantasias, concert pieces, transcriptions, waltzes, nocturns, etc., for pianoforte.—Fétis; Mendel.

**SCHAEKEN, JEAN HUBERT**, born at Weert, Limburg, Jan. 2, 1832, still living, 1890. Organist, pupil, at the Brussels Conservatoire of Tilborgs in harmony, and of Fétis in counterpoint and fugue; won the first prizes in both departments, and settled at Amsterdam to teach. In 1859 he married a young singer, and two years after went to Java, visited Batavia, and settled at Samarang, where he obtained a position as organist; returned to Europe in 1868, and settled at Brussels. Works: Mass for 3 voices and organ; *Te Deum*; *O Salutaris*; 24 pieces for organ; 24 canticles; 62 vocal

studies; Melodies with pianoforte.—Fétis, *Supplément*, ii. 493.

**SCHÄFFER, AUGUST**, born at Rheinsberg, Aug. 25, 1814, died in Berlin, Aug. 7, 1879. Dramatic composer, pupil of the chamber musician Breyer, then at Potsdam of Koch on the violin, of Böttcher on the pianoforte, and of Schärtlich in theory; finally, in Berlin, pupil of Mendelssohn and, on the organ, of Heinrich Birnbach. He is best known through his humorous songs and choruses for male voices. Works—Operas: *Emma von Falkenstein*, Berlin, 1839; *Die Hirtin von Piemont*, ib., 1841; *Eben recht*, ib., 1847; *Die schöne Gasconnerin*, ib., 1852; *José Riccardo, oder der Spanier in Portugal*, Hanover, 1857; *Junker Habakuk*, Berlin, 1861. Many songs, duets, and choruses.—Fétis; Ledebur, 494.

**SCHÄFFER, HEINRICH**, born in Cassel, Feb. 20, 1808, died in Hamburg, Nov. 28, 1874. Dramatic singer (tenor), was engaged and a great favourite at the theatres of Magdeburg, Brunswick, and Hamburg. He retired from the stage in 1840, when he married, and devoted himself to composition. Works: *Lob der Einigkeit*, cantata, Hamburg, 1838; Symphonies, quartets, etc.; Five- and six-part choruses for male voices.—Mendel.

**SCHÄFFER, JULIUS**, born at Krevese, near Osterburg, Altmark, Sept. 28, 1823, still living, 1890. He studied theology and philosophy at Halle in 1844–47, but becoming acquainted with Robert Franz, Gade, Schumann, and Mendelssohn, determined to devote himself to music, and in 1850 became the pupil of Dehn in Berlin. In 1855 he was appointed music director at Schwerin, in 1860 succeeded Reinecke as music director in the University, and conductor of the Singakademie in Breslau, in 1861 was made royal music director, and in 1878 professor. He received the degree of Doctor of Music from the University in 1872. Works: Songs; Choruses; Songs without words for pianoforte. He published: *Zwei Beurtheiler von Dr. R. Franz*;

Fr. Chrysander in seinen Klavierauszügen zur deutschen Händel-Ausgabe; R. Franz in seinen Bearbeitungen älterer Vokalwerke.—Riemann; Mendel.

SCHÄFFER, KARL FRIEDRICH LUDWIG, born at Oppeln, Prussian Silesia, Sept. 12, 1746, died at Breslau, April 6, 1817. Amateur pianist, and composer, studied law at Halle and Leipsic, and after living a short time at Frankfort, settled at Breslau as a lawyer and notary. Works: *Walmir und Gertraud*, opera, Pleiss, Anhalt-Köthen, 1798; *Der Orkan*, ib., 1805. Requiem for 2 choruses, and orchestra; 6 concertos for pianoforte, with orchestra; Serenades for 3 instruments.—Fétis; Mendel.

SCHAFFNER, NICOLAUS ALBERT, born in Silesia about 1790, died at Bordeaux in 1860. Violinist and clarinet player; learned early to play on several instruments, lived a while at Breslau, then travelled in Germany. In 1815 he went to Paris, where he became bandmaster in a regiment of the royal guard, and in 1817 chef d'orchestre at the Théâtre de la Porte-Saint-Martin. In 1821 he went in the same capacity to Rouen, and later on to Bordeaux. Works—Melodramas and pantomimes: *Le prince et le soldat*; *Daniel, ou la fosse aux lions*; *Azendaï*; *La cabane de Montainard*; *Le maréchal de Villars*; *Le proscrit et la fiancée*; *Le petit chapeçon rouge*; *Le banc de sable*; *Les frères invisibles*, etc. *Divertissement militaire à douze parties*; *Suites d'harmonie à quatorze parties*; *Quatuors concertants*, for flute, clarinet, horn, and bassoon; 5 quintets for strings; Trios for do.; 6 do. for clarinet, horn, and bassoon; Duos for clarinets; do. for violins; Air varié for violin and orchestra; Soli and airs variés for flute.—Fétis; Mendel.

SCHALE, CHRISTIAN FRIEDRICH, born at Brandenburg in 1713, died in Berlin, March 2, 1800. Violoncellist, pupil of Rolle, organist at Brandenburg; entered the orchestra of Margrave Heinrich in 1735, and the service of Friedrich II. in Berlin, in 1742; became court organist in 1764. Works:

Symphonies for orchestra; Concertos for pianoforte; Trios and solos for various instruments; Sonatas and polonaises for pianoforte; 4 collections of preludes for organ.—Fétis; Mendel; Schilling.

SCHALL, CLAUS, born in Copenhagen about 1760, died there in 1834. Violinist, appeared in concerts in Germany, France, and Italy, then became Concertmaster in the royal orchestra at Copenhagen. Works: *L'idole de Ceylan*, ballet, Copenhagen, 1789; *Siegfried*, do., ib., 1802; *Le chanoine de Milan*, opera; 5 concertos for violin; Duos for violins; Dances for orchestra.—Fétis; Mendel.

SCHARWENKA, (LUDWIG) PHILIPP, born at Samter, in Posen, Feb. 10, 1847, still living, 1890. Entered Kullak's New Academy in Berlin in 1865, was especially a pupil of Wüerst, and afterwards studied also under H. Dorn; became instructor of theory and composition at Kullak's Academy in 1870, and later in his brother's Conservatorium. Works: *Herbstfeier*, for chorus, soli, and orchestra; *Sakuntala*, do.; 2 symphonies for orchestra; *Liebesnacht*, fantasy for do., op. 40; Serenade for do.; Polonaises for do.; 3 moreaux de concert for violoncello and pianoforte; Cavatine for do.; Romance and scherzo for violin and pianoforte; Many pianoforte pieces; Songs.—Riemann; Mendel; Fétis, Supplément, ii. 494.

SCHARWENKA, (FRANZ) XAVER, born at Samter, in Posen, Jan. 6, 1850, still living, 1890. Brother of Philipp Scharwenka; followed the same course of instruction, and under the same teachers, until graduating from Kullak's Academy in Berlin in 1868. He remained at the Academy as teacher of the pianoforte, and first appeared in public as a pianist at the Singakademie in 1869. In 1874 he left the Academy, and has since then played in almost all the prin-



cial cities of Europe. On Oct. 1, 1881, he opened a Conservatorium of his own in



Berlin. Scharwenka is a brilliant pianist, and has made a distinguished mark as a composer, especially of pianoforte and chamber music. His best known works are his pianoforte concertos in B-flat minor (Hanover,

1877, highly praised by Liszt) and C minor (Vienna, Dec. 12, 1880), the former of which have been much played in this country by Mme Madeline Schiller.

SCHAUENSEE, (FRANZ JOSEPH LEONTI) MEYER VON, born at Lucerne, Aug. 10, 1720, still living at the monastery of St. Liudgard in 1790. Organist, dramatic and church composer; studied the organ at a very early age under Müller, organist of the Convent of St. Liudgard, Lucerne, whom he afterwards succeeded. In 1731 he went to the Benedictine Abbey of St. John to finish his studies and, finding no organ there, learned the harpsichord, violin, and violoncello; on leaving that convent he studied composition, and in 1738 entered the Cistercian Convent at St. Urban, but soon left it and went to Milan, where he finished his musical studies. In 1741 he enrolled in the Swiss regiment in the service of the King of Sardinia, became an officer, and was taken prisoner at Nice during the campaign of 1742. After his return to Lucerne he devoted himself with great energy to the promotion of musical life there, and in 1752 took orders and became organist of the St. Liudgard capitulary. Works—Operettas: *Il trionfo della gloria*; *Il palladio conservato*, 1743; *Applausi festosi della Sardegna*, 1744; *Die parnassische Gesandtschaft*, Lucerne, 1746; *Musikalisches Fried- und Freudenfest, eine Götter-Oper*, ib., 1751; *Brutus*, ib., 1753; *Der verlorene Beutel eines Geizhalses*, comic opera, ib., 1754. *Hortus conclusus*,

*cantata*, 1745; *Mass* for 3 choirs, and orchestra, 1749; *Mass* for Trinity; 7 short masses; *De semine bona*, 40 motets for soprano and contralto; *Obeliscus musicus*, offertories for 4 voices; *Ecclesia triumphans in campo*, containing *Te Deum*, *Tantum ergo*, *Vidi aquam*, etc. (1753); *Cantica doctoris*, 32 antiphons, 12 *Salve Regina*, 6 *Alma Redemptoris*, 6 *Ave*, 8 *Regina cæli*, etc. (Augsburg, 1756); *Phæbus musicus seu vespere IV.* (ib., 1757); Many offertories, vespers, litanies, hymns, etc.; *Pantheon musicum*, 8 concertos for organ (Augsburg, 1757); *Tabellarius musicus*, 6 symphonies (ib., 1757); *Concerti armonici d'organo e di cembalo*, etc. (Nuremberg, 1754); *Omne trinum perfectum*, cantata for 4 voices, with instruments; *Par nobile fratrum*, do.—*Fétis*; Mendel; Riemann; Schilling.

SCHAUSPIELDIREKTOR, DER (The Impresario), *Singspiel* in one act, text by Stephanie, music by Mozart, first represented at Schönbrunn, at a "festival in honour of the Governor-General of the Netherlands," Feb. 7, 1796. Frank, an impresario, has received permission to open a theatre in Salzburg. Several actors and actresses offer their services and are put on trial. The best numbers are the overture and the terzet, in which two of the women quarrel as to which is the better singer, and alternately execute rapid and extraordinary phrases. The manager, trying to make peace, attaches himself to, and opposes, first the one, then the other, making a scene full of contrast and humor. Characters represented:

Frank, an impresario.....	Herr Stephanie.
Eiler, a banker.....	Herr Brockmann.
Buf.....	{ Actors {
Herz.....	
Mme Pfeil.....	{ Ac- {
Mme Krone...	
Mme Vogelsang	
Vogelsang.....	{ Singers {
Mme Herz.....	
Mme Silberklang	

{ Herr Lange.  
 { Herr Weidmann.  
 { Mme Sacco.  
 { Mme Adamberger.  
 { Mme Stephanie.  
 { Herr Adamberger.  
 { Mme Lange.  
 { Mlle Cavalieri.

## SCHEIDT

The entire festival was repeated at the Kärnthnerthor Theater in 1796, and the whole of *Der Schauspieldirektor* was introduced by Goethe into Cimarosa's *L'impresario* in angustic, given in Weimar, in 1791, as *Theatralische Abenteuer*. It was given three times in Vienna in 1797; adapted by Stegmeyer in 1814, and revised at the Leopoldstädter Theater in 1845. It was given at the Bouffes Parisiens, Paris, revised by Léon Battu and Halévy, May 20, 1856. Score published by Simrock (Bonn); by Heckel (Mannheim); pianoforte score by Breitkopf & Härtel (Leipsic); Breitkopf & Härtel, Mozart Werke, Serie v., No. 16.—Köchel, Verzeichniss, No. 486; André, No. 43; Jahn, Mozart, iv. 154; do. (Townsend), iii. 46; Nissen, do., ii. 85; R. Hirsch, Mozarts Schauspieldirektor (Leipsic, 1859); Wien Zeitg. (1786), No. 11; Cäcilia, xxiv. 148.

SCHEIDT, SAMUEL, born at Halle, Prussian Saxony, in 1587, died there, March 14, 1654. Organist, pupil at Amsterdam of Pieter Sweelinck, became Kapellmeister to Christian Wilhelm, Margrave of Brandenburg, officiating as organist of the Moritzkirche at Halle, to which position he returned, having in the meanwhile lived several years at Hamburg. He was one of the greatest organists of his time, and the first who in his compositions treated the choral artistically, and conformably to the organ. Works: *Cantiones sacre octo vocum* (Hamburg, 1620); do. *7 vocibus decantandæ* (ib.,



*Samuel Scheidt*

1622); *Concerti sacri*, 2–12 voc., etc. (ib., 1622); *Ludi musici*, etc. (ib., 1621, 1622); *Tabulatura nova* (ib., 1624); *Liebliche*

*Kraft-Blümlein*, etc. (Halle, 1625); *Newe geistliche Konzerten*, etc., 4 parts (Leipsic, 1631, 1634, 1635, 1640); 70 *Symphonien auf Konzerten-Manier* (ib., 1644); *Tabulatur Buch*, etc. (Görlitz, 1650, 1653).—Fétis; Gerber; Mattheson, *Ehrenpforte*; Mendel; Reissmann, *Musikgesch.*, ii. 233; Riemann; Grove, iv. 782.

SCHEIN, JOHANN HERRMANN, born

at Grünhain, Saxony, Jan. 29, 1586, died at Leipsic, Nov. 19, 1630.

Church composer, son of the Lutheran pastor at Meissen; after his father's death



he was admitted as a choir-boy (soprano) into the Electoral Chapel at Dresden in 1599, became an alumnus of the Gymnasium at Schulpforte in 1603, then studied at the University of Leipsic, and in 1613 was made Hof-Kapellmeister at Weimar. In 1616 he returned to Leipsic to become cantor at the Thomasschule. Works: *Venus-Kränzlein oder neue weltliche Lieder*, etc. (Leipsic, 1609); *Concerte für 4 Stimmen* (ib., 1612); *Cymbalum Sionium*, etc. (ib., 1615); *Banchetto musicale*, etc. (ib., 1617); *Opellæ novæ* (ib., 1618, 1627); *Das Te Deum mit 24 Stimmen* (ib., 1618); *Balletto pastorale* (ib., 1620); *Musica divina*, motets for 8–24 voices (ib., 1620); *Musica boschereccia*, *Waldliedlein*, etc., 3 parts (ib., 1621, 1626, 1628); *Israels Brünlein*, *Kraftsprüche*, etc. (Frankfurt, 1623); *Madrigali*, 5 voc. (1623); *Diletti pastorali* (1624); *Villanelle*, 3 voc. (1625); *Opellæ novæ*, 2d part (Leipsic, 1626); *Studenten-Schmauss* (1626, 1634); *Cantional oder Gesangbuch Augsburgischer Confession*, etc. (1627).—Fétis; Gerber; Mattheson, *Ehrenpforte*; Mendel; Riemann.

SCHELBLE, JOHANN NEPOMUK, born at Hüfingen, in the Black Forest, May 16, 1789, died at Frankfort-on-the-Main, Aug.

7, 1837. He began the study of music at the Monastery of Marchthal in 1800-03; then was pupil of Weisse at Donaueschingen, and of Krebs in Stuttgart. In 1812 he was court singer and instructor in the Royal Musikinstitut, Stuttgart. He lived in Vienna in 1813, singing and composing, the friend of Moscheles, Spohr, and Beethoven. In 1816 he settled in Frankfort, where, in 1817, he was director of the musical Akademie and a favourite music teacher. He founded there the Cäcilienverein. Works: Graf Adalbert, opera; Pianoforte sonatas; Cantatas; Romances; Quartets, trios, and duets; Songs.—Weissmann, J. N. Schelble (Frankfort, 1838); Hiller, Felix Mendelssohn-Bartholdy, 7; Allgem. mus. Zeitung (1812), 335; Mendel; Grove.

SCHELM! HALT FEST! See *Der Freischütz*.

SCHENK, JOHANN, born at Wiener-Neustadt, Nether Austria, Nov. 30, 1761, died in Vienna, Dec. 29, 1836. Dramatic composer, studied singing under Tomaselli while a choir-boy in his native city; later was pupil of Stoll at Baden (1771), and of Schneller and Wagenseil in Vienna (1774), where he began to teach and compose. He was acquainted with Mozart and Schubert, and secretly gave lessons in counterpoint to Beethoven, who was dissatisfied with Haydn's instruction, but unwilling to leave his celebrated teacher. He died in needy circumstances. Works—Operas: *Die Weinlese*, Vienna, 1785; *Die Weihnacht auf dem Lande*, ib., 1786; *Im Finstern ist nicht gut tappen*, ib., 1787; *Das unvermuthete Seefest*, ib., 1789; *Das Singspiel ohne Titel*, ib., 1790; *Der Erntekranz*, ib., 1791; *Achmet und Almanzine*, ib., 1795; *Der Dorfbarbier*, ib., 1796; *Der Bettelstudent*, ib.,

1796; *Die Jagd*, ib., 1797; *Der Fassbinder*. *Die Huldigung*, cantata; *Der Mai*, do., 1819; 6 symphonies; *Mass*; *Stabat Mater*;

Music for wind instruments; Harp concertos.—Allgem. Wiener mus. Zeitg. (1842),

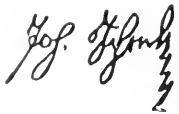
628; (1844), No. 40; Gerber; Riemann; Wurzbach.

SCHERER, SEBASTIAN ANTON, flourished at Ulm, where he was second organist of the cathedral about 1664. Nothing is known of his life, but his published works show him to have been a musician of merit. Works: *Musica sacra, hoc est missæ, psalmi et motettæ*, etc. (Ulm, 1655); *Tabulatura in cymbalo et organo*, etc., 2 books (ib., 1664); *Sonatas for 2 violins and viola di gamba* (ib., 1680); *Suites for lute* (Angsburg).—Fétis; Gerber; Mendel.

SCHERMERS, FRANÇOIS CORNEILLE, born at Antwerp, Nov. 11, 1822, died there, July 2, 1874. Pianist, studied, and afterwards taught, in his native city. Works: *Le teneur de livres, opéra-comique*, Ghent, 1853; *La Nativité du Seigneur*, cantata, 1845; 2 overtures; *Motets*; *Quartets*; *Choruses a cappella*.—Fétis, Supplément, ii. 495.

SCHERZ, LIST, UND RACHE (Fun, Cunning, and Revenge), *Singspiel* in four acts, text by Goethe, music by Max Bruch, op. 1, first represented in Cologne, Jan. 14, 1858. The text was written in 1786-87, set by Christoph Kayser, and first represented in Rome in 1787. Music composed also by Peter von Winter, Munich, 1790; by Ernst Hoffmann, Posen, 1801; and by Christoph Kienlen, about 1812.

SCHETKY, (JOHANN GEORG) CHRISTOPH, born at Darmstadt, in 1740, died in Edinburgh, Nov. 30, 1824. Violoncellist, pupil of Filtz at Mannheim, and in composition of Endeler at Darmstadt, where he entered the court orchestra. He travelled a good deal in Germany, settled at Hamburg in 1768, went to London in 1770, and to Edinburgh in 1773. Works: 12 trios for strings; 6 do. for harpsichord and strings; 9 duos for violin and violoncello; 6 do. for flutes; 12 do. for violoncellos; 12 sonatas for violoncello and bass; 6 quartets for strings; Concertos for violoncello and orchestra; Symphonies; *Die Nacht*, cantata.—Fétis; Gerber; Mendel; Schilling.



## SCHEYERMANN

SCHEYERMANN, GEORGES, born at La Verrerie-de-Monthermé (Ardennes), in 1767, died at Nantes, June 20, 1827. Pianist, pupil of Guillaume Hanser at the Abbey of Lavaldien; became organist in the Abbey of Foucarmont, Normandy, when only fifteen, and three years later went to Paris, where he studied the organ under Séjan. In 1789 he became organist and director of concerts at La Rochelle, and in 1801 returned to Paris, but remained only eight months, and settled at Nantes. Works: *Le couronnement de Numa Pompilius*, opera, Nantes, 1820; Several cantatas, with orchestra; Overture for orchestra; *Symphonie concertante*, for pianoforte and orchestra; 3 concertos for do.; Trio concertant, for pianoforte, flute, and bassoon; *La bataille d'Austerlitz*, symphonie militaire; Sonatas for pianoforte and violin, or flute; Pastorale for pianoforte and harp; Many pianoforte pieces; 2 collections of romances.—Fétis.

SCHGRAFFER, JACOB, born (?), died at Botzen, Tyrol, in 1859. Church composer, studied music at Milan, and became parish organist at Botzen. Works: *Jesus Leiden und Tod*, oratorio; Music for the day of Corpus Christi; Offertories; Benedicite, etc.

SCHIASSI, GAETANO MARIA, born at Bologna about the end of the 17th century. Violinist and dramatic composer, was chamber virtuoso to the Prince of Harnstad. Member of the Accademia filarmonica. Works—Operas: *Zanina finta contessa*, Modena, 1727; *Amor tra nemici*, Bologna, 1732; *La fede ne' tradimenti*, ib., 1732; *Alessandro nell' Indie*, ib., 1734; *Demofoonte*, ib., 1735; *Didone abbandonata*, ib., 1735; 12 concerti a violino principale, violini di ripieno, alto viola, violoncello e cembalo (Amsterdam).—Fétis.

SCHICHT, JOHANN GOTTFRIED, born at Reichenau, Saxony, Sept. 29, 1753, died in Leipsic, Feb. 16, 1823. Church composer, chiefly self-taught; went to Leipsic in 1776 to study law, but gradually devoted himself to music. He was pianist at

Adam Hiller's concerts; succeeded the latter in 1785 as director of the Gewandhaus concerts, and took the place of A. E. Müller in 1810 as cantor of the Thomasschule. Works—Oratorios: *Die Feier der Christen auf Golgotha*; *Moses auf Sinai*; *Das Ende des Gerechten*; *Amynt's*



*Freuden über die Wiederkehr der Lalage*, cantata; *Preis der Tonkunst*, do.; and other cantatas; 4 *Te Deums*; Psalm C; Choral-motets: *Nach einer Prüfung kurzer Tage*; *Herzlich lieb hab ich dich, o Herr*; *Jesus meine Zuversicht*; *Veni Sancte Spiritus*; etc.; Several masses; Concerto, sonatas, and caprices for pianoforte. He published: *Grundregeln der Harmonie* (Leipsic, 1812); translated the pianoforte schools of Clementi and Pleyel, and the singing method of Pelegrini-Celoni; and edited J. S. Bach's

*J. G. Schick.*

motets, also works of Mozart, Haydn, and others; compiled *Allgemeines Choralbuch*.—Mendel; Fétis; Riemann; Schilling; Gerber.

SCHICK, ERNST (JAN CHRISTIAAN), born at The Hague in 1756, died in Berlin, Dec. 10, 1813. Violinist, pupil of Kreusser, concertmeester at Amsterdam, where also he heard Esser and Lolli, and took them, especially the latter, for a model. In 1791 he married the singer Margarethe Luise Hamel, and in 1793 went to Berlin as first violinist at the opera, and became royal Concertmeister. He published 6 concertos for violin with orchestra.—Fétis; Mendel.

SCHICKHARD, JOHANN CHRISTIAN, German flutist and oboe player, lived at Hamburg from the beginning of the 18th

century until about 1730. Works: Sonatas for flute and basso continuo; do. for oboe and bass; do. for 2 flutes and bass; do. for 2 oboes and bass; 12 do. for oboe, flute, bass, and continuo; 14 do. for do.; Collection of minuets for do.; Concerto for 2 oboes, 2 violins, bass, and continuo; *Principes de la flûte*, etc.; *Principes du hautbois*, etc.—Fétis; Mendel.

SCHICKSALS LIED (Song of Destiny), for chorus and orchestra, text by Robert Hölderlin, music by Brahms, op. 54, first given in 1871. Full and pianoforte score published by Simrock (Berlin, 1872).

SCHIEDERMAYR, JOHANN BAPTIST, born at Pfaffenmünster, Bavaria, June 23, 1779, died at Linz, Upper Austria, Jan. 6, 1840. Organist and church composer, pupil of Edmund Härtl in singing and of Stephan Fuchs in harmony, in the Benedictine Abbey at Oberalteich, then (1793) studied in the seminary at Straubing, and about 1797 became organist in the capitulary of St. Nicholas, near Passau. After the suppression of monasteries in Bavaria, in 1802, he lived at Passau until 1804, when he went to Linz, and in 1810 became organist of the cathedral and the city parish church. After 1821 he conducted the *Gesellschafts-Conzerte*, and for many years he was also *Kapellmeister* of the theatre. Works: 24 masses; Requiems, offertories, litanies, graduals, etc., all with orchestra; Cantatas; 2 symphonies; Trios for strings; Sonatas for pianoforte; Organ music.—*Allgem. Wiener Mus. Zeitg.* (1841), No. 73; Wurzbach.

SCHIEFERDECKER, JOHANN CHRISTIAN, died at Lübeck in 1732. Organist and dramatic composer, was accompanist at the Opera in Hamburg about 1702, and succeeded Buxtehude as organist of St. Mary's at Lübeck. Works—Operas: *Alarius*, Hamburg, 1702; *Victor* (with Mattheson and Bronner), 1702; *Regnerus*, ib., 1703; *Justinus*, ib., 1706. 12 *musikalische Concerte*, containing overtures, suites, and sonatas (Hamburg, 1713).—Fétis; Mendel.

SCHIMON, ADOLF, born in Vienna, Feb. 29, 1820, died in Leipsic, June 21, 1887. Pianist, son of the portrait painter and singer, Ferdinand Schimon, who was engaged in Munich in 1821. He early showed musical talent, and at the age of sixteen became the pupil of Berton and Halévy at the Paris Conservatoire, later visiting Italy to study vocal music. He was accompanist of the private classes of Bordogni and Banderali, maestro al cembalo at Her Majesty's Theatre in London in 1850-52, and at the Théâtre Italien of Paris for some years later. In 1872 he married in Florence the singer Anna Regan, and made concert tours with her; became vocal instructor at the Leipsic Conservatorium in 1874, and at the Royal Music School in Munich in 1877, but returned, in 1886, to his position at Leipsic. Works: *Stradella*, opera, Florence, 1844; *List um List*, comic opera, Schwerin, 1858; Italian, German, and French songs; String quartets; Pianoforte trio; Violin sonata; Sonatas and other pieces for pianoforte (2 and 4 hands).—Riemann; Mendel.

SCHINDELMEISSER, LOUIS, born at Königsberg, Dec. 8, 1811, died at Darmstadt, March 30, 1864. Dramatic composer, pupil of Hostié and of Gährich. Leaving Berlin in 1832, he became *Kapellmeister* successively at Salzburg, Innsbruck, and Gratz, and in 1837 at the Königstädter Theater in Berlin; after nine years passed in Pesth and several short engagements elsewhere, he became Court *Kapellmeister* at Darmstadt. Works—Operas: *Mathilde*; *Die zehn glücklichen Tage*; *Péter Szápary*, Pesth, 1839; *Malvina*, ib., 1841; *Der Rächer*, 1844; *Melusine*, Darmstadt, 1861. *Bonifacius*, oratorio; Overture to *Uriel Acosta*; Concertante and concerto for clarinet and orchestra; Songs; Pianoforte music.—Mendel; Fétis, vii. 462; *Supplément*, ii. 495; Viotta, iii. 330.

SCHINDLÖCKER, PHILIPP, born at Mons, Hainault, Oct. 25, 1753, died in Vienna, April 16, 1827. Virtuoso on the vio-



loncello, pupil of Himmelbauer in Vienna, where he became solo violoncellist in the opera orchestra in 1795, at St. Stephen's in 1798, and in the court chapel in 1806, when he was made imperial chamber musician. In 1811 he retired from service to teach. Josef Merk was one of his pupils. Works: Concertos for violoncello and orchestra; Sonatas for violoncello and bass; Rondo for do.; Serenades, variations, etc., for violoncello.—Köchel, *Die kais. Hof-Musikcapelle*, etc., 94, 97; Wurzbach.

SCHINDLÖCKER, WOLFGANG, born in Vienna in 1789, died (?). Violoncellist, nephew and pupil of the preceding, played in public at the age of fifteen, and in 1807 accepted a call to Würzburg as first violoncellist and chamber musician. Thence he made a concert tour to North America. Works: 12 pieces for 5 trumpets and drums; Serenade for basset-horn, flute, viola and violoncello; Trio for oboe, violin and bass; 12 duos for horns; Grand duo for violoncellos; 3 duos instructifs for do.; *Fantaisie et polonaise*, for flute, with violin, 2 violas, and violoncello.—Fétis; Wurzbach.

SCHIRA, FRANCESCO, born in Malta, in the beginning of this century (not Sept. 19, 1815), died in London, Oct. 15, 1883. Dramatic composer, pupil of Francesco Basily at the Conservatorio in Milan (1818–28); was engaged as *mestre de capella* for the San Carlos theatre, Lisbon, in 1833, became professor of singing at the Conservatorio there, and about 1840 went to London, where he taught singing and whither he returned in 1842, after a sojourn in Paris, to become director of music at the Princess's Theatre. In 1844–47 he was engaged in the same capacity at the Drury Lane, and again in 1852, after which date he devoted himself to instruction. Officer of the Order of the Crown of Italy. Works: *Elena e Malvina*, Milan, 1832; *I cavalieri di Valenza*, Lisbon, 1837; *Il fanatico per la musica*, ib.; Kenilworth (1848, not given); *Mina*, London, 1849; *Theresa*, or the

Orphan of Geneva, ib., 1850; *Niccolò de' Lapi*, ib., 1863; *Selvaggia*, Naples, 1865; *Lia*, Venice, 1866; *The Ear-ring*, operetta; *The Lord of Burleigh*, cantata, Birmingham Festival, 1873; *Italian melodies*, and English songs.—Fétis, *Supplément*, ii. 495; Grove.

SCHIRA, VINCENZO, born in Madrid, in the beginning of this century, died at Lisbon, of the cholera, in 1857. Dramatic composer, brother of the preceding, pupil at the Milan Conservatorio in 1818–21; went to Lisbon about 1843, to assume the position of *mestre de capella* at the San Carlos theatre, formerly occupied by his brother. Works—Ballets: *La sposa di Messina*, Milan, 1826; *Gli empirici*, ib., 1828; *Rosmunda*, Buondelmonte, ib., 1829; *Il raja e le bajadere* (with Mussi), ib., 1843; and others.—Fétis, *Supplément*, ii. 496.

SCHLAEGER, HANS, born at Feldkirchen, Upper Austria, Dec. 5, 1820, still living, 1890. Dramatic and church composer, pupil of Gruber, a violinist, in the capitulary of St. Florian, where he was a choir-boy (1832–45), then in Vienna pupil of Preyer in composition. In 1851 he became professor of singing at the Academy of Music, and in 1854–61 was *Chormeister* of the *Männergesang-Verein*, then accepted a call to Salzburg as *Kapellmeister* of the cathedral, and director of the *Mozarteum*. In 1867, having married the Countess Oldershausen, he resigned his position as *Kapellmeister* and, after living some time at Cannstadt, returned in 1869 to Salzburg. Works—Operas: *Heinrich und Ilse*, Salzburg, 1863; *Hans Haidekukuk*, ib., 1873; *Die Prophezeiung*; *Doctor und Friseur*. *Jung Sigurd*, scene from *Waldmeister's Brautfahrt*, for chorus and orchestra; 3 masses with orchestra; Mass for male voices, with horns; Vocal mass; Graduals, and other church music; Choruses for male and mixed voices; String quartet, and other instrumental music.—Engl., *Gedenkbuch der Salzburger Liedertafel* (Salzburg, 1872), 293; Wurzbach.

SCHLAFÉ, MEIN LIEBSTER, alto aria in G major, with accompaniment of flute, 2 oboi d' amore, two oboi da caccia, strings complete, organ and continuo, in Johann Sebastian Bach's cantata, Und es waren Hirten in derselben Gegend (*Weihnachts-Oratorium*, Part II.). This aria is commonly known as the Cradle Song.

SCHLESINGER, SEBASTIAN BEN-ZON, born in Germany, Sept. 24, 1837, still living, 1890. Amateur musician, merchant and German Consul in Boston, Massachusetts. He studied music both in the United States and in Europe, and has published songs and pianoforte music.

SCHLETTERER, (HANS) MICHEL, born at Ansbach, May 29, 1824, still living, 1890. Vocal composer, and writer on music, pupil of Ott, of Dürner on the violin, and of the organist Theodor Mayer, on the pianoforte, organ, and in theory; then at Cassel pupil of Spohr and Krauslaar, and at Leipzig of David and Richter. In 1845-47 he was instructor in the seminary at Finstingen, Lorraine, in 1847-53 music director at Zweibrücken, in 1854-58 at the University of Heidelberg, and in 1858 was called to Augsburg as Kapellmeister of the Protestant Church and vocal instructor of Stetten's Institute. Since 1866 he has been conductor of the Oratorio Society and director of the music school. Ph.D., Tübingen, 1878. Works—Operettas: Dornröschen; Pharaos Tochter; Der erfüllte Traum; Vater Beatus. Cantatas: Lasset die Kindlein zu mir kommen; Jephthas Tochter. Ostermorgen, for male chorus with orchestra; Thürmerlied, do.; Die kirchlichen Festzeiten; Psalms; 17 books of choruses a cappella, for male, female, and mixed voices; Songs, duets, etc.; Chorgesangsschule for schools; do. for male voices; method for violin. He has edited and revised many pianoforte scores of classical works and has published: Geschichte der geistlichen Dichtung, etc. (1879); Zur Geschichte der dramatischen Musik und Poesie in Deutschland (1863); J. Fr. Rei-

chardt, sein Leben und seine Werke (1865); Studien zur Geschichte der französischen Musik (1884-85); and articles in Count Waldersee's Sammlung musikalischer Vorträge.—Mendel; Riemann.

SCHLICK, JOHANN KONRAD, born probably at Münster, Westphalia, in 1759, died at Gotha in 1825. Violoncellist, first in the Bishop's chapel in his native city, then in the ducal orchestra at Gotha; won considerable reputation as a virtuoso, on his travels. Works: 3 quintets for violin, violoncello, flute, viola and bass; 3 symphonies concertantes for violin and violoncello; 3 sonatas for pianoforte, violin and violoncello; 3 do. for violoncello and bass; 11 quartets for strings; Concerto for violoncello; Concertos for violin; 26 soli for violoncello; Sonatas for mandoline.—Fétis; Mendel.

SCHLIEBNER, GOTTHOLD AUGUST, born at Lindenberg, Brandenburg, in 1820, still living, 1890. Pianist and dramatic composer, pupil of Killitschgy on the pianoforte, and of Marx in composition, at Berlin, whither he returned in 1856 from Stralsund, where he had settled in 1849. Works—Operas: Student und Bauer, Stralsund, 1855; Der Lastträger; Der Graf von Santarem, Leipsic, 1861; Rizzio, Prague, 1863; Der Liebesring, Basel, 1879. Psalm xci. for male voices; Trio for pianoforte and strings; Pianoforte pieces and songs.—Fétis; Mendel.

SCHLIER, JOHANN EVANGELIST, born at Salzburg, Oct. 22, 1792, died there, May 27, 1873. Instrumental and vocal composer, pupil of Concertmeister Otter on the violin, and of Michael Haydn in harmony. In 1813 he went to Munich to study medicine, but joined a Bavarian marching regiment and took part in the campaigns of 1814-15. After the war he remained in the army, entering the Austrian service, and in 1820 took part with his regiment in the expedition to Naples. His health having become impaired by the hardships of military life, he was pensioned in 1826, and returned to Salzburg, where he devoted





himself exclusively to music. Until 1841 he was Kapellmeister of the Museums-Gesellschaft, and of the Musikübungs-Verein; he retired to Ischl in 1842, but returned afterwards to his native city. Works: *Die Ueberschwemmung von Wien*, melodrama; *Overture to the tragedy Die Grafen Oginski*; *Jubel-Ouverture*; Several cantatas for festive occasions; *Gross ist der Herr*, hymn; *Spanische National-Symphonie*. Grand Requiem; German mass; do. Requiem; do. Libera; *Tantum ergo*; *Libera*; Songs and part-songs.—*Allgem. Wiener Mus. Zeitg.* (1842), 472; *Biog. Salzburgischer Tonkünstler* (Salzburg, 1845), 42; *Engl. Gedenkbuch der Salzburger Liedertafel* (ib., 1872), 272; Wurzbach.

SCHLÖSSER, (CARL WILHELM) ADOLF, born in Darmstadt, Feb. 1, 1830, still living, 1890. Pianist, son and pupil of Ludwig Schlösser; appeared in public in Frankfurt in 1847, and after travelling in Germany, France, and England, settled in London to teach the pianoforte. He is now one of the instructors at the Royal Academy of Music. Works: *L'attente*, op. 3; *Impromptu*, op. 6; *Fantasiestück*, op. 7; *Allegro capriccioso*, op. 8; *Idylle*, op. 16; Quartet for pianoforte and strings; Trio for do.; 24 studies for pianoforte; Songs, etc.

SCHLÖSSER, LUDWIG, born at Darmstadt in 1800, died there, Nov. 17 or 18, 1886. Violinist, dramatic composer, and musical critic, pupil of Rinck, and in Vienna of Mayseder, Seyfried, and Salieri, then at the Paris Conservatoire of Kreutzer and of Lesueur. He became Konzertmeister, and later Hof-Kapellmeister, at Darmstadt. Works—Operas: *Granada*, Vienna, about 1835; *Das Leben ein Traum*, Darmstadt, 1839; *Kapitän Hektor*, oper-



*etta*, ib., about 1840; *Benvenuto Cellini*, ib., about 1845; *Die Jugend Karls II. von Spanien*, ib., 1847; *Die Jahreszeiten*, melodrama. Music to *Faust*; Ballets; *Entr'actes*; Mass; Overtures and symphonies; *Concertino* for horn and orchestra; *Po- naise* for violin and orchestra; *Thèmes variés* for do.; Quartets for strings; *Piano- forte* and violin music; Songs and choruses.—*Fétis*; do., *Supplément*, ii. 497; Mendel; Riemann; Schilling, *Supplément*, 383.

SCHLOTTMANN, LOUIS, born in Berlin, Nov. 12, 1826, still living, 1890. Pianist, pupil of Taubert and Dehn; appeared with success in London and other cities, and settled in Berlin to teach his instrument. In 1875 he received the title of royal music director. Works: *Overture to Romeo und Julia*; *Conzertstück*; *Trauer- marsch*, symphonic scene; Other overtures and orchestral pieces; Chamber music, pianoforte pieces, and songs.

SCHMELZER, JOHANN HEINRICH, born in Austria in 1630, died in Vienna, June 30, 1680. Chamber musician at the imperial court in Vienna, then (1655) in Prague, and in 1679 became Hof-Kapellmeister to Ferdinand III. Works: *Sacro- profanus concentus musicus fidium*, etc., containing 13 sonatas for violin, with violas and trombones, Nuremberg, 1662; *Arie per il balletto a cavallo*, etc., for the wedding of Leopold I. (1667); *Duodena selectarum sonatarum* (Nuremberg, 1669).—*Fétis*; Mendel.

SCHMETZER, GEORG, born at Augsburg about the middle of the 17th century, died there in 1694. Church composer, and writer on music, pupil of Kriegsdörfer, whom he succeeded in 1677 as cantor and music director at St. Ann's Church. Works: *Cantiones sacre von 2 bis 9 Stimmen* (Augsburg, 1671); *Sacri concentus latini et partim germanici*, 5, 6, 7, 15, 16, et 17 vocum et variorum instrumentorum, etc. (ib., 1689); *Miserere* (ib., 1690); *Methodus musicalis* (ib., 1678); *Compendium musicæ* (ib., 1688).—*Fétis*; Mendel.

SCHMID (Schmidt), BERNHARD, the elder, German composer of the 16th century. He lived in Strasburg, where he became organist of St. Thomas's Church in 1560, and of the Cathedral in 1564. Works: *Einer neuen und künstlichen auff Orgel und Instrument Tabulatur Buch*, containing fantasies on motets by Lasso, Créquillon, Arcadelt, and others, besides passamezze, saltarelli, and gaillards, Strasburg, 1577. *Tabulatur-Buch von allerhand auserlesenen schönen Prælu'diis, Toccaten, Motetten*, etc., von 4-6 Stimmen (ib., 1607). A Bernhard Schmid, the younger, succeeded the elder as organist at St. Thomas's.—Fétis; Mendel.



SCHMIDT, GUSTAV, born at Weimar, Sept. 1, 1816, died at Darmstadt, Feb. 10-11, 1882. Dramatic composer, pupil of Töpfer at Jena, where he studied law at the university. He lived at Leipsic in 1840-41, then was Kapellmeister successively of the theatres at Brünn, Würzburg, Frankfort, Wiesbaden, Mainz, and in 1864-76 at Leipsic, after which he became Hof-Kapellmeister at Darmstadt. Works—Operas: *Prinz Eugen*, Frankfort, 1845; *Die Weiber von Weinsberg*, ib., 1858; *La Réole*, Breslau, 1863; *Alibi*, about 1860, given in New York by the Männergesangverein Arion, Oct. 6, 1888. Choruses for male voices.—Mendel; Riemann.

SCHMIDT, HERMANN, born in Berlin, March 5, 1810, died there, Oct. 19, 1845. Flutist, pupil of Gabrielski, and in composition of Böhmer. In 1831 he became chamber musician in the royal orchestra, in 1837 court composer, and in 1838 director of the ballet. Works: *Ein Stündchen im Bade*, comic opera, Charlottenburg, 1836; *Die Doppelflucht*, do., Berlin; *Die verhängnissvolle Omelette*, and other operettas. Ballets: *Der Polterabend*; *Der*

*Schweizer Soldat*; *Pygmalion*; *Der Marquis von Carrabas*; *Undine*; *Das Rosenmädchen*, and about 20 others. 72 entr'actes, for orchestra; 3 symphonies for do.; Quintet for strings; 3 quartets for do.; Concertos, duos, and trios for flute; Songs and choruses for male voices.—Fétis; Mendel.

SCHMIDT, JOHANN PHILIPP SAMUEL, born at Königsberg, Prussia, Sept. 8, 1779, died in Berlin, May 9, 1853. Amateur dramatic composer and writer on music, pupil of Schulz, Halter, and Richter on the pianoforte, organ, and in harmony, and of Schoenebeck in counterpoint. He studied law at the university, and in 1798-99 visited Berlin, Dresden, and Vienna, and on his return to Königsberg (via Munich, Stuttgart, Hanover, Hamburg, etc.) entered the government service in 1801. During the war troubles of 1806, being temporarily without position or means, he gave music lessons and concerts. He arranged many of Haydn's and Mozart's symphonies, quartets, etc., for the pianoforte, contributed articles to the Berlin and Leipsic *Musikalische Zeitungen*, and for thirty years was musical reporter to Spener's Gazette. Works—Operas: *Der Schlaftrunk*, Königsberg, 1792; *Das Dankopfer*, prologue, ib., 1796; *Eulenspiegel*, ib., 1806; *Theodor*, ib., 1812; *Der blinde Gärtner, oder die blühende Aloe*, ib., 1813; *Die Alpenhütte*, ib., 1816; *Der Kyffhäuserberg*, ib., 1817; *Das Fischermädchen*, ib., 1818; *Ein Abend in Madrid*, Berlin, 1824; *Alfred der Grosse*, ib., 1830. *Der Engel auf dem Schlachtfelde*, cantata; *Das heilige Lied*, do.; 16 other cantatas; 9 masses and oratorios; Symphonies; Quintets and quartets for strings; Songs.—Fétis; Ledebur, *Tonkünst. Lex.*, 511; Schilling.

SCHMIDT, JOSEPH, born at Bückeburg, Sept. 26, 1795, died there, March 15, 1865. Violinist, entered the chamber music of the Prince of Bückeburg as solo violinist in 1812, and was in the service of the Duke of Saxe-Coburg in 1816-17, when he returned home; in 1818 he went to

## SCHMIEDT

Italy, where he lived first at Milan, then for two years at Turin, studying composition under Küster. Having settled in his native city, he was made director of music in 1840, and Hof-Kapellmeister in 1852. Works: *Die Geburt Jesu*, oratorio; *Psalms*, duets, and songs.—Fétis.

**SCHMIEDE, MEIN HAMMER.** See *Siegfried*.

**SCHMIEDT, SIEGFRIED**, born at Suhl, Saxony, in 1756, died there in 1799. Instrumental and vocal composer, lived at Leipsic in 1786–96, as proof-corrector at Breitkopf & Härtel's. Works: *Die Feier der Christen bei der Krippe Jesu*, oratorio; *Psalm lxvii.*; *Psalm viii.* Cantatas: *Nun keine Thränen mehr*; *Wenn ich, O Schöpfer! deine Macht*; *Ascension cantata*. *Wer kann dich, grosser Gott*, ode; *Hymne an die Tonkunst*; *Die Feier des achtzehnten Jahrhunderts*, melodrama; *Gesang am Grabe der Königin Marie Antoinette*; *Sonatas for pianoforte*; *Songs*.—Fétis; Schilling.

**SCHMITT, ALOYS**, born at Erlenbach, Bavaria, Aug. 26, 1788, died in Frankfort-on-the-Main, July 25, 1866. Pianist, and renowned teacher of his instrument, son and pupil of a cantor, and studied composition under André at Offenbach. He settled in Frankfort as a teacher in 1816; later exercised the same profession in Berlin; became court organist in Hanover, and in 1829 returned finally to Frankfort. He was an eminently successful instructor, and his compositions are in the solid style of the old school. Works—Operas: *Der Doppelprozess*, Hanover, 1825; *Die Tochter der Wüste*, ib., 1845. *Valeria*, Mannheim, 1832; *Das Osterfest zu Paderborn*, Frankfort-on-the-Main, 1843; *Moses*, oratorio; *Ruth*, do.; 2 overtures; *Symphony*; 4 concertos for pianoforte and orchestra; *Concertino for do.*; *Variations, rondos*, and other compositions for do.; *Trios, quartets, sonatas, rondos, variations, sonatinas, études*, and many other pieces for pianoforte; *Songs*, and part-songs.—Henkel, *Leben und Wer-*

*ken von Dr. Aloys Schmitt* (Frankfort, 1873); Fétis; Riemann; Schilling.

**SCHMITT, GEORG ALOYS**, born at Hanover, Feb. 2, 1827, still living, 1890. Pianist, son and pupil of the preceding, and in theory pupil of Vollweiler at Heidelberg. He travelled several years as a virtuoso through Germany, Belgium, France, and Algiers, played in London, and after his return to Germany was Kapellmeister of the theatres at Aix-la-Chapelle, Würzburg, and other cities. In 1857 he became Hof-Kapellmeister at Schwerin, where he has much improved the musical conditions, and especially raised the standard of the opera. Works: *Trilby*, opera, Frankfort-on-the-Main, 1845; *Das Wunderwasser*, do.; *Maienzauber*; *Festspiel*; *Musie to many dramas*; *Overtures and other works for orchestra*; *Trios for pianoforte and strings*; *Quartets for strings*; *Pianoforte pieces, and songs*.—Mendel; Riemann.

**SCHMITT, HANS**, born at Koben, Bohemia, Jan. 14, 1835, still living, 1890. Pianist, at first studied the oboe at the Prague Conservatorium in 1846–50, then was first oboe player at the Opera in Bucharest until 1855, next at the Burgtheater in Vienna, later also in the imperial chapel, until an infirmity of the throat obliged him to abandon his instrument. He then became a pupil of Daels on the pianoforte, won the silver medal in 1862, and was made instructor at the Conservatorium. His instructive compositions for the pianoforte are much esteemed. Works: *Bruna*, opera (MS.); *Conzertstück for violin*; 300 *Etüden ohne Oktavenspannung*; *Vademecum*; *Fundament der Klaviertechnik*; *Zirkelübungen in Skalen und Akkorden*; 120 *kleine Stücke zum Vortrag*; *Charakterstücke for pianoforte*; *Songs, etc.* He wrote a monograph: *Das Pedal des Klaviers* (1875).—Riemann.

**SCHMITT, JAKOB** (Jacques), born at Obernburg, Bavaria, Nov. 2, 1803, died in Hamburg, June, 1853. Pianist, brother of Aloys Schmitt, settled at Hamburg to teach his instrument. Works: *Alfred der Grosse*,

opera, given at Hamburg about 1840; Variations for pianoforte, with quartet; 2 sonatas for pianoforte and violin; Sonatas, variations, études, etc., for pianoforte; Method for do.—Fétis; Riemann.

SCHMITT, JOSEPH, born in the Rheingau, died at Frankfort-on-the-Main, in 1808. Violinist, was a monk in the Abbey at Eberbach, but left it in 1780, resigning his vows, and went to Holland, where he established a music trade at Amsterdam, and married. About 1800 he returned to Germany and became Kapellmeister of the theatre at Frankfort. Works: Sechs Musikstücke—2 symphonies, 2 quartets, and 2 quintets; Symphonies for ten parts, for orchestra; 3 quartets for pianoforte, flute, violin, and bass; 6 do. for flute, violin, viola, and bass; Quartets for strings; Trios for do.; 6 trios for flute, violin, and violoncello; Duos for violins; Several concertos and concertinos for various instruments; Several symphonies concertantes.—Fétis; Mendel; Schilling.

SCHMITT, JOSEF ADAM (Andreas?), born at Zell, Franconia, July 29, 1745, died at Versbach, about the end of the 18th century. Organist, pupil of Beyer, became Cantor and schoolmaster at Versbach. Works: Concerto for pianoforte and orchestra; Preludes for the organ; 6 duos for flutes; Several short masses; Requiem; Te Deum. He was author also of a treatise on harmony, and of methods for violin and the voice.—Fétis.

SCHMITT, NIKOLAUS, German composer of the 18th century, went to Paris in 1779, and became chef de musique of the French Guards. He played the flute, clarinet, bassoon, and other wind instruments, and after the Revolution was attached to the orchestras of several theatres. Works: 8 concertos for bassoon and orchestra; Italian arias, for 8 wind instruments; Marches and quicksteps for twelve parts; 3 quintets for flute, oboe, clarinet, horn, and bassoon; 3 do. for clarinet, bassoon, 2 violas, and violoncello; Quartet for do.; 3 quar-

tets for bassoon and strings; Duos for flutes; do. for clarinets; Airs variés for bassoon; Divertissements for 2 horns and bassoon.—Fétis; Mendel.

SCHMITTBAUER, JOHANN ALOYS, born in Stuttgart in 1718, died in Carlsruhe, Oct. 24, 1809. Church composer, pupil of Jommelli, settled at Rastadt, and in 1772 became Hof-Kapellmeister at Carlsruhe. Works—Operas: Lindor und Ismene, Carlsruhe, about 1772; Der Schäfer von Arkadien, ib.; Endymion, ib.; Herkules, ib. Die Freunde am Grabe des Erlösers, Easter-cantata; Neue Kirchenmelodien mit untergelegtem deutschen Texte; 4 masses, 2 vespers, 4 oratorios, 2 Ave Maria, for 4 voices and orchestra; 2 solemn masses; Stabat Mater; Symphony for orchestra; 3 symphonies for eight parts; Quartet for flute, violin, viola, and bass; 3 quartets for pianoforte, flute, violin and bass; Trios for flute, violin, and bass; Preludes and conclusions for the organ; etc.—Fétis; Mendel; Schilling.

SCHMÜCKE DICH, O LIEBE SEELE (Adorn thyself, oh dear soul), a choral by Johann Crüger, contained in the "Praxis pietatis melica, oder Kirchenmelodien über D. Luthers und Anderer Gesänge," for four voices and two instruments (Leipsic, 1649; 30th ed., Berlin, 1703).

SCHNABEL, JOSEF IGNAZ, born at Naumburg-on-the-Queiss, Silesia, May 24, 1767, died at Breslau, June 16, 1831. Church composer, pupil of his father on the violin and pianoforte. Sudden deafness obliging him to give up music, he attended the Roman Catholic gymnasium at Breslau in 1779, but upon recovering his hearing again took up music, while teaching in a small village near Naumburg, and trained an orchestra of young peasants. In 1797 he went to Breslau, and became organist at St. Clara and first violin at St. Vincent's and in the theatre orchestra, which he sometimes conducted. He was Kapellmeister at the cathedral in 1804; was appointed director of the winter concerts in 1806, and of the



## SCHNABEL

Monday and Friday Society in 1810 ; became music director at the University, instructor at the Catholic seminary, and in 1812 director of the royal institute for church music. Works : Three cantatas for festive occasions ; 10 Masses, graduals, offertories, hymns, vespers, and other church music ; Marches for military band ; Pieces for wind instruments ; Concerto for clarinet ; Quintet for guitar, and string quartet ; Choruses for male voices, and songs.—Riemann ; Mendel ; Fétis ; Schilling.

SCHNABEL, KARL, born in Breslau, Nov. 2, 1809, died there, May 11–12, 1881. Pianist, nephew and pupil of the preceding, having at first worked in the pianoforte factory established by his father. Works—Operas : *Die Weiber von Weinsberg*, ib., 1856 ; *Alma von Geierstein*, ib., 1845 ; *Preciosa*, Breslau, about 1840 ; *Griseldis und Percival*, ib., 1851. Masses, cantatas, offertories, orchestral works, concertos for pianoforte ; Songs.—Mendel ; Riemann.

SCHNAUBELT, HEINRICH, born at Rossitz, Moravia, in 1814, died at Salzburg, April 16, 1871. Instrumental and vocal composer, employed for years as a school teacher in various places, finally as instructor and violinist in the Dom-Musikverein and Mozarteum at Salzburg. Works : *Bieberhof*, opera ; *Die Rose von Hallwyl*, do., Salzburg, 1868 ; 6 masses ; Choruses for male, and mixed voices ; Pianoforte pieces.—Engl, *Gedenkbuch* (Salzburg, 1872), 295 ; Wurzbach.

SCHNEEWITTCHEN, cantata for female chorus, soli, and pianoforte accompaniment, text by Friedrich Röber, from the German fairy legend, music by Karl Reinecke, op. 133. Published by Siegel (Leipsic, between 1874 and 1879).

SCHNEIDER, FRANZ, born at Pulkau, Nether Austria, in 1737, died at Melk, Feb. 5, 1812. Organist, pupil at Melk of Albrechtsberger, whom he first assisted, and succeeded in 1766 as organist of the Abbey, after having served as Cantor at Pulkau and Retz, and in 1757 at Pöggstall. Works :

50 masses ; 15 Requiems ; 53 motets ; 34 graduals ; 12 litanies ; 27 funeral cantatas ; Hymns and vespers ; *Te Deum* ; *Salve Regina* ; Lamentations, psalms, etc.—Fétis ; Wurzbach.

SCHNEIDER, GEORG ABRAHAM, born at Darmstadt, April 19, 1770, died in Berlin, Jan. 19, 1839. Virtuoso on the horn, instructed on several instruments by the city musician of Darmstadt, and in theory pupil of Cantor Portmann, who afterwards became his father-in-law. He entered first a Hessian regiment as oboe player, then the service of the Duke of Mecklenburg at Schwerin, of Prince Heinrich of Prussia at Rheinsberg, and finally the royal orchestra at Berlin, where he established subscription concerts, and whence he undertook several concert tours. In 1814 he went to Reval as Kapellmeister of the theatre, but returned in 1816, and was made Kapellmeister of the royal opera, and in 1820 music director of the guards. He was particularly skilful in instrumentation. Works—Operas : *Der Orakelspruch* ; *Aucassin und Nicolette* ; *Die Verschworenen* ; *Der Traum* ; *Der Währwolf*. Music to 13 ballets, to dramas, melodramas, and vaudevilles ; *Die Geburt Christi*, *Die Pilgrime auf Golgotha*, oratorios ; Cantatas ; Masses with orchestra ; 54 entr'actes for orchestra ; overtures and symphonies for do. ; Concertos for horn ; do. for flute, for oboe, and other instruments ; Quintets, quartets, trios, etc., for various instruments.—*Ledebur, Tonkünstl. Lex.*, 514 ; Fétis ; Mendel ; Schilling.

SCHNEIDER, (JOHANN CHRISTIAN) FRIEDRICH, born at Alt-Waltersdorf, near Zittau, Jan. 3, 1786, died in Dessau, Nov. 23, 1853. Dramatic and church composer, son and pupil of the organist, Johann Gottlob Schneider (1753–1840) ; began composing when only eight or ten years old. While attending the Gymnasium at Zittau, he continued his musical studies under Cantor Schönfelder and the organist Unger ; in 1805 went to the university of Leipsic, and

soon manifested talent as a pianist, organist, and composer. In 1807 he was appointed organist of St. Paul's, in 1810 Kapellmeister of Seconda's opera company, and in 1812 organist of St. Thomas's. From 1821 until his death he was Hof-Kapellmeister at Dessau, where



he displayed remarkable activity, training the court orchestra, forming a gymnasial choir, bringing the Singakademie into a flourishing condition, and founding a Liedertafel. In 1829 he established a musical institute, which lasted until the foundation of the Leipsic Conservatorium diminished its prestige, among his pupils being F. Spindler, Anschütz, and Robert Franz. He also directed a number of great musical festivals; was a doctor of music, and a member of the Berlin and Stockholm Academies and other societies. As a composer he was wonderfully productive, but the fame of his greater contemporaries has overshadowed his name, and his works are now almost forgotten. Works—Oratorios: *Das Weltgericht*, 1819; *Die Todtenfeier*, 1821; *Die Sündfluth* (translated into English as *The Deluge*), 1823; *Das verlorene Paradies*, 1824; *Jesus Geburt*, 1825; *Jesus der Meister*, 1827; *Pharao*, 1828; *Christus das Kind*, 1829; *Gideon*, 1829; *Gethsemane und Golgotha*, 1838; *Absalom*; *Das befreite Jernsalem*; *Salomonis Tempelbau*; *Bonifacius*; *Christus der Erlöser*. 14 masses; a *Gloria*; a *Te Deum*; 5 hymns; 13 psalms and motets; 25 cantatas; 7 operas; 23 symphonies; 23 overtures; 7 concertos

*F. Schneider*

with orchestra; 60 sonatas; pianoforte trios and quartets; 12 rondos; 400 songs for male voices; 200 songs with pianoforte; etc. A collective edition of his pianoforte

works was published in Halberstadt. His writings are: *Elementarbuch der Harmonie und Tonsetzkunst* (1820, English translation, 1828); *Vorschule der Musik* (1827); *Handbuch des Organisten* (1829–30, four parts).—Kemppe, *Fried. Schneider als Mensch und Künstler* (Dessau, 1859, 2d ed., Berlin, 1864; Mendel; Schilling; Riemann; Fétis.

SCHNEIDER, (JOHANN GEORG) WILHELM, born at Rathenau, Prussia, Oct. 5, 1781, died in Berlin, Oct. 17, 1811. Pianist, pupil of his father (an organist), and in composition of Türk at Halle, where he frequented the university. He settled in Berlin, to teach, and appeared with success as a concert player. In 1803–05 he edited, under the pseudonym of Werden, *Musikalisches Taschenbuch*. Works: *Grande fantaisie* for pianoforte and orchestra; *Trio* for 3 pianofortes; *Fantasias*, variations, marches, etc., for pianoforte; *Kommersbuch* (1802); *Songs*, etc.—Lederbur, 520; Fétis; Schilling.

SCHNEIDER, JOHANN (GOTTLÖB), born at Altgersdorf, near Zittau, Oct. 28, 1789, died in Dresden, April 13, 1864. Organist, brother of Friedrich Schneider, pupil of his father on several instruments, of Unger on the organ and in theory, and at Zittau of Cantor Schönfeld in singing. He began the study of law at Leipsic University in 1810; succeeded his brother as organist of the university church in 1811, and was also vocal instructor at the Rathsfreischule. He was appointed in 1812 organist of the church of Sts. Peter and Paul at Görlitz, where he taught, founded a singing society, and did much for the musical life of the place. In 1825 he was called to Dresden as court organist, and from 1830 was also musical director of the Dreyssig'sche Singakademie. He made many concert tours, and in 1833 went to London. Among his numerous pupils were Robert Schumann, Merkel, Naumann, Berthold, Jansen, and Nicolai. He ranked high as an organ virtuoso, Mendelssohn considering him the finest organist

in Germany of his time. He composed only some fantasias, fugues, and preludes for the organ, and sacred part-songs.—Mendel ; Riemann ; Schilling ; Fétis ; Morley, *Modern German Music*, i. 320.

SCHNEIDER, (JOHANN) JULIUS, born in Berlin, July 6, 1805, died there, April 3, 1885. Pianist and organist, pupil of A. W. Bach, Türschmidt, and Ludwig Berger on the pianoforte, of Hausmann on the organ, and of Bernhard Klein in composition. In 1829 he became organist and cantor of the Friedrichswerder Kirche, where he established, in 1852, a liturgical choir ; in 1837 he was made royal music director, in 1854 instructor of organ, singing, and composition at the royal institute for church music. He founded a Liedertafel in 1829, a choral society for mixed voices in 1836, was music director of the Royal York Lodge from 1836, and conducted the society for classical chamber music at Potsdam in 1844–47. Member of Berlin Academy, 1849, senator, 1875. Works : Orlando, opera, given at Schwerin ; Jery und Bätely, Liederspiel ; Luther, oratorio, Berlin, Frankfort, Halle ; Die heilige Nacht, do., Berlin, Halle, Lübeck, Linz ; Cantatas for several festive occasions ; Mass for 6 voices ; Pater noster for 12 do. ; Te Deum ; Motets ; 16 cantatas ; 10 liturgical psalms ; Psalms for male voices ; 200 choruses for do. ; Choruses for do., with military band ; Concerto for pianoforte ; Quintet for do., with wind instruments ; Sonatas, variations, etc. ; Preludes, fugues, and chorals, for organ ; Ballads, etc.—Mendel ; Riemann.

SCHNEITZHOEFFER, JEAN MADELEINE, born at Toulouse, Oct. 13, 1785, died in Paris, Oct. 4, 1852. Dramatic composer, pupil of Catel at the Conservatoire, Paris ; he became kettle-drummer at the Opéra, and in the royal chapel in 1815, and chef de chant at the Opéra in 1823. He was appointed professor of solfège at the Conservatoire in 1807, was put in charge of the male chorus class in 1831, and retired in 1851. Works—Ballets : Proserpine, giv-

en at the Opéra, 1818 ; Claire et Meletal, ib. ; Zémire et Azor, ib., 1824 ; Les filets de Vulcain, ib., 1826 ; Le Sicilien, ou l'amour peintre, ib., 1827 ; La Sylphide, ib., 1832 ; La tempête, ou l'île des génies, ib., 1834 ; Sardanapale, opera (unfinished).—Fétis ; do., Supplément, ii. 499.

SCHNITZER, FRANZ, born at Wurzach, Württemberg, in 1740, died at Ottobeuren, Bavaria, in 1785. Monk and organist in the Benedictine Abbey at Ottobeuren, from 1759. Works : Eighteen operettas ; 6 cantatas for festive occasions ; 4 masses ; Alma Redemptoris, and other church music.—Fétis ; Schilling.

SCHNYDER VON WARTENSEE, XAVER, born at Lucerne, April 18, 1786, died at Frankfort, Aug. 30, 1868. Instrumental and vocal composer, and writer on music ; was self-taught until 1810, when he went to Zürich and then to Vienna, hoping to become a pupil of Beethoven, but was obliged to study under Kienlen. Returning to Switzerland, he fought against the French in 1815 ; taught a short time in the Pestalozzian institute at Yverdun, and finally settled in 1817 at Frankfort to teach. Works : Fortunat mit dem Säckel und Wunschhüttlein, fairy-opera, 1829 ; Zeit und Ewigkeit, oratorio ; Cantatas ; Vocal quartets ; Swiss songs for men's voices ; 2 symphonies ; Pianoforte sonata ; Articles in the Allgemeine musikalische Zeitung and Cäcilia.—Mendel ; Riemann ; Schilling ; Fétis.

SCHOBERLECHNER, FRANZ, born in Vienna, July 21, 1797, died in Berlin, Jan. 7, 1843. Pianist, pupil of Förster and Hummel ; played in public, when ten years old, Hummel's 2d Concerto in C, which was composed for him. In 1814 he travelled in Italy and Austria, became maestro di cappella to the Duchess of Lucca the following year, and returned to Vienna in 1820. In 1823 he made a concert tour in Russia, where he married the singer, Sophie dall'Occa and, after travelling in Italy and Germany, returned to St. Petersburg, where

## SCHOBERT

Mme Schoberlechner was engaged in 1827-30 at the Italian Opera. After a few more years of wandering, he retired to his villa near Florence. Works—Operas: *I virtuosi teatrali*, Florence, 1816; *Gli Arabi nelle Gallie*, Lucca, about 1819; *Der junge Onkel*, Vienna, about 1820; *Il barone di Dolzheim*, St. Petersburg, about 1828; *Rossane*, Milan, 1839. *Requiem*; *Overture for orchestra*; *Thèmes variés for pianoforte and orchestra*; *String quartet*; *Trio for pianoforte, violin, and violoncello*; *Sonata for pianoforte, and flute or violin*.—Wurzbach; Riemann; Mendel; Fétis.

SCHOBERT (not Schubart), German composer of the 18th century, born in Strasburg in 1720, died in Paris, August, 1767. Pianist; was for a short time organist at Versailles, and in 1760 became chamber virtuoso to the Prince de Conti. He died suddenly from eating poison mushrooms. Works: 6 concertos for pianoforte; 6 trios symphonies for do., violin, and 2 horns; Quartets for pianoforte and strings; Trios for do.; Sonatas for pianoforte and violin; do., for pianoforte solo.—Fétis; Mendel.



SCHOENEFELD, HENRY, born, of German parentage, in Milwaukee, Wisconsin, Oct. 4, 1856, still living, 1890. Pianist and composer, pupil of his father (Christian Friedrich Schoenefeld, 1815-86, violoncellist, who studied in Weimar), and later, in violin, pianoforte, and harmony, of his brother

Theodor (1840-81, violinist, pupil of Joachim). When eighteen years old he entered the Leipzig Conservatorium, where he studied pianoforte under Papperitz, violin under Friedrich Hermann, musical theory under Richter, composition and instrumentation under Carl Reinecke and Leo

Grill, and ensemble and conducting under Henry Schradieck. In 1878-79 he studied composition in Weimar with Eduard Lassen. In 1879, after a concert tour through northern Germany, he returned to America and settled in Chicago, where he has conducted several musical societies, is one of the faculty of the Hershey School of Music, and is engaged in teaching theory, composition, and orchestration. Works: *Salvum fac regem*, for chorus and orchestra, given in the Gewandhaus, Leipzig, 1878; *Allegretto scherzando*, for three violins and viola, ib., 1878; *Pastorale*, sonata for pianoforte and violin, 1879; *Easter Idyl*, cantata, for soli, chorus, and orchestra, honorable mention at Cincinnati Festival; *Gypsy melodies*, for orchestra; *Suite for string orchestra*; *Overture with Liberty Hymn*, given at the Sängerkongress, Milwaukee, 1886; *Air*, *Gavotte*, and *Musette*, given by the Thomas orchestra, Chicago, 1889; *Pianoforte compositions*; *Songs*, etc.

SCHOENFELD, CARL, German flutist, and chamber musician to the Duke of Mecklenburg; was called to Copenhagen in 1842 as Capelmester of the German opera. Works: *Hermann und Dorothea*, opera, Neu-Strelitz, 1832; *Fridolin*; Several operettas; Duos, solos, variations, etc., for flute.

SCHOLTZ, HERRMANN, born at Breslau, June 9, 1845, still living, 1890. Pianist, pupil of Brosig, and of von Bülow and Rheinberger, at the royal school of music in Munich, where he was instructor six years. In 1875 he settled at Dresden, where in 1880 he was



made royal chamber virtuoso. Works: *Concerto for pianoforte*; *Trio for do. and strings*; *Sonata*, lyric pieces, etc., for pianoforte.—Riemann.

SCHOLZ, BERNHARD E., born at Mainz, March 30, 1835, still living, 1890.

Dramatic composer, pupil of Ernst Pauer on the pianoforte, and of Dehn in theory ; became instructor at the royal school of music, Munich, in 1856, was Hof-Kapellmeister at Hanover in 1859-65, then visited Florence, and lived in Berlin until 1871, when he was called to Breslau as conductor of the orchestral society. In



1883 he succeeded Raff as director of Hoch's Conservatorium at Frankfurt, on which occasion the university of Breslau conferred on him the degree of Ph.D. Shortly after he was made royal professor. Since 1884 he has been also conductor of Rühl's singing society. Works—Operas : Carlo Rosa, Munich, 1858 ; Ziethen'sche Husaren, Breslau, 1869 ; Morgiane, Munich, 1870 ; Golo (Genovefa), Nuremberg, 1875 ; Der Trompeter von Säkkingen, Wiesbaden, 1877 ; Die vornehmen Wirthe, Leipsic, 1883. Das Siegesfest, for soli, chorus, and orchestra ; Requiem ; Overture to Goethe's Iphigenia auf Tauris ; Im Freien, Concertstück in Form einer Ouvertüre ; Symphony ; Capriccio for pianoforte, with orchestra ; Capriccioso all' Ungarese, for violoncello (or violin), with orchestra ; Quintet for pianoforte and strings ; Trio for do. ; Quintet for strings ; 2 quartets for do. ; Pianoforte pieces, and songs.—Riemann.

SCHÖN ELLEN (Fair Ellen), cantata for soli, chorus, and orchestra, by Max Bruch, op. 24, first given in Cologne, Jan. 25, 1870. The theme is an incident of the defence of Lucknow during the Sepoy rebellion of 1857, when Sir Henry Lawrence, having failed to quell the mutiny, was roused to fresh courage by the Scottish girl, Jessie Brown, who heard the slogan of the Mac-Gregors in the distance, and declared that the Highlanders were coming to the rescue. In the cantata the characters are changed to Fair Ellen (S.), and Lord Edward (Bar.).

The work is written for two solo parts and five short choruses, and the air, "The Campbells are coming," is introduced into the finale with effect. Full score published by Cranz (Bremen, 1870) ; pianoforte score by Aug. Horn.—Upton, Standard Cantatas, 93 ; Neue Zeitschr., lxiv. 2.

SCHÖN, MORITZ, born at Krönau, Moravia, in 1808, died at Breslau, April 8, 1885. Violinist, pupil of Löbmann at Drehnau, where he had become chamber musician to the Princess Lynar at the age of fifteen, then in Berlin pupil of Möser and Hubert Ries, at Brunswick of Karl Müller, and at Cassel of Spohr. After concert tours in Germany and Holland, he settled at Breslau, where he was Kapellmeister of the theatre in 1835-41, then founded a school for violin. He has composed duets, études, and other instructive works for the violin.—Mendel.

SCHÖN ROTRAUT, German opera, text by Johanna Balz, music by Edmund Kretschmer, represented at Dresden, Nov. 6, 1887. The libretto is founded on the legend of King Ringang's daughter. The opera was well received.

SCHÖNE MELUSINE, DIE, overture in F, by Mendelssohn, op. 32, first given in Düsseldorf in July, 1834. The subject is the legend of the fair Melusine, the water-nymph, who became the bride of Count Lusignan. It was first given in Leipsic, Nov. 23, 1835 ; in Berlin in 1837 ; and in New York by the Philharmonic Society in the season of 1844-45. Full score and pianoforte arrangement for four hands, published by Breitkopf & Härtel (Leipsic, 1836) ; for pianoforte for two hands by Czerny (ib., 1836). Breitkopf & Härtel, Mendelssohn Werke, Serie ii., No. 5.—Allgem. mus. Zeitg., xxxviii. 154, 317 ; Neue Zeitschr., v. 7.

SCHÖNE MÜLLERIN, DIE (The Beautiful Miller-Maid), a cycle of songs for one voice with pianoforte accompaniment, by Schubert, op. 25, on Wilhelm Müller's songs "Die schöne Müllerin," contained in vol. I. of his "Gedichte aus dem hinterlas-

senen Papieren eines reisenden Waldhornisten (Dessau, 1821). The music to these songs was composed in 1823 and dedicated to Carl von Schönstein. Heft I.: I. Das Wandern; II. Wohin?; III. Halt; IV. Danksagung an den Bach. Heft II.: V. Am Feierabend; VI. Der Neugierige; VII. Ungeduld; VIII. Morgengruss; IX. Des Müllers Blumen. Heft III.: X. Thränenregen; XI. Mein; XII. Pause. Heft IV.: XIII. Mit dem grünen Lautenbunde; XIV. Der Jäger; XV. Eifersucht und Stolz; XVI. Die liebe Farbe. Heft V.: XVII. Die böse Farbe; XVIII. Trockne Blumen; XIX. Der Müller und der Bach; XX. Des Baches Wiegenlied. Published by Sauer & Leidesdorf (Vienna, 1824). Schubert wrote an Introduction and Variations for the pianoforte on the Theme of "Trockne Blumen," in 1824. Transcription by Franz Liszt for the pianoforte of Das Wandern; Der Müller und der Bach; Der Jäger; Die böse Farbe; Wohin?, and Ungeduld, published by Schreiber (Vienna).—Nottebohm, Verzeichniss, 33; Kreissle von Hellborn (Coleridge), Schubert, i. 185; Hanslick, Concertwesen in Wien, ii. 213; Waldersee, Sammlung musikalischer Vorträge, ii. 99.

SCHÖNEBECK, CARL SIGISMUND, born at Lübben, Brandenburg, Prussia, Oct. 26, 1758, died in the beginning of the 19th century. Virtuoso on the violoncello, pupil in Dresden of Tricklir; previously was Concertmeister to Count Dohna at Kozenau, Silesia, in 1787–91 to the Duke of Curland, at Sagan, and in 1791–93 to Count Truchsess at Waldenburg, Prussia, then member of the theatre orchestra at Königsberg. He retired in 1798 to his native place, and in 1800 made a concert tour in Germany. Works: Der Wunderigel, opera, Königsberg, 1778; Der Küster im Stroh, do. 3 concertos for violoncello; Concerto for bassoon; 3 quartets for flute and strings; 3 duos for viola and violoncello; 3 do. for 2 violoncellos; Duos concertants for 2 violas. He left in manuscript several concertos for violoncello; 2 do. for flute, 2

for clarinet, and one for horn.—Fétis; Mendel; Schilling.

SCHÖNFELD, HERMANN, born at Breslau, Jan. 31, 1829, still living, 1890. Instrumental and vocal composer, pupil of Julius Seidel; is royal music director, and cantor of St. Mary Magdalen's church at Breslau. Works: 4 church cantatas; Motets; Psalms for mixed chorus; 3 concert overtures; Symphony; Trio for pianoforte and strings; Sonata for violin; Organ music, chorals, etc.—Riemann.

SCHOOLMASTER, THE, symphony for orchestra, in E-flat, written by Haydn in 1777. I. Allegro di molto; II. Adagio; III. Menuetto; IV. Finale, presto. Published by Simrock.

SCHÖPFUNG, DIE (The Creation), oratorio in three parts, text by Lidley or Liddell, music by Joseph Haydn, first performed in private at the Schwartzberg Palace, Vienna, April 29, 1798. The libretto, made originally for Handel, was selected from Genesis and Paradise Lost. Salomon, Haydn's manager in London, suggested it as a theme for an oratorio, and the composer took it to Vienna, where Baron von Swieten, the Emperor's librarian, translated it into German with additions and modifications. The music was written from 1796 to April, 1798. The first public performance was given at the Nationaltheater, Vienna, March 19, 1799. It won an immediate success and was soon given all over Europe. Haydn's last appearance in public was at a performance of the Creation, given in Italian under the direction of Salieri, March 27, 1808, in the University Hall, Vienna. He was received with a flourish of trumpets and by joyous shouts, and was so overcome that he broke down and was obliged to leave at the close of the first part. First performance in London, Covent Garden, March 28, 1800; in Paris, Dec. 24, 1800; in Berlin, in 1815; in Boston, Handel and Haydn Society, Feb. 16, 1819, and by the Oratorio Society of New York in 1877. Published originally

in Vienna, 1800, in score, with German and English words.—Grove, i. 415, 714; ii. 551; Townsend, Haydn, 111; Cécilia, x. 52, 241; Allgem. mus. Zeitg., xi. 705; Hanslick, Concertwesen in Wien, ii. 3; Upton, Standard Oratorios, 162.

SCHOPP (Schoope), JOHANN, born in Hamburg, beginning of the 17th century, died (?). Violinist, lived at Hamburg until about 1642, then seems to have settled at Lüneburg. Works: *Neue Paduanen, Galliard, Allemanden*, etc. (Hamburg, 1633, 1640); *Dreissig deutsche Concerte* (ib., 1644); *Johann Ristens himmlische Lieder mit Melodien* (Lüneburg, 1644, 1652, 1658); *Johann Ristens frommer und gottseliger Christen alltägliche Hausmusik*, etc. (ib., 1654); *Philipp von Zesens dichterischen Jugend- und Liebes-Flammen*, etc. (Hamburg, 1651); *Jac. Schwiegers Flüchtige Feldrosen* (ib., 1655).—Fétis; Mendel.

SCHRADIECK, HENRY, born at Hamburg, April 29, 1846, still living, 1890. Violinist, first instructed by his father, then pupil of Léonard at the Brussels Conservatoire, and at Leipsic (1859–61) of David. He was Concertmeister at Bremen in 1863–64, instructor at the Conservatorium in Moscow in 1864–68, then Concertmeister of the Philharmonic concerts in Hamburg, and in 1874–82 of the Gewandhaus orchestra in Leipsic, where he also taught at the Conservatorium, until called to Cincinnati, in 1883. Works: *Quartet for strings*; *Sonata for pianoforte and violin*; *Soli for violin*; *Études for do*.—Mendel; Riemann.

SCHREYER, CHRISTIAN HEINRICH, born in Dresden, Dec. 24, 1751, died there, in 1822. Instrumental and vocal composer, self-taught, studied theology at Wittenberg in 1771–76, and after his return to Dresden taught music. Works: *Two oratorios*; *About 30 cantatas and hymns*, with orchestra; *More than 300 songs*; *6 symphonies*; *12 marches, and dances*; *Sonatas for pianoforte*, etc.—Fétis; Schilling.

SCHREYER, Pater GREGOR, German composer of about the middle of the 18th

century. Benedictine monk, Kapellmeister of the monastery at Andechs, Bavaria. Works: *Missæ VIII. solemnes in tertio sæculo*, etc. (Augsburg, 1756); *Sacrificium matutinum seu Missæ VI. breves*, etc. (ib., 1763); *Sacrificium vespertinum*, etc. (ib., 1766).—Fétis; Mendel.

SCHRÖDER, ALBERT, born at Ermsleben, near Eisleben, Prussian Saxony, April 8, 1829, still living, 1890. Organist, pupil of Rungenhagen and A. W. Bach, in Berlin; royal music director at Quedlinburg, since 1856. Works: *Der Zauberling*, opera; *Columbus*, cantata for male chorus; *Songs*.

SCHRÖDER, KARL, born at Endorf, in the Harz, May 1, 1823, died there, Feb. 4, 1850. Dramatic composer, pupil of Siebeck at Eisleben, and of Marx in Berlin. Works: *Die Walpurgisnacht*, and *Pizarro, oder die Eroberung von Peru*, operas, Berlin, 1847. Pianoforte music, and songs.—Mendel.

SCHRÖDER, KARL, born at Quedlinburg, Prussian Saxony, Dec. 18, 1848, still living, 1890. Violoncellist, pupil of Drechsler at Dessau; became a member of the court orchestra at Sondershausen when only fourteen, organized a travelling quartet with his father and two brothers, be-



came first violoncellist in the court orchestra at Brunswick, in 1873, and in the Gewandhaus orchestra at Leipsic in 1874. He was instructor also at the Conservatorium there, and thence undertook several concert tours. In 1881 he succeeded Erdmannsdörfer as Hof-Kapellmeister at Sondershausen, where he founded a Conservatorium. In 1886 he sold it to Adolf Schultze, then was for one season kapellmeister of the German opera at Rotterdam, and since that at the royal opera in Berlin.

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He has published a concerto, caprices, études, and a method for violoncello. His brother Hermann (born at Quedlinburg, July 28, 1842), a violinist, established a musical institute in Berlin, in 1873, and has composed overtures, string quartets, and songs. — Mendel; Riemann.

**SCHRÖTER, CHRISTOPH GOTTLIEB**, born at Hohenstein, Saxony, Aug. 10, 1699, died at Nordhausen in November, 1782. Organist, chorister under Kapellmeister Schmidt in Dresden; then Alumnus in the Kreuzschule. He began in 1717 the study of theology in Leipsic, but soon gave it up and became Lotti's copyist in Dresden. He travelled in Germany, Holland, and England, in the service of a music-loving baron until 1724, when he wrote and lectured on music at the University of Jena; became organist at Minden in 1726, and at Nordhausen in 1732. Works: Seven sets of music for the entire church year; 4 sets of Passion music; Die sieben Worte Jesu, Passion music to his own words; Music for weddings, funerals, and festivals, often with words of his own; Cantatas and serenades; Many concertos, overtures, symphonies, and sonatas for all instruments, but particularly for pianoforte; Fugues and choral-preludes for organ. He was author of *Epistola gratulatoria de Musica Davidica et Salomonica* (Dresden, 1716); *Deutliche Anweisung zum Generalbass* (Halberstadt, 1772); *Letzte Beschäftigung mit musikalischen Dingen*, etc. (1782). Critical articles in Mitzler's *Bibliothek*, and Marburg's *Kritische Briefe*. — Riemann; Mendel; Schilling; Fétis; Gerber.

**SCHRÖTER, JOHANN SAMUEL**, born in Warsaw in 1750, died in London, Nov. 2, 1788. Pianist, made a concert tour in Holland when only seventeen; in 1774 went to London, where he was an organist and teacher, but afterwards became chamber pianist to the Prince of Wales. Works: 15 concertos for pianoforte; 3 quintets for do. and strings; 8 trios for do.; 6 sonatas for pianoforte. His brother Johann

Heinrich (born 1762), a violinist, also settled in London in 1782; he published duos for violin and flute, and for violin and violoncello. His sister Corona (1748–1802) was a celebrated singer, engaged at Weimar from 1778. — Fétis; Mendel; Schilling.

**SCHUBART, (CHRISTIAN FRIEDRICH) DANIEL**, born at Ober-Sontheim, Württemberg, March 24, 1739, died at Stuttgart, Oct. 10, 1791. The German poet, who, during his imprisonment at Hohenasperg in 1777–87, not only wrote on music, but also composed. After his liberation he was made director of the theatre and court poet, but his long captivity had broken his constitution and he survived only four years. Works: *Die glücklichen Reisenden*, opera; *Eva's Klage bei des Messias Tod*, melodrama; *Die Henne*, cantata; *Die Macht der Tonkunst*, do.; *Hirtensong*; Songs; Menuet; Rondo; Pianoforte pieces. His *Ideen zu einer Aesthetik der Tonkunst*, were published by his son Ludwig (Vienna, 1806). — *Schubart's Leben und Gesinnungen* (Stuttgart, 1791–99).

**SCHUBERT, FERDINAND**, born in Vienna, Oct. 18 or 19, 1794, died there, Feb. 26 or 28, 1859. Brother of Franz (Peter) Schubert; pupil of his father on the violin, of his eldest brother Ignaz on the pianoforte, and of Michael Holzer in singing, on the organ, and in theory. He was two years in the Normal School of St. Anna, and assistant in his father's school at Lichtenthal in 1809; was assistant and instructor at the Orphan House, Vienna, in 1810–20, then for four years choir-master at Altlerchenfeld, and was appointed in 1824 instructor, and in 1851 director, of the Normal School of St. Anna. In 1834 he became professor of organ at the Conservatorium. He was entirely devoted to his distinguished brother, and in his concerts is said to have introduced only the latter's compositions. Works: *Der kleine Schadenfroh*, *Die Ährenleserin*, operas for children, 1825–30; 3 masses; 3 Requiems; 2 *Regina cœli*; German Requiem; Several *Salve Regina*; Mo-



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tets; Gradual; Offertory; March and trio; Pianoforte music; 4 Waisenlieder.—Allgem. Wiener mus. Zeitg. (1842), No. 16; Heindl, Gallerie (Munich, 1859), ii. 398; N. Wiener mus. Zeitg. (1859), No. 13; Wurzbach.

**SCHUBERT, FRANZ**, born in Dresden, July 22, 1808, died there, April 12, 1878. Violinist, son and pupil of the following, and pupil of Rottmeier, Haase, and in Paris (1831–33) of Lafont. In 1837 he was made Vize-Concertmeister, in 1847 second, and in 1861 first Concertmeister in the royal orchestra. He retired in 1873. Works: Fantasia for violin with orchestra; Duo for pianoforte and violin; 2 duos concertants for violin and violoncello; 9 études for violin.—Mendel.

**SCHUBERT, FRANZ ANTON**, born in Dresden, July 20, 1768, died there, March 5, 1824. Church composer, entered the electoral orchestra as a double-bass player in 1786, became Kapellmeister at the Italian opera in 1807, and was appointed royal church composer in 1814. He composed many works for the Catholic service in the court chapel, cantatas, songs, etc.—Mendel.

**SCHUBERT, FRANZ (PETER)**, born in Vienna, Jan. 31, 1797, died there, Nov. 19, 1828. The family came originally from Zuckmantel, in Austrian Silesia. His grandfather was a peasant at Neudorf, in Moravia, and his father (born there about 1764) went to Vienna to study, and became assistant teacher at a school kept by his brother in the Leopoldstadt in 1784, schoolmaster in the Lichtenthal in 1786, and in 1817 or 1818 master of the parish school in the Rossau district. His mother, Elisabeth Vitz (or Fitz), was a cook in Vienna. Franz was the youngest but one of fourteen children, of whom nine died in infancy. But,



after his mother's death in 1812, his father married Anna Klagenböck, by whom he had five more children, of whom three grew up. Franz was taught the violin by his father, and the pianoforte by his eldest brother, Ignaz; but he soon outgrew home teaching and was put under Michael Holzer, choir-master of the parish, for violin, pianoforte, organ, singing, and thorough-bass. His rapid progress, or rather his instinctively knowing beforehand what was taught him, was an unceasing delight to his teacher. He was first soprano in the Lichtenthal choir before he was eleven, and would also play violin solos in church, besides composing songs or small instrumental pieces at home. In October, 1808, he was sent to the preparatory school for singers in the Hofkapelle. There was an orchestra formed from the boys at the school, in which Schubert rose to the position of first violin; he kept up composing, too, by himself, and gradually in larger and larger forms, until in 1813 he wrote his first symphony. He was now sixteen, and his time at the school was up; his standing in music was very high, but correspondingly low in other departments; but the Emperor registered a special decision in his favour, October 21, assuring him a foundation scholarship if he would study enough in vacation to pass an examination. But this he never did, and his connection with the school ceased. He had been the idol of the more musical of his fellow-scholars, and even after he left the institution, the school orchestra would play his compositions. He had already studied a good deal of Haydn and Mozart, and some of Beethoven by himself, and now begun to study Gluck's scores and those of Beethoven's greater works; but Mozart remained his ideal for some time. To avoid military conscription he attended the Normal School of St. Anna a few months, to fit himself for teaching the elementary class in his father's school in the Lichtenthal. He taught there three years, during which time he composed,

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among other things, his first mass (1814), which so delighted Salieri, who had interested himself in him at the school, that he claimed him as his own pupil, and continued giving him daily lessons for some time—lessons which probably did not amount to much. In the same year he also wrote his first opera, *Des Teufels Lustschloss*. Just before 1815 he made the acquaintance of the poet Mayrhofer, several of whose poems he set to music. With the year 1815 began his remarkable and almost unintermittent activity as a composer. Some idea of his phenomenal fertility at this period of his life may be formed from the fact that in 1815 he wrote 195 compositions—mostly songs, but comprising also four operettas, a grand opera, *Adrast*, a symphony, and several other larger works; in 1816, 132 compositions, and in 1817, 69. In 1816 he applied for the post of director of the new government music school at Laybach, near Trieste, but his application was rejected. In order, however, that he might give his whole time to composition, he gave up teaching at his father's school, and took rooms in Vienna, in company with Franz von Schober, a young man of good birth, whose acquaintance he had made in Linz, and who had come to Vienna to enter the University. He began to give a few lessons, but soon gave them up. He also made several influential friends, who were, one and all, anxious to help him; but, although naturally very lovable, he was a true man of the people and could never get on very well in polite society. In 1817 he first heard some of Rossini's operas, the melodiousness and spirit of which he much admired. How he managed to live at this time no one can tell. He lived only a few months in von Schober's lodgings (probably at the latter's expense), he had no money of his own, and made next to nothing by teaching, or by his compositions. In 1818 he became music teacher to the family of Count Johann Eszterházy, passing the summer at Zelésh, in Hungary,

and the winter in Vienna, and earned enough to make a trip through Upper Austria, in the summer of 1819, with his friend Vogl, the famous singer. On Feb. 28, 1819, his setting of Goethe's "*Schäfer's Klagelied*" was sung at a concert by Jäger, the first time a work of his had been given in public. But through Vogl's influence the attention of managers was attracted to him, and on June 14, 1820, his *Zwillingsbrüder* was given at the *Kärnthnerthor Theater*. But Schubert took so little interest in the occasion that he did not even stay in the theatre to the end of the performance. On his twenty-fifth birthday (1821) he received three flattering testimonials: one from Court Secretary Mosel; one from Weigl, Director of the Hofoper, Salieri, and von Eichthal; and one from Moritz, Count Dietrichstein. Although at this early age he had written 626 works, he was almost unknown to the Viennese public, but now his friends of one accord made a supreme effort to push him into public notice; the result was the publication of his *Erkönig*, and eighteen other songs, by Cappi and Diabelli on commission, before the year was out. The success of this venture was such that the commission plan was dropped for the future, and Diabelli consented to assume the whole risk of subsequent publications. Early in 1822 he made the acquaintance of Weber, who had come to Vienna to arrange for the production of *Euryanthe*; he already knew Beethoven, but only slightly, and had hardly spoken with him. But on April 19, 1822, he published a set of variations dedicated to Beethoven, and called with Diabelli to present a copy to the great man in person. They found Beethoven and Schindler together, and the former in very good humor; but Beethoven was then so deaf that all conversation with him had to be carried on through paper and pencil, which circumstance had such an effect upon Schubert's bashfulness that, at Beethoven's first remark about something in the variations, he

Erkönig

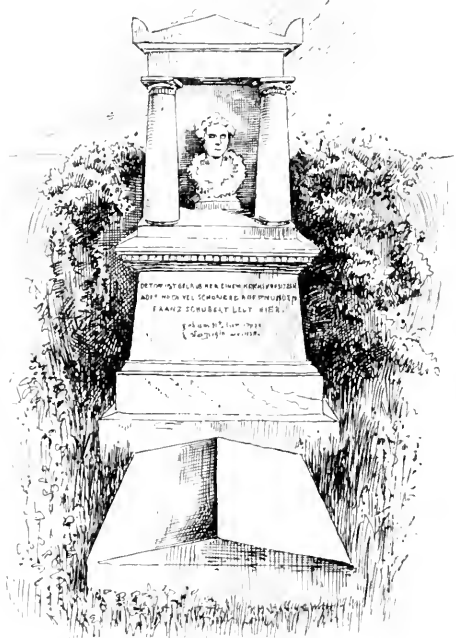
*Adagio.*

Handwritten musical score for 'Erkönig' by Franz Schubert. The score is written on ten staves. The first staff is marked 'Piañf' and the second 'Piano'. The third staff is marked 'forte' and 'pp'. The fourth staff is marked 'pp'. The fifth staff is marked 'pp'. The sixth staff is marked 'pp'. The seventh staff is marked 'pp'. The eighth staff is marked 'pp'. The ninth staff is marked 'pp'. The tenth staff is marked 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

Facsimile of Franz Schubert's Ms.; Der Erkönig.

lost his head, and rushed from the room and house in terror. But Beethoven liked the variations, and often played them with his nephew. Both this and the next year had their disappointments: his opera *Alfonso und Estrella* was refused everywhere, and the performance of *Rosamunde* at the Theater an der Wien, Dec. 20, 1823, was but a feeble consolation. In 1824 his *Fierrabras*, which was ordered of him by Barbaja, was returned to him, rejected. Soon after this blow he left town with the *Eszterházys* for six months at Zelózs. His health had not been good, but this sojourn in the country quite restored him. He now gave up vocal composition almost wholly. In the spring of 1825 he and Vogl made a second pleasure trip through Upper Austria, he returning to Vienna in the summer, after his money had given out. By 1826 his songs were in good demand, as well as some of his pianoforte music, and, in Vienna at least, he may be said to have enjoyed a fair popularity, which, however, hardly consoled him for the almost utter neglect with which his larger works were still treated. In the autumn of 1826 he applied for the position of Vize-Kapellmeister to the Court, but without success, the post being given to Weigl in January, 1827; and some efforts made to secure for him the conductorship at the Hoftheater in Hamburg also failed. On the other hand, his *Gastein-symphony* was accepted by the Musik-Verein, and a sum of money given him for it, but the work was not performed. Probst and Breitkopf & Härtel, of Leipsic, began to make overtures to him about publishing some of his works, which shows that his fame was already passing the boundaries of Austria. In this year came Beethoven's last illness; shortly before his death, Schindler showed him some fifty or sixty of Schubert's songs, which filled him with such admiration that Schubert, hearing of it, made bold to call on him once more, and was very affectionately received. Three weeks later, he was one of the torch-

bearers at Beethoven's funeral. In the autumn he went to Gratz, to spend a few weeks at the house of a friend, but was soon back in Vienna again, hard at work as ever. On March 26, 1828, he gave his first public concert of compositions by himself, which netted 800 Gulden (about \$160); but this did not last him long, and he gave up an intended trip to Styria for lack of means. His health had been wretched for some years, but in November, 1828, it



Schubert's Tomb.

took a turn for the worse, and by the 14th he was dangerously ill in bed, but still kept on working. The doctors feared nervous fever, but on the 17th typhus set in, and he died two days later. The funeral was on the 21st at the church of St. Joseph in Margarethen, and he was buried in the Ortsfriedhof in Währing, "three places higher up than Beethoven." Of all the really great geniuses in German music Schubert probably had the most imperfect

musical training; indeed, the very brilliancy of his genius seems to have dazed all his teachers, for, from old Holzer in his native parish, to Ruziczka and Salieri at the Conviktschule, they seemed to content themselves with giving advice instead of regular, methodical instruction, and from first to last he never had any training in counterpoint at all. It was only three weeks before his death that he made arrangements to take his first lessons in counterpoint from Simon Sechter, being incited thereto by the perusal of some scores of Handel's, which seem to have first given him a realizing sense of his own shortcomings in this particular. As far as he had mastered the higher forms of composition, he was practically his own teacher, and his mastery over them is thus doubly wonderful. This lack of contrapuntal training had for one of its results, that he never could be brought to associate laborious work with the process of composition; shortly after Beethoven's death his friends prevailed upon him to study the various MS. scores of Fidelio, to see by what an arduous process of self-criticism and correction this most laborious of all composers obtained his grandest results; the study, however, made an unfavourable impression upon Schubert, and he declared that he never could bring himself to work over music in that way. His constant habit of composing everything in obedience to the first impulse, often led him to great prolixity, and in some of his larger instrumental works he shows himself the most diffuse of all the great composers. Had he been spared to study, as he intended to, there is no knowing to what splendid heights he might have risen in every form of composition; as it is, his wonderful genius has shown itself as distinctly epoch-making only in one form, that of the Lied. He may be said to have established the form of the German Lied; he was the first great song-writer, and has had only two successors who have shown themselves fully

worthy and able to follow his lead: Schumann and Robert Franz.

Works—I. Dramatic: *Des Teufels Lustschloss*, operetta, 3 acts (written 1814, not given, MS.); *Der vierjährige Posten*, Singspiel, 1 act (1814, not given, MS.); *Fernando*, do., 1 act (1815, not given, MS.); *Claudine von Villabella*, do., fragment, 3 acts (1815, MS.); *Der Spiegelritter*, operetta, 3 acts (1815, not given, MS.); *Adrast*, opera fragment (1815, MS.); *Die Freunde von Salamanca*, Singspiel, 2 acts (1815, not given, MS.); *Die Bürgschaft*, opera fragment, 3 acts (1816, MS.); *Die Zwillingbrüder*, farce, 1 act (1819, not given, piano-forte score, Leipsie, Peters); *Die Zauberharfe*, melodrama, 3 acts, Vienna, Aug. 19, 1820; *Sakontala*, opera fragment, 3 acts (written 1820, MS.); *Alfonso und Estrella*, opera, 3 acts, op. 69, Weimar, 1854; *Die Verschworenen, oder der häusliche Krieg*, operetta, 1 act, Vienna, 1861; *Pierrabras*, opera, 3 acts, ib., 1861; *Rosamunde*, drama with music, 4 acts, ib., Dec. 20, 1823; *Der Graf von Gleichen*, opera, 3 acts (1827, MS. sketch in score); *Die Salzbergwerke*, opera (MS. sketch in score); *Der Minnesänger*, Singspiel (MS.).

II. Cantatas: Cantata for his father's birthday, 3 male voices and guitar (written 1813, MS.); *Auf den Sieg der Deutschen*, soprano, 2 violins, and violoncello (1813, MS.); Cantata for his father's birthday, 4 voices and orchestra (1815, MS.); *Prometheus* (1816, MS.); Cantata for Salieri's jubilee (1816, MS.); do. for Spendon (1816, MS.); *Auguste jam cœlestium*, soprano, alto, and orch. (1816, MS.); *Lazarus*, fragment, voices, and orch. (Vienna, Spina, 1866); *Gesang der Geister*, 8 male voices and strings, op. 167; *Rüdiger's Heimkehr*, tenor, chorus, and orch. (Spina); *Constitutionslied*, 4 male voices and orch., op. 157; *Morgengesang*, do. (Spina); *Nachtgesang im Walde*, 4 male voices and horns, op. 139 b.

III. Sacred Works: 6 Masses: No. 1, in F (piano-forte score, Augener); No. 2, in G

(do., Novello, Peters); No. 3, in B-flat, op. 141 (do.); No. 4, in C, op. 48 (do.); No. 5, in A-flat (full and pianoforte scores, Schreiber); No. 6, in E-flat (do., Rieter-Biedermann); Stabat Mater, 4 voices and orch., in G minor (1815, MS.); Salve Regina, soprano and orch., op. 47; Stabat Mater, 4 voices and orch., in F minor (1816, MS.); Antiphons for Palm Sunday, 4 voices and organ, op. 113; Requiem in E-flat (1816, MS. fragment); Tantum ergo, 4 voices and orch., in C (1816, MS.); Magnificat, do., in C (1816, MS.); Benedictus es, do., in C, op. 150; Salve Regina, do., in F (Haslinger); do., 4 voices and organ, op. 149; do., do. (MS.); do., soprano and strings, in A, op. 153; Deutsche Messe, 4 voices and wind, in F (Gotthardt); do., in A-flat (Spina); Tantum ergo, 4 voices and orch., op. 45; Herr unser Gott, 8 male voices and wind, op. 154.

IV. Part songs, A, for mixed voices: Der Hochzeitsbraten, op. 104; 3 for 4 voices and pianoforte, op. 112; Gebet, for do., op. 139 A; Des Tages Weihe, for do., op. 146; 4 for 4 voices and pianoforte, in 9 Gesänge. B, for male voices: 3 for 4 voices and pianoforte, op. 11; 2 for 4 voices, op. 16; 4 do., op. 17; Der Gönzelfahrer, for 5 voices and pianoforte, op. 28; 1 for 4 voices and do., in op. 52; 3 for 4 voices, op. 64; 1 for 1 and 4 voices, in op. 81; Mondschein, for 5 voices, op. 102; 1 for 4 voices, in op. 105; 1 for 1 and 4 voices, in op. 131; Nachthelle, for do. and pianoforte, op. 134; Schlachtlied, for 8 voices and pianoforte, op. 151; Trinklied, for 4 voices, op. 155; Nachtmusik, for do., op. 156; Im Gegenwärtigen Vergangenes, for do. and pianoforte, Lieferung 43; 1 for 5 voices, in Lief. 45; 4 for 4 voices in 9 Gesänge. C, for female voices: 1 for 3 voices, in op. 52; Psalm xxiii. for 4 voices, op. 132; Gott in der Natur, for do., op. 133; Ständchen, for 1 and 4 voices, op. 135; 2 for 3 voices, in Lief. 45; 1 for do. in Lief. 41.

V. Songs with pianoforte: Der *Erbkönig*, op. 1; Gretchen am Spinnrade, op. 2; 22

songs, op. 3-8 (*Der Wanderer*, op. 4); 3 Gesänge des Harfners aus *Wilhelm Meister*, op. 12; 22 songs, op. 12-14, 19-24; Die *schöne Müllerin* (20 songs), op. 25; Suleikas erster Gesang, op. 31; Die Forelle, op. 32; 4 songs, op. 36, 37; Der Liedler, op. 38; Sehnsucht (after Schiller, second setting), op. 39; Der Einsame, op. 41; 2 songs, op. 43; An die untergehende Sonne, op. 44; Tantum ergo (see under sacred works), op. 45; Offertorium No. 1 (Totus in corde), op. 46; Do. No. 2 (Salve Regina), op. 47; 7 Gesänge aus Walter Scott's *Fräulein vom See*, op. 52; 15 songs, op. 56-60; 4 Gesänge aus *Wilhelm Meister*, op. 62; 3 songs, op. 65; Der *Wachtelschlag*, op. 68; Drang in die Ferne, op. 71; Auf dem Wasser zu singen (*Barcarolle*), op. 72; Die Rose, op. 73; 15 songs, op. 79-81, 83, 85; Richard Löwenherz, op. 86; 7 songs, op. 87, 88; *Winterreise* (24 songs), op. 89; 5 songs, op. 92, 93; 4 Refrainlieder, op. 95; 4 songs, op. 96; Glaube, Hoffnung und Liebe, op. 97; 18 songs, op. 98, 101, 105, 106, 108, 109; Der Kampf, op. 110; 6 songs, op. 111, 115; Die Erwartung, op. 116; Der Sänger, op. 117; 6 songs, op. 118; Auf dem Strom, op. 119; Viola, op. 123; 2 scenes from *Lacrimas*, op. 124; Ein Fräulein schaut, op. 126; Der Hirt auf dem Felsen, op. 129; Das Echo, op. 130; 3 songs, op. 131; Offertorium No. 3 (Salve Regina), op. 153; Liederkranz (5 songs), op. 165; 12 songs, op. 172, 173; *Schwanengesang* (14 songs); Nachgelassene musikalische Dichtungen, in 50 Lieferungen (140 songs, among them: Die Nacht, Lf. i.; Loda's Gespenst, Lf. iii.; Der Tod Oscars, Lf. v.; Elysium, Lf. vi.; Die Bürgschaft, Lf. viii.; 9 Geistliche Lieder, Lf. x.; Der Taucher, Lf. xii.; Waldesnacht, Lf. xvi.; Der Winterabend, Lf. xxvi.; Einsamkeit (Mayrhofer), Lf. xxxii.; Epistel von M. von Collin, Lf. xlvi.; 4 Lieder; 6 Lieder; 40 Lieder; 5 canti.

VI. For Orchestra: 10 symphonies: No. 1, in D; No. 2, in B-flat; No. 3, in D; No. 4, in C minor (*Tragische*); No. 5, in B-flat;

No. 6, in C ; No. 7, in E ; No. 8, in B minor (unfinished) ; No. 9, in ? (MS. score lost) ; No. 10, in C. 7 Overtures : No. 1, in D ; No. 2, in C (Im italienischen Styl), op. 170 ; No. 3, in B-flat ; No. 4, in D ; No. 5, in D (Im italienischen Styl) ; No. 6, in C (Im italienischen Styl), op. 170. 5 Minuets for strings and 2 horns ; 6 Deutsche Tänze for do. ; Rondo for violin and orchestra, in A ; Concerto for do., in D.

VII. Chamber Music : Octet for strings, in F, op. 166 ; do. for wind ; Quintet for pianoforte and strings, in A, op. 114 ; do. for 2 violins, viola and 2 violoncelli, in C, op. 163 ; Quintet-overture for strings ; 20 string quartets : No. 1, in ? ; Nos. 2, 6, 11, 12, in B-flat ; Nos. 3, 5, in C ; Nos. 4, 8, 9, in D ; Nos. 7, 16, op. 125, No. 1, in E-flat ; Nos. 10, 15, in C minor ; No. 13, in G minor ; No. 14, in F ; No. 17, in E, op. 25, No. 2 ; No. 18, in A minor ; No. 19, in D minor ; No. 20, in G. 2 Pianoforte trios : No. 1, in B-flat, op. 99 ; No. 2, in E-flat, op. 163 ; Sonata for pianoforte, violin, and violoncello ; 2 Trios for strings ; Rondo brilliant for violin and pianoforte, in B minor, op. 70 ; 3 Sonatinas for do., in D, A minor, and G minor, op. 137 ; Phantasie for do., in C, op. 159 ; Sonata for do., in A, op. 162 ; Polonaises for do. ; Nocturne for violoncello and pianoforte, in E-flat, op. 148 ; Introduction and variations for flute and pianoforte, in E minor, op. 160.

VIII. For Pianoforte : A, 2 Hands : 21 Sonatas : Nos. 1, 2, in E ; Nos. 3, 5, 13, in F ; Nos. 4, 12, in C ; No. 6, in E minor ; No. 7, op. 147, in B ; Nos. 8, op. 164, 14, op. 143, 17, op. 42, in A minor ; No. 9, op. 162, in E-flat ; No. 10, in F minor ; No. 11, in A-flat ; No. 18, op. 53, in D ; No. 19, op. 120, in A ; No. 20 (fantasia), op. 78, in G ; No. 21, in C minor (Diabelli) ; No. 22, in A (ib.) ; No. 23, in B-flat (ib.). Variations on a French air, in E minor, op. 10 ; do. on a waltz by Diabelli, in C minor (Diabelli) ; do. on Hérold's Marie, in C, op. 82 ; do. on E, in F, and in A minor, on a theme by Hüttenbrenner (MS.) ; 4 Deutsche, 18 orig-

inale Tänze, op. 9 ; 12 Écossaises, 3 Deutsche, 26 Ländler, op. 18 ; 8 Deutsche, 2 Ländler, 1 Écossaise, op. 33 ; 1 Galopp, 8 Écossaises, op. 49 ; 34 Valses sentimentales, op. 50 ; Grätzer Galoppe (Haslinger) ; 6 Polonaises, op. 61 ; Hommage aux belles Viennoises (2 Écossaises, 15 Walzer), op. 67 ; 10 Valses nobles, op. 77 ; 12 Grätzer Walzer, op. 91 ; 1 Deutsch, op. 172 ; March in E (Artaria) ; Adagio and rondo, in E, op. 145 ; Phantasie in C, op. 15 ; 4 Impromptus, op. 90 ; 6 Moments musicaux, op. 94 ; 4 Impromptus, op. 142 ; 2 Scherzos in B-flat (Gottward) ; Allegretto in C minor (ib.) ; Allegro in E-flat minor (Rieter-Biedermann) ; Allegretto in E-flat (ib.) ; 5 Klavierstücke, in E, E. C, A, and E (Klemm) ; 1 do. (Artaria) ; Andante (MS.) ; Adagio in G (do.). Wanderer-Fantasie, in C, op. 15 ; B. For four Hands : 3 sonatas : No. 15, op. 30, in B-flat ; No. 16, op. 40, in C ; No. 24, in E minor (MS.). Variations in A-flat, op. 35 ; 2 Waltzes in E-flat and C, op. 33 ; 4 Polonaises, op. 75 ; Trauer-Marsch for the Emperor Alexander, op. 55 ; Marche héroïque, op. 66 ; 3 do., in B minor, C and D, op. 27 ; 6 grandes marches, op. 40 ; 3 marches militaires, op. 51 ; 2 overtures in F, op. 34 ; Divertissement à l'hongroise, in G minor, op. 54 ; Lebensstürme, allegro caractéristique, in A minor, op. 144 ; Fugue in E minor, op. 152 ; Grand rondeau in A, op. 107 ; Divertissement in E minor, op. 63 ; Phantasie in F minor, op. 103 ; Notre amitié, rondo in D, op. 138 ; 4 Ländler (Gottward) ; Kindermarsch in G (ib.) ; 3 Phantasien (MS.). A complete edition of Schubert's works, begun in 1884, is now publishing by Breitkopf & Härtel, in Leipsic. Up to 1890 there have appeared : Series I., 8 symphonies in 2 vols. ; Series II., 10 Overtures, etc. ; Series VII., quintets, quartets, and trios, in 2 vols. ; Series VIII., 8 rondos, sonatas, etc., for pianoforte and one instrument ; Series IX., 38 compositions for pianoforte, 4-hands, in 3 vols. ; Series X., 15 sonatas for pianoforte solo ; Series XI., Miscellaneous works for do. ; Series XIII., 7

Masses, in 2 vols.; Series XIV., 21 small church compositions; Series XV., Dramatic works (Des Teufels Lustschloss; Der vierjährige Posten; Fernando; Die Freunde concertante, for oboe and bassoon; 6 duos for violins; 24 pieces for pianoforte; Neue Singschule, etc. (Leipsic, 1804).—Fétis; Gerber; Schilling.

*Franz Schubert*  
*F. Schubert*  
*F. Schubert*

SCHUBERT, JOSEPH, born at Warnsdorf, Bohemia, in 1757, died at Dresden, in 1812. Violinist, first instructed by his father, who was cantor at Warnsdorf, then pupil, in Prague, of Abt Fischer in counterpoint, and in Berlin of Kohn on the violin. In 1779–88 he was chamber musician to the Margrave of Schwedt, then became first violinist in the royal orchestra at Dresden. Works—Operas: Rosalia, Der Gasthof zu Genua, Die Landplagen, oder das blaue Ungeheuer, Schwedt, 1780; Die Entzauberung, ib., 1781; 15 masses; Several symphonies; Con-

von Salamea; Fierrabras).—Thematisches Verzeichniss der im Druck erschienenen Werke von Franz Schubert (Vienna, Diabelli, 1852); Do., herausgegeben von G. Nottbohm (ib., Schreiber, 1874); Grove, iii. 319, and iv. 786; Heinrich Kreissle von Hellborn, Franz Schubert, eine biographische Skizze (Vienna, Gerold, 1865); The same in English by A. D. Coleridge (London, Longman, 1869); A. Reissmann, Franz Schubert, sein Leben und seine Werke (Berlin, 1873); A. Niggli, in Samml. musik. Vorträge, No. 15; H. Barbedette, F. Schubert, sa vie, ses œuvres, son temps (Paris, Hengel, 1866); Mme A. Audley, Franz Schubert, sa vie et ses œuvres (ib., Didier, 1871); Wurzbach; Mendel.

SCHUBERT, JOHANN FRIEDRICH, born at Rudolstadt, Dec. 17, 1770, died at Cologne, in October, 1811. Violinist, pupil of Hesse at Frankenhausen, of Hausmann at Sondershausen, and of Hauk in Stettin, where he was music director and composer to Döbblin's company, in 1798. He held similar positions at Glogau in 1801, and at Ballenstädt three years later. Works: Die nächtliche Erscheinung, opera, Stettin, 1798; Concerto for violin; Symphonie

certo for organ; 15 concertos for violin; 3 do. for viola; 3 do. for violoncello; 9 do. for flute; 2 do. for oboe; 10 do. for bassoon; 3 do. for clarinet; 3 do. for horn; double concerto for flute and violin; do. for 2 flutes; 6 duos for violin; 6 do. for flute and violin; 3 sonatas for pianoforte with violin; 6 do. for pianoforte; 6 do. for violin; 2 do. for flute; Many suites, for 9 wind instruments; Several Parthien, for 11 wind instruments; Pianoforte music, and songs.—Dlabacz; Fétis; Gerber; Schilling.

SCHUBERT, LOUIS, born at Dessau, Jan. 27, 1828, still living, 1890. Violinist, went to St. Petersburg when seventeen, thence to Königsberg as Concertmeister at the Stadttheater, which post he held six years. He lived at Königsberg, teaching and giving concerts, until 1862, when he settled at Dresden, where he is esteemed as a singing teacher. Works: Faustina Hasse, oder das Concert auf dem Königstein, opera, Altenburg, 1879; Operettas: Aus Sibirien, Königsberg, 1850; Das Rosenmädchen, ib., 1861; Die Wahrsagerin, Dresden, 1864; Wer ist der Erbe? ib., 1865; Vor der Hochzeit, Cassel, 1880. Gesangschule in Liedern, op. 18; Lieder-Cyclus, op. 23, 24.—Mendel; Riemann.



## SCHUBERTH

**SCHUBERTH, KARL**, born at Magdeburg, Feb. 25, 1811, died at Zürich, July 22, 1863. Virtuoso on the violoncello, son and pupil of Gottlob Schubert (virtuoso on the oboe and clarinet, and pianist, 1778–1846), and on the violoncello pupil of Hesse at Magdeburg and Dotzauer in Dresden. Made his first concert tour in 1828; was first violoncello at the Stadt-Theater, Magdeburg, then travelled in Germany, Belgium, and Holland, besides going to London and Paris, in 1833–35. In the latter year he was appointed solo violoncellist to the Czar; remained in St. Petersburg twenty years as musical director at the university, conductor of the court orchestra, and inspector of the imperial dramatic college. Works: Two concertos for violoncello and orchestra; Fantasias, variations, etc., for do.; Octet, 3 quintets, and 4 quartets for strings; Sonata for violoncello.—Grove, iii. 383; Riemann, 830; Mendel, ix. 167; Fétis, vii. 517; Schilling, Supplement, 392; Viotta, iii. 352.

**SCHUBERTH, LUDWIG**, born at Magdeburg, April 18, 1806, died in St. Petersburg in June, 1850. Violoncellist, son and pupil of Gottlob Schubert, studied under Carl Maria von Weber; was director of the Stadt-Theater in his native town, when only sixteen years old, subsequently Hof-Kapellmeister at Oldenburg, Kapellmeister at Riga, Königsberg (1835), and of the German Opera in St. Petersburg in 1845. Works: Operas, and symphonies, in manuscript; 2 quartets for pianoforte and strings; 2 do. for strings; Sonatas for pianoforte.—Fétis; Schilling, Supplement, 392.

**SCHUCH, ERNST**, born at Gratz, Styria, Nov. 23, 1848, still living, 1890. Violinist, pupil of Eduard Stolz, and in Vienna of Dessoff; became music director at Lobe's theatre, Breslau, in 1867, then at Würzburg, Gratz, and Basel, conducted Pollini's Italian opera in 1872, and in the same year was made music director, and in 1873 Hof-Kapellmeister at Dresden. He has composed two overtures, and some songs.—Mendel; Riemann.

**SCHUHBAUER, LUCAS**, born at Lichtfeld, Bavaria, Dec. 25, 1753, died in Munich after 1812. Amateur composer, studied music at the convent of Zweifalten and the seminary in Augsburg. After taking the course of medicine at the university of Ingolstadt, he settled in Munich as a physician, and in 1791 was made by the Elector councillor and court physician. Works: Die Dorfdeputirten, opera; Die treuen Köhler, do.; The 107th psalm, with orchestra; Concertos and sonatas for pianoforte; Church music.—Fétis.

**SCHULDIGKEIT DES ERSTEN GEBOTES, DIE** (The Obligation of the First and Greatest Commandment), oratorio in three parts, text by J. A. W. (supposed to have been Johann Adam Wieland), first part set to music by Mozart; second part by Johann Michael Haydn, Hof-Concertmeister; and third part by Anton Cajetan Adlgasser, court composer and organist. The work was first performed in the University of Salzburg, March 12, 1767, and repeated, April 2, 1767. It is said that it was written at the instance of the Archbishop of Salzburg, who was incredulous regarding the wonderful boy, Mozart, aged ten, and ordered him to be shut up alone for a week, during which time he was to compose an oratorio for which the archbishop would furnish the text. The theme was "that there is no more dangerous state for the soul than lukewarmness in the work of salvation." The oratorio describes how the lukewarm Christian is stirred by the Christian Spirit, aided by Divine Mercy and Justice, until his will surrenders to right judgment. Scene: A beautiful country with a garden and little wood. Characters represented:

A lukewarm, but afterwards zealous Christian (T.).                      Herr Josef Meisner.

The Christian Spirit (T.).

Herr Anton Franz Spitzeder.  
The Spirit of the World (T.).

Fräulein Marie Anna Tesemayrin.

Divine Mercy (S.).

Fräulein Marie Magdalena Lippen.

Divine Justice (S.).

Fräulein Marie Anna Braunhoferin.

The second aria for the tenor was again used by Mozart in his first opera, *La finta semplice*, the only instance where he has borrowed from himself. A short cantata, entitled "*Grabmusik*," for two voices, a duet between the Soul and an Angel (Köchel, No. 42), was also composed for the Lent of 1767. The title of the original score is in Leopold Mozart's autograph. It was bought by the Prince Consort from André's Collection and given to the Royal Library of Windsor Castle. It was first published by Johann Josef Mayrs (Salzburg, 1767). Breitkopf & Härtel, *Mozart Werke*, Serie v., No. 1.—Köchel, *Verzeichniss*, No. 35; Jahn, *Mozart*, i. 71; do. (Townsend), i. 51; André, *Verzeichniss*, No. 1; Gehring, *Mozart*, 26; *Allgem. mus. Zeitg.* (1865), 125.

SCHULHOFF, JULIUS, born in Prague,

Aug. 2, 1825. Virtuoso on the pianoforte, pupil of Kisch and Tedesco, and in counterpoint of Tomaschek; went to Paris in 1842, appearing in concerts at Weimar, Dresden, and Leipsic on his way; after playing before

and being commended by Chopin, he ventured to go before the public in Paris and was well received. This success was fol-



*J. Schulhoff*

lowed by an extended tour through France, Austria, England, Spain, and Russia, in 1849-53; he returned to Paris the following year. Later he spent most of his time

in Dresden and Paris, composing and teaching. Works: Twelve études; Impromptus; Caprices; Mazurkas; Waltzes; Sonata.—*Dalibor*, *Časopis pro hudbu*, etc. (Prague, 1862), v. 242; *Illustr. Zeitg.* (1850), No. 384; Wurzbach; Riemann; Mendel; Fétis.

SCHULTESIUS, JOHANN PAUL, born at Feilheim, Saxe-Coburg, Sept. 14, 1748, died at Leghorn, in 1816. Amateur pianist and organist, first instructed in music at the college of Coburg, where he studied theology, then pupil on the organ of Kehl, at Erlangen, during his course at the university. In 1773 he accepted the minister's pulpit of the Protestant Dutch and German colony at Leghorn. Member of the Italian academy of sciences and arts, 1807. Works: Two quartets for pianoforte and strings; 8 variations on an Andantino, for do.; 12 do. on the air of Malbrook, for do.; 7 sonatas for pianoforte with violin; Variations on a theme of Pleyel, for do.; Allegretto, with 12 variations for pianoforte, violin, and violoncello; etc. He published *Memoria sopra la musica di chiesa* (Leghorn, 1810).—Fétis.

SCHULTZE, ADOLF, born at Schwerin, Nov. 3, 1853, still living, 1890. Pianist, pupil at Kullak's academy in Berlin, 1872-75, remained there as instructor of pianoforte until 1886, when he succeeded Karl Schröder as Hof-Kapellmeister, and director of the Conservatorium at Sondershausen. Of his compositions for orchestra and for pianoforte, including a concerto, only a few have been published.—Riemann.

SCHULZ, ADOLF, born in Berlin, July 7, 1817, died there, March 16, 1884. Violinist, pupil of Böhmer and Neithardt, entered the orchestra of the royal opera in Berlin, in 1846. Works: Music to the Hippolytus of Euripides, Berlin, 1851; Symphony for orchestra; Sonata for pianoforte.

SCHULZ, AUGUST, born at Brunswick, June 15, 1837, still living, 1890. Violinist, pupil of Zinkeisen, Leibrock, and Meves, and at Hanover of Joachim, was for a short

time Concertmeister at Detmold, then was called to Brunswick in the same capacity, and as symphony director of the ducal orchestra. His quartets for male voices are very popular.—Mendel; Riemann.

**SCHULZ, JOHANN ABRAHAM PETER**, born at Lüneburg, March 30, 1747, died at Schwedt, June 10, 1800. Dramatic composer, pupil of Schmügel and Kirnberger. In 1868–73 he travelled in France, Italy, and Germany as instructor of the Polish princess Sapiéha, and on his return to Berlin became very popular as a teacher. He was director at the French theatre in 1776–87, later at the private theatre of the Crown Princess, and in 1780–87 Kapellmeister to Prince Heinrich at Rheinsberg. Having been Hof-Capellmeister at Copenhagen in 1787–94, he returned to Germany in very poor health the following year. His songs were popular in Germany for years, and are still sung to some extent. Works—Operas: *La fée Urgèle*, Rheinsberg, 1782; *Clarisse, oder das unbekannte Dienstmädchen*, ib., 1783; *Minona, oder die drei Angelsachsen*, Hamburg, 1786; *Le barbier de Séville*, Rheinsberg, 1786; *Aline, Königin von Golkonda*, Copenhagen, 1789; *Höstgildet*, ib., 1790; *Indtoget*, ib.; *Peders Bryllup*, ib.; *Offer af Nympherne*, prologue, ib., 1781; Music to Racine's *Athalie*, and to Goethe's *Götz von Berlichingen*. *Johannes und Maria*, oratorio; *Christi Tod*, do.; *Passion Cantata*; *Te Deum*; *Hymne an Gott*; *Lobgesang zur Feier des Geburtstags des Königs*; *Gesänge am Klavier* (Berlin, 1779); *Lieder im Volkston* (ib., 1782); *Uzens lyrische Gedichte religiösen Inhalts* (Hamburg, 1784); *Religiöse Oden und Lieder aus den besten deutschen Dichtern* (ib., 1786); 6 Stücke, a sonata, *Musikalische*



*Belustigung*, *Musikalische badinage*, *Musikalischer Lustball*, for pianoforte; *Chansons italiennes* (Berlin, 1782); Danish songs. He wrote articles for Sulzer's *Theorie der schönen Künste* and for Kirnberger's *Wahre Grundsätze zum Gebrauch der Harmonie*; *Entwurf einer neuen und leichtverständlichen Musiktabelatur*, etc. (Berlin,

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1786); *Gedanken über den Einfluss der Musik auf die Bildung eines Volks* (Copenhagen, 1790).—Mendel; Fétis; Riemann; Schilling; Gerber; Lindner, *Gesch. des deutschen Liedes*, 125.

**SCHULZ, JOHANN PHILIPP CHRISTIAN**, born at Langensalza, Thuringia, Sept. 1, 1773, died in Leipsic, Jan. 30, 1827. Instrumental composer, pupil of Engler and of Schicht in Leipsic, whither he had gone at the age of ten to study at the Thomasschule and the university. From 1800 he conducted the opera performances of Seconda's troupe, and in 1810 became director of the Gewandhaus concerts. Works: Overtures to *Faust*, and to the *Jungfrau von Orleans*; Other overtures, ballets, marches, choruses, for Seconda's theatre; *Domine Salvum fac regem*, for 4 voices and wind instruments; Songs, and part-songs.—Fétis; Riemann; Schilling.

**SCHULZ, OTTO CARL FRIEDRICH WILHELM**, born at Gortz, Brandenburg, March 25, 1805, still living, 1890. Organist, pupil of Klein and of Zelter in Berlin; royal music director at Prenzlau. He has composed operas, church music, songs, and pianoforte pieces, and published several theoretical works.

**SCHULZ-BEUTHEN, HEINRICH**, born at Beuthen, Upper Silesia, June 19, 1838, still living, 1890. Instrumental and vocal composer, pupil at the Conservatorium at Leipsic, and of Riedel; lived for many years at Zürich, and is now instructor of pianoforte at the Conservatorium in Dresden.

Works: Fridolin, operetta, Breslau, 1862; Aschenbrödel (Der Zauberschlaf), Zürich, 1879; Krimhilde, for chorus, soli, and orchestra; Harald, do. (male chorus); Befreiungsgesang der Verbannten Israels, do.; Church music, for chorus and orchestra; Kinder-Sinfonie; Choruses for male voices; Songs, and pianoforte pieces.—Mendel; Riemann.

SCHULZ-SCHWERIN, CARL, born at Schwerin, Jan. 3, 1845, still living, 1890. Pianist, pupil of von Bülow, Geyer, Willmers, Stern, and Weitzmann at Stern's Conservatorium, Berlin, in 1862-65; went to Southern Russia in 1871, and on his return in 1873 became instructor at the Conservatorium in Stettin. Several years later he was conductor of the music society at Stargard, and in 1885 settled in Berlin. He is court pianist to the Grandduke of Mecklenburg. Works: Overtures to Tasso, and to Die Braut von Messina; Ouverture triomphale; Symphony; Sanctus, Osanna, Benedictus, Ave Maria, for chorus, soli, and orchestra; Pianoforte music, etc.—Mendel; Riemann.



SCHUMANN, CLARA (JOSEPHINE), born (Wieck) in Leipzig, Sept. 13, 1819, still living, 1890. Pianist, daughter and pupil of Friedrich Wieck, afterwards pupil of Miessch in singing, of Prinz on the violin, and of Weinlig, Kupseh, and Dorn in composition. She began studying the pianoforte in her fifth year. Her father's method aimed at gradual and thorough development, instead of making an infant phenomenon of her. At the age of nine years she made her first public appearance in a concert, given by Frl. Perthaler, Oct. 20, 1828. Her father's house was a place of meeting for musicians, so that she lived in a congenial atmosphere, and was particularly influenced by Paganini's visit to Leipzig in

1829. She played for the first time in a Gewandhaus concert in 1830; later her father took her upon a small concert tour to Weimar, Cassel, and Frankfort. From 1832 she played in many concerts in Leipzig and other cities, passing the winter of 1836 in Vienna, where the exercise of her talents earned her the title of chamber virtuoso. In 1839 she visited Paris, where her success was complete. She was married to Robert Schumann, Sept. 12, 1840. With her husband she made a tour to Hamburg in 1842, went alone to Copenhagen, and the same year they were together in Vienna. They lived in Dresden in 1844-50, meanwhile visiting St. Petersburg and Vienna. She was entirely devoted to her husband during the trials and sufferings of his last years; shortly before his death in 1856 she visited England professionally, and after she had become a widow she lived for several years in Berlin with her mother, who was married to the musician Adolf Bargiel. She moved to Wiesbaden in 1863, and to support her family had to take up the life of a virtuoso again, her tours taking her to England repeatedly. In 1878 she settled in Frankfort as professor at Hoch's Conservatorium. As a pianist her rank is of the highest. She combines feminine grace with masculine energy, clearly understands and faithfully interprets the meaning of the composer, and while she is equally at home in the works of Bach, Mozart, Beethoven, Mendelssohn, and Chopin, her rendering of Schumann is most celebrated. Her compositions are earnest and thoughtful, and the later ones give evidence of Schumann's influence. Works: Concerto for pianoforte; Trio for do. and strings; 3 romances for violin; 4 polonaises; Caprices in waltz form;

Variations; Soirées musicales; 10 characteristic pieces; Souvenir de Vienne; Impromptu; Romantic waltzes; 2 scherzos; 3

## SCHUMANN

romances; 3 preludes and fugues; 4 fugitive pieces, etc.; Cadenzas to Beethoven's concertos in C minor and G; Songs.—Fétis; Riemann; Wasielewski, *Life of Robert Schumann*, 260; Schumann, *Musie and Musicians*, 261; Liszt, *Gesammelte Schriften*, 187; *Mus. Wochenblatt*, ix. 530; ii. 166, 181; Hanslick, *Concertwesen in Wien*, i. 332; ii. 103, 164, 390.

**SCHUMANN, GUSTAV**, born at Holdenstedt, Prussian Saxony, March 15, 1815, died in Berlin, Aug. 16, 1889. Pianist in Berlin, where he was popular as a teacher of his instrument, for which he composed about fifty estimable works.

**SCHUMANN, ROBERT (ALEXANDER)**,

born at Zwickau, in Saxony, June 8, 1810, died at Endenich, near Bonn, July 29, 1856. His father was Friedrich August Gottlob Schumann, a bookseller; his mother, Johanna Christiana Schnabel, daughter of a Rath-



chirurgus in Zeitz. Robert was the youngest son, and gave evidence of musical talent even in early childhood; but his bent for music was encouraged by his father only, his mother being strongly opposed to it. He took pianoforte lessons first from J. G. Kuntzsch, organist at the Marienkirche, who soon prophesied great things of him. Indeed the boy began to try his hand at composition before he was seven. About 1817–18 his father tried to have him study under C. M. von Weber, who seemed inclined to take him in charge; but nothing ever came of it. In 1820 he entered the Zwickau Gymnasium, remaining there until Easter, 1828. During the later part of his school days a strong taste for poetry developed itself, his favourite authors being Schulze, Franz von Sonnenberg, and especially Byron and Richter; Goethe seems to have interested him little at this

period. He even wrote verses himself, and set them to music. The death of his father, in 1826, bereft him of his only encouragement to continue the study of music, and on March 29, 1828, he entered the Leipsic University as *Studiosus Juris*. Here he passed a year, studying law without much regularity, and then spent another year at the University of Heidelberg. During his stay in Leipsic he made the acquaintance of Friedrich Wieck, of whom he took some pianoforte lessons, and of Dr. Carus, a warm music-lover, at whose house he met Marschner and other noted musicians. But it was not until 1830 that he persuaded his mother to let him devote himself professionally to music; in the autumn he returned to Leipsic



Schumann's Birthplace.

and began a course of pianoforte study under Wieck, besides studying composition under Heinrich Dorn; but assiduously as he worked at the keyboard, he could not be brought to study composition with the same regularity. He was now twenty, too far matured in mind to submit willingly to the drudgery of elementary work in counterpoint, and perhaps too inexperienced to appreciate how indispensable this drudgery would be to him. The result was that, with all Dorn's teaching, he was virtually almost self-educated in music; indeed it was several years later, after his marriage and after he had made a certain mark as a composer, that a friend, calling one evening, found him and his wife "studying Cherubini's Counterpoint for the first time." His regu-

lar application to the pianoforte, however, bore good fruit rapidly, until he permanently lamed the fourth finger of his right hand by a foolish experiment in practising, and the career of pianoforte virtuoso was closed to him forever. In 1834 he, together with Julius Knorr, Louis Schunke, and Wieck, founded the *Neue Zeitschrift für Musik*, which he edited alone from 1835 to 1844. In 1838 he moved the headquarters of the paper to Vienna, in hope of better pecuniary support; but the



Schumann's Grave.

move was a failure, and in 1839 he returned to Leipsic. In 1840 the University of Jena gave him the degree of Ph.D., and in the same year he married Clara Josephine, Wieck's eldest daughter, although the father was strongly opposed to the match. Hitherto he had written only for the pianoforte, but now he began to pour forth book after book of songs. When the Leipsic Conservatorium was founded by Mendelssohn, in 1843, Schumann joined the staff of instructors as teacher of score reading; but he soon found the work irksome, and, after accompanying his wife on a concert

tour to Russia, he moved, in 1844, to Dresden, where he was made conductor of the *Liedertafel* in 1847, and founded the *Chorgesangverein* in 1848. In 1850 he went to Düsseldorf to succeed Ferdinand Hiller as city music director. But a disease of the brain, which had declared itself as far back as 1833, and had become even threatening in 1845, made it almost impossible for him to conduct efficiently; and, after his colleague, Tausch, had done more and more of his work for him, he was forced in 1853 to resign his post. He became actually insane on Feb. 6, 1854, when he threw himself into the Rhine, but was fortunately saved from drowning and sent to Dr. Richarz's asylum, at Endenich. Here he passed the last two years of his life, his insanity continuing, with but few lucid intervals, to the end. He was buried in the churchyard opposite the *Sternthor*, in Bonn; in 1880 a monument, by A. Donnendorf, was erected over his grave, and in 1889 a statue was erected at Zwickau.

Schumann's influence upon the world of music can scarcely be overrated; he exercised it both as composer and critic. In this latter capacity he was probably unique; hardly another man can be found in the history of musical criticism who combined the qualities he did. Of an ardent, romantic temperament, he was ever anxious to welcome and appreciate new phases of genius and new developments in music; all pedantry was especially abhorrent to him. And to this liberal, progressive spirit he added the soundest musical culture, based upon a profound study of Bach, and the fullest appreciation of the value of what is eternal in the older, more classic forms of composition, and the works of the classic masters. Few critics have been able to look at their subject from so many points of view as he; his criticisms in the *Neue Zeitschrift* appeared over various fanciful signatures, Florestan, Eusebius, Meister Raro, each one of them indicating a special point of view from which he regarded the work criticised. As a composer he exercised the

No 20

Ländlerchen

Um mich herum tanz!

Handwritten musical score for "Ländlerchen" by Robert Schumann. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in ink and shows signs of being a manuscript. The title "Ländlerchen" is written in a cursive script above the first staff, and the tempo instruction "Um mich herum tanz!" is written below the first staff. The number "No 20" is written in the top left corner.

Facsimile of Robert Schumann's MS., from Album für die Jugend

strongest influence over subsequent composition of any man of his time; one may almost say that the whole of present German music derives mainly from him. The Mendelssohn influence was ephemeral in comparison.

<sup>A</sup>Works. I. For solo, chorus, and orchestra: *Das Paradies und die Peri*, cantata in 3 parts, op. 50; *Adventlied*, by Rückert, op. 71; *Abschiedslied*, op. 84; *Requiem* for Mignon, op. 98 B; *Nachtlied*, by Hebbel, op. 108; *Der Rose Pilgerfahrt*, cantata, op. 112; *Der Königssohn*, ballad by Uhland, op. 116; *Des Sängers Fluch*, ballad after Uhland, op. 139; *Vom Pagen und der Königstochter*, 4 ballads by Geibel, op. 140; *Das Glück von Edenhall*, ballad by Uhland, op. 143; *Neujahrslied*, by Rückert, op. 144; *Mass*, op. 147; *Requiem*, op. 148; *Scenen aus Goethe's Faust* (no opus-number).

II. For unaccompanied chorus: 6 Four-part songs for male voices, op. 33; 5 songs by Burns for mixed chorus, op. 55; 4 songs for do., op. 59; 3 songs for male chorus, op. 62; 7 *Ritornelle* by Rückert for male voices, in canon, op. 65; 5 *Romanzen und Balladen* for chorus, op. 67; 6 *Romances* for female voices (pianoforte ad lib.), op. 69; 5 *Romanzen und Balladen*, for chorus, op. 75; 6 *Romances* for female voices (pianoforte ad lib.), op. 91; *Motet, Verzweifle nicht*, by Rückert, for male double chorus (organ ad lib.), op. 93; 5 *Jagdlieder*, for male chorus (4 horns ad lib.), op. 137; 4 songs for double chorus, op. 141; 5 *Romanzen und Balladen*, for chorus, op. 145; 5 do., op. 146.

III. Dramatic Works and Melodramas: *Genoveva*, opera, 4 acts, op. 81, Leipsic, June 25, 1850; *Music to Byron's Manfred*, op. 115; *Schön Hedwig*, ballad by Hebbel, for declamation with pianoforte, op. 106; *Ballade vom Haideknaben*, do., for do., op. 122, No. 1; *Die Flüchtlinge*, ballad by Shelley, for do., op. 122, No. 2.

IV. For solo voices with pianoforte: 3 poems by Geibel (No. 1 for 2 sopranos, No.

2 for 3 do., No. 3 for small chorus, with triangle and tambourine ad lib.), op. 29; 4 duets for soprano and tenor, op. 34; 3 two-part songs, op. 43; *Spanisches Liederspiel*, for single and several voices (S., A., T., B.), op. 74; 4 duets for soprano and tenor, op. 78; *Minnespiel*, from Rückert's *Liebesfrühling*, for single and several voices, op. 101; *Mädchenlieder*, by Elisabeth Kulmann, for 2 sopranos, op. 103; 3 songs for 3 female voices, op. 114; *Spanische Liebeslieder*, 10 songs for single and several voices, with 4-hand accompaniment, op. 138; 221 songs and ballads for a single voice, op. 24 (*Liederkreis*), 25 (*Myrthen*), 27, 30, 31, 35, 36, 37 (*Liebesfrühling*), 39 (*Liederkreis*), 40, 42 (*Frauenliebe und Leben*), 45, 48 (*Dichterliebe*), 53, 57 (*Belsazar*, ballad by Heine), 64, 77, 79 (*Album für die Jugend*), 83, 87 (*Der Handschuh*, ballad by Schiller), 89, 90, 95, 96, 98A (*Songs from Wilhelm Meister*), 104, 107, 117 (*Musarenlieder*), 119 (*Waldlieder*), 125, 135, 142, *Der deutsche Rhein* (no opus-number).

V. For orchestra: 4 symphonies: No. 1, in B-flat, op. 38; No. 2, in C, op. 61; No. 3, in E-flat (*Rheinische Sinfonie*, or *Cologne symphony*), op. 97; No. 4, in D minor, op. 120; *Ouvertüre, Scherzo und Finale*, op. 52; *Overture to Schiller's Braut von Messina*, op. 100; *Fest-Ouvertüre* with chorus on the *Rheinweinlied*, op. 123; *Overture to Shakespeare's Julius Caesar*, op. 128; do. to Goethe's *Hermann und Dorothea*, op. 136.

VI. For solo instruments with orchestra: *Concerto for pianoforte*, in A minor, op. 54; *Concertstück* for 4 horns, op. 86; *Introduction and Allegro appassionato*, for pianoforte, op. 92; *Concertstück* for do., in G, op. 92; *Concerto for violoncello*, op. 129; *Phantasie for violin*, op. 131; *Concert-Allegro*, with *Introduction*, for pianoforte, in D minor, op. 134.

VII. Chamber Music: *Quintet* for pianoforte and strings, in E-flat, op. 44; *Quartet* for do., in E-flat, op. 47; 3 quartets for strings, in A minor, F, and A, op. 41; *Trio* for pianoforte and strings, No. 1, in D



minor, op. 63 ; do., No. 2, in F, op. 80 ; do. No. 3, in G minor, op. 110 ; 4 Phantasiestücke for pianoforte, violin and violoncello, op. 88 ; Adagio and allegro for pianoforte and horn, op. 70 ; 3 Fantasiestücke for pianoforte and clarinet, op. 73 ; 3 Romances for pianoforte and oboe, op. 94 ; 5 Stücke im Volkston, for pianoforte and violoncello, op. 102 ; Sonata for pianoforte and violin, No. 1, in A minor, op. 105 ; do. No. 2, in D minor, op. 121 ; 4 *Märchenbilder* for pianoforte and viola, op. 113 ; 4 *Märchenentzählungen* for pianoforte and clarinet, op. 132.

VIII., For Pianoforte : Variations on the name *Abegg*, op. 1 ; *Papillons*, op. 2 ; Studies after Paganini's caprices, op. 3 ; *Intermezzi*, op. 4 ; *Impromptus* on a theme by Clara Wieck, op. 5 ; *Davidsbündlertänze*, op. 6 ; *Toccata*, op. 7 ; *Allegro*, op. 8 ; *Carnaval*, op. 9 ; 6 studies on Paganini's caprices, op. 10 ; Sonata No. 1, in F-sharp minor, op. 11 ; Fantasiestücke (2 books), op. 12 ; *Études symphoniques*, op. 13 ; Sonata No. 2, in F minor, op. 14 ; 13 *Kinderscenen*, op. 15 ; *Kreiseriana*, op. 16 ; Fantasie in C, op. 17 ; *Arabeske*, op. 18 ; Blumenstück, op. 19 ; *Humoreske*, op. 20 ; *Novelletten* (four books), op. 21 ; Sonata No. 3, in G minor (Concert sans orchestre), op. 22 ; *Nachtstücke*, op. 23 ; *Fäschingsschwank* aus Wien, op. 26 ; 3 Romanzen, op. 28 ; Scherzo, gigue, Romanze and Fughette, op. 32 ; *Album für die Jugend*, op. 68 ; 4 fugues, op. 72 ; 4 marches, op. 76 ; *Waldscenen*, op. 82 ; *Bunte Blätter*, op. 99 ; 3 Fantasiestücke, op. 111 ; 3 sonatas for the young, op. 118 ; *Albumblätter*, op. 124 ; 7 Pieces in fughetta form, op. 126 ; *Gesänge der Frühe*, op. 133 ; Scherzo originally in the sonata op. 14, Posthumous work No. 12 ; Presto passionato, original finale of the sonata op. 22, P.W. No. 13 ; Accompaniments to J. S. Bach's suites and sonatas for violin solo.—For 4 hands : *Bilder aus Osten*, op. 66 ; 12 vierhändige Clavierstücke für kleine und grosse Kinder, op. 85 ; Ballscenen, op. 109 ; *Kinderball*, op. 130.—For pedal pianoforte

(or organ) : 6 Studies in canon form, op. 56 ; *Skizzen für den Pedalfügel*, op. 58 ; 6 Fugues on the name Bach, op. 60.—For 2 pianofortes, 4 hands : Andante and variations in B-flat, op. 46.

IX., Literary Works : *Gesammelte Schriften über Musik und Musiker* (Leipsic, 1875), translated by Fanny Raymond Ritter (London, 1877).—Aug. Reissmann, *Robert Schumann's Leben und Werke* (Berlin, Guttentag, 1865), translated by A. L. Alger (London, 1886) ; Josef W. von Wasielewski, *Robert Schumann, eine Biographie* (Dresden, Kunze, 1858, and Bonn, Strauss, 1880), translated by A.

L. Alger (Boston, 1871) ; Ambros, Robert Schumanns

Tage und Werke, in *Culturbistorische Bilder aus dem Musikleben der Gegenwart* (Leipsic, Matthes, 1860), 51 ; Léonce Mesnard, *Un successeur de Beethoven, etc.* (Paris, Sandoz et Fischbacher, 1876) ; Grove ; Mendel.

SCHUNKE, KARL, born at Magdeburg in 1801, died in Paris, Dec. 16, 1839. Pianist, son and pupil of the horn virtuoso Michael Schunke, and studied further under Ries, with whom he went to England. In 1828 he settled in Paris, played in concerts and taught, was appointed pianist to the queen in 1835, and decorated with the Legion of Honour. Despairing of recovering from an attack of paralysis, he killed himself by jumping from a window. Works : About 60 variations, fantasias, dances, and other compositions, mostly very light in style.—Fétis ; Riemann ; Schilling.

SCHUNKE, LOUIS, born in Cassel, Dec. 21, 1810, died in Leipsic, Dec. 7, 1834. Pianist, son and pupil of the horn virtuoso Gottfried Schunke ; could play when only ten years old the concertos of Mozart and Hummel. In 1821 his father took him on a concert tour to Darmstadt, Cassel, Hanover, and Leipsic, and in 1824 he visited

*Boyle*  
*R. Schumann*

Munich and Vienna. Then he finished his musical studies in Paris under Kalkbrenner and Reicha, and after visiting Stuttgart, Vienna, Prague, and Dresden, took up his residence, in 1833, at Leipsic, where, until his premature death, he was very intimate with Schumann, and was one of the founders of the *Neue Zeitschrift für Music*. He was an excellent player, and his compositions were very promising. Works: Grand sonata; Caprices; Divertissement; Variations on Schubert's *Valse funèbre*; Rondo; etc.—Fétis; Mendel; Riemann; Schilling; Schumann, *Music and Musicians*, 131.

SCHUPPANZIGH, IGNAZ, born in Vienna in 1776, died there, May 2, 1830. Violinist, established and conducted for several years the morning concerts in the *Augarten*; then was a member of Prince Rasumofsky's private quartet, where all of Beethoven's new compositions were first tried, under the master's own supervision. After 1816, when this famous quartet was disbanded, he travelled in Germany, Poland, and Russia, giving quartet-soirées with great success, and after his return to Vienna in 1823, continued them there until his death. In 1824 he joined the court orchestra, and in 1825 was made director of the Opera. Works: Solo brilliant, for violin with quartet; Variations on a Russian theme, for do.; 9 variations for 2 violins.—Wurzbach; Schilling; Hanslick, *Gesch. des Concertwesens*, 70, 229.

SCHURER, JOHANN GEORG (really ADAM), born at Raudnitz, Bohemia, about 1732, died in Dresden, Feb. 16, 1786. Church and dramatic composer, entered the service of the Elector-King at Dresden, in 1748. Works—Operas: *Galatea*, pastorale, Dresden, 1746; *Astrea*, ib., 1746; *Ercole*, ib., 1747; *Calandro*, ib., 1748; *Doris*, German Singspiel, 1747; 3 oratorios; 5 cantatas; 40 masses; 3 Requiems; 140 psalms; 15 litanies; 3 *Te Deum*; 6 *Miserere*; 75 hymns, etc.—Mendel; Riemann; Wurzbach.

SCHUSTER, JOSEPH, born in Dresden, Aug. 11, 1748, died there, July 24, 1812.



Dramatic composer, pupil of Schürer, went to Italy in 1765, returned to Dresden in 1769, and was made chamber and court composer in 1772. Two years later he again visited Italy, to study under Padre Martini

at Bologna, was made honorary maestro di cappella by the King of Naples, and returned in 1776; after a third journey to Italy in 1778–81, he lived permanently at Dresden, and in 1787 was appointed Court Kapellmeister, conducting alternately with Naumann, Schürer, and Seydelmann, in the chapel and at the opera. Works—Operas: *La fedeltà in amore*, Dresden, about 1770; *L' idolo cinese*, ib., 1774; *Didone abbandonata*, Naples, 1776; *Demofonte*, Forli, 1776; *L' amore artigiano*, Venice, 1776; *La schiava liberata*, Dresden, 1777; *Der alchemist*, operetta, ib., 1777; *La Didone* (new music), Venice, 1779; *Ruggiero e Bradamante*, Padua, 1779; *Creso in Media*, Naples, 1779; *Le bon ton*, opera buffa, Venice; *Amore e Psiche*, Naples, 1780; *L' isola disabitata*, ib., 1781; *Il marito indolente*, Dresden, 1782; *Il pazzo per forza*, ib., 1784; *Lo spirito di contradizione*, ib., 1785; *Gli avari in trappola*, ib., 1787; *Rübezahl*, ossia *il vero amore*, ib., 1789; *Il servo padrone*, ib., 1793; *Osmanno*, dey d' Algeri, ib., 1800; *Der gleichgültige Ehemann*; *Doktor Murner*; *Sieg der Liebe über die Zauberei*; *Das Laternenfest*. Oratorios: *The Passion*, Dresden, 1778; *Esther*,

*Joseph Schuster*

Venice, 1781; *Mosè riconosciuto*, Dresden, 1786; *Betulia liberata*, ib., 1787; *Gioas, re di Giuda*, ib., 1803; *Mass*; *Confitebimur*, Psalm lxxiv.; *Te Deum*; Symphonies; 6

quartets for strings ; Concerto for pianoforte ; do. for 2 pianofortes ; etc.—Fétis ; Gerber ; Mendel ; Riemann ; Schilling.

SCHÜTT, EDUARD, born in St. Petersburg, Oct. 22, 1856, still living, 1890. Pianist, pupil of Petersen and of Stein at the Conservatorium in St. Petersburg, and in 1876-78 pupil at the Conservatorium at Leipsic. He is now conductor of the Akademischer Wagner-Verein in Vienna. Works : Concerto for pianoforte ; Serenade for string orchestra ; Variations for 2 pianofortes ; Transcriptions ; Songs, etc.

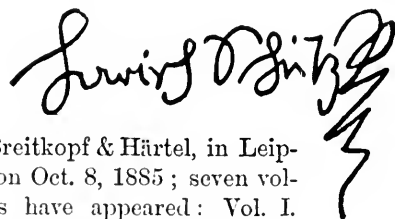
SCHÜTZ (Latinized, Sagittarius), HEINRICH, born at Köstritz, Saxony, Oct. 8, 1585, died in Dresden, Nov. 6, 1672. When thirteen years old, he was admitted as chorister into the chapel of Moritz, Landgrave of Hesse-Cassel, where he got a good musical education and as thorough a general education as was consistent with the times. In 1607 he entered the University of Marburg, to study law, but in 1609 went to Venice, at the Landgrave's expense, to complete his musical education under Giovanni Gabrieli, with whom he remained until the composer's death in 1612. During these three years in Venice Schütz not only worked hard at strict counterpoint with his teacher, but extended his studies to embrace the newer forms of composition with which the Florentine school was just then making no little stir in the musical world. It is highly probable that Schütz pursued his studies in Caccini's *Nuove Musiche* and other such things without his master's knowledge, for Gabrieli was not the man to have countenanced a pupil of his having to do with forbidden fruit of that sort. At all events, Schütz did not allow his admiration for the new school to interfere with his regular contrapuntal studies under Gabrieli. On



his return to Germany he began to renew his legal studies, until the Landgrave interfered, and he definitely adopted music as a profession. In 1615 he was made Kapellmeister to the Elector of Saxony, at Dresden, and continued to hold the office, with but few and brief interruptions, for the rest of his life. After writing some important sacred works, he was commissioned by the Elector, in 1627, to set to music Opitz's translation of Rinuccini's *Dafne*. This was the first German opera, and, although the music has been since lost, it was almost surely in the stile rappresentativo of Caccini and Peri. After this attempt, however, Schütz returned to sacred composition, and only once more wrote anything for the stage, a ballet with recitative and dialogue, in 1638. In 1629 he made a second visit to Venice, where he found musical taste much changed, owing to Monteverdi's influence. In 1631 Saxony was distracted by the Thirty Years' War, and in 1633 Schütz, although still retaining his title of Electoral Kapellmeister, was forced to quit Dresden. Up to 1641 he lived at the courts of Christian IV. in Copenhagen, of Duke Georg of Brunswick, and of some other princes. Returning to Dresden in that year, he entered upon the task of reorganizing the Electoral Kapelle, but without marked success until 1645-47, so small were the musical resources at his disposal. His position became even more difficult when Bontempi came from Berlin to share his Kapellmeistership with him. Bontempi was a far more thorough-going partisan of the new school than Schütz, and the relations between the two were often very strained. Schütz sent in his resignation more than once, but it was never accepted. His repeated quarrels with Bontempi seem to have affected his whole relation to the new school, or, perhaps, he saw in Bontempi an example of the danger of the new school's trying to cut itself wholly loose from the old ; for in the compositions of the latter part of Schütz's life we find a more and more striking lack of

that dramatic, emotional element which was introduced into music by the Florentine reformers, and a more and more decided return to the contrapuntal forms of his master, Gabrieli. But Schütz's real strength was that he combined in himself the chief merits of both schools to a degree that we find them united in Italy in his day in only one man — Giacomo Carissimi. Schütz was to Germany what Carissimi was to Italy, and more, too; he stood at the beginning of a period of musical evolution in which the structural and emotional elements in music were developed harmoniously and in due mutual proportion. And, as Carissimi was, in Italy, the true father of the oratorio, so also was Schütz, in Germany, the father of that form of the Passion-music which we find in its complete development in the works of Sebastian Bach. Works: *Il primo libro de' madrigali*, etc. (Venice, 1611); 3 pièces d'occasion, called *Concerte* (Dresden, 1618); *Psalm David's sammt etliche Moteten und Concerten mit 8 und mehr stimmen* . . . mit beigefügtem basso continuo, etc. (ib., 1619); *Psalm cxxxiii*, 8 voc. with continuo, for his brother's wedding (ib., 1619); *Syncharma musicum tribus choris*, etc., for the restoration of peace in Silesia (Vratislaw, 1621); *Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi*, etc. (Dresden, 1623); *Elegy on the death of Sophia, Duchess of Saxony* (Freiberg, 1623); *Cantiones sacre*, 4 voc., cum basso ad organum, 41 pieces (ib., 1625); *De vitæ fugacitate*, 5 voc. and continuo (ib., 1625); *Psalm David's, in teutschen Reimen gebracht durch D. Cornelium Beckern* . . . 4 voc. (ib., 1628; Güstrow, 1640; Dresden, 1661); *Symphonie sacre* . . . variis vocibus ac instrumentis accomodate, a 3, 4, 5, 6 (Venice, 1629); *Dass is je gewisslich wahr*, motet 6 voc., in memory of Johann Hermann Schein (Dresden, 1631); *Erster Theil kleiner geistlichen Concerten*, 1-4 voc. and continuo (Leipsic, 1636); *Musika-*

*lische Exequien*, 3 pieces, 6, 8, and more voc. (Dresden, 1636); *Anderer Theil kleiner geistlichen Concerten*, 1-5 voc. and continuo (ib., 1639); *Symphoniarum sacrarum secunda pars* (ib., 1647); *Musicalia ad chorum sacrum*, 5-7 voc. (ib., 1648); *Symph. sacr. tertia pars* (ib., 1650); *Canticum B. Simeonis*, two settings, 6 voc.; 12 geistliche Gesänge, 4 voc. (ib., 1657); *Historia der Freuden- und Gnadenreichen Geburt Gottes und Marien Sohnes, Jesu Christi*, etc. (ib., 1664, incomplete); *Die sieben Worte unsers lieben Erlösers und Seligmachers Jesu Christi*, etc. (MS. parts in the Cassel Library; published in score, edited by Carl Riedel, Leipsic, 1873); *Historia des Leidens und Sterbens unsers Herrn Jesu Christi*: A, Nach dem Evangelisten St. Matthæus; B, Nach . . . St. Marcus; C, Nach, . . . St. Lucas; D, Nach . . . St. Johannes (a MS. of an older form of the *Johannes-Passion* is dated 1665; A MS. copy of all four Passions together, made by J. Z. Grun- dig in 1690, is in the Leipsic Stadt-Bibliothek); Several motets and concerted pieces (see Eitner, *Monatsschrift für Musik-Geschichte*, xviii., 62, 67-70). The following have been lost: *Daphne*, opera, Torgau, 1627; Ballet with dialogue and recitative, for the marriage of Johann Georg II., of Saxony, 1638. [Another ballet, *Von Zusammenkunft und Wirkung VII. Planeten*, of which a MS. exists, is ascribed to Schütz by Eitner, but its authenticity is doubtful.] The publication of a complete edition of Schütz's works in score, edited by Friedrich Chrysander and Philipp Spitta, was begun



by Breitkopf & Härtel, in Leipsic, on Oct. 8, 1885; seven volumes have appeared: Vol. I. *Historia der . . . Auferstehung . . . Jesu Christi*; 4 Passions; *Die sieben Worte*, etc.; the incomplete His-

toria der . . . Geburt . . . Jesu Christi; the older form of the Johannes-Passion. Vols. II. and III.: Psalms and motets of 1619. Vol. IV. *Cantiones sacre* of 1625. Vol. V. *Symphonie sacre*, Part I., 1629. Vol. VI. *Geistliche Concerte*, of 1636 and 1639. Vol. VII. *Symphonie sacre*, Part II., 1647.—Grove, iv. 45, 787; Fétis; Mendel.

SCHÜTZE, ALFRED EDUARD, born in Hamburg, May 8, 1817, died in Berlin, April 13, 1877. Pianist, pupil of Eder and Guntrum, and in composition of Elkamp. In 1836 he went to Ploen, Holstein, where he was much sought as a teacher, conducted a choral society, and in 1842 founded the Liedertafel. He then lived, similarly occupied, at Christiania, in 1843-45, and settled in Berlin, where he became vocal instructor at the Friedrich Wilhelm'sches Pro-Gymnasium in 1858, and received the title of royal music director, in 1874. Of his numerous compositions, in almost every branch, only few have been published.—Mendel.

SCHWAB, FRANÇOIS MARIE LOUIS, born in Strasburg, April 18, 1829, died there, Sept. 6, 1882. Dramatic composer and musical critic, pupil of Edouard Hausser on the pianoforte, and of Philippe Hoerter in harmony; he was conductor of the Union Musicale at Strasburg, in 1871-74, and later musical editor of the *Journal d'Alsace*. Works—Operas: *La nuit tous les chats sont gris*, Strasburg, 1858; *Les amours de Sylvio*, Baden, 1861; *Les deux consultations*, Strasburg, 1867. Mass with full orchestra, ib., 1859; *Benedictus*, *O Salutaris*, and other church music; *Grande fantaisie*, for clarinet; *Solo* for saxophone; *Concerto* for violoncello; *Cantabile* for do.; *Les voix de la lyre*, cantata, Strasburg, 1863; *Le dernier chant de Corinne*, scene for soprano, with orchestra; *Vocal melodies*; *Choruses* for male voices, etc.—Fétis, *Supplément*, ii. 505.

SCHWALM, ROBERT, born at Erfurt, Dec. 6, 1845, still living, 1890. Instru-

mental and vocal composer, pupil of Pflughaupt, and at the Conservatorium at Leipzig; was conductor in 1870-75 of several musical societies at Elbing, and now lives in the same capacity at Königsberg. Works: *Frauenlob*, opera, Leipzig, 1885; *Serenade* for orchestra; *Many choruses* for male voices; *Pianoforte music*.

SCHWANBERG, JOHANN GOTTFRIED, born at Wolfenbüttel, Dec. 28, 1740, died at Brunswick, March 29, 1804. Dramatic composer, pupil of Latilla and of Saratelli in Venice, where he received also the advice of Hasse, and took him for his model. After his return he was appointed Hof-Kapellmeister to the Duke of Brunswick. Works—Operas: *Adriano* in Siria, Solimanno, Brunswick, 1762; *Ezio*, ib., 1763; *Talestri*; *Didone abbandonata*; *Issifile*, 1766; *Zenobia*; *Il Parnasso accusato e difeso*; *Antigono*; *Romeo e Giulia*, *Olympiade*, 1782; *Il trionfo della costanza*, about 1794; *Der Ausspruch des Apollo*, dramatic prologue, 1794; 2 cantatas; *Concertos* for pianoforte; do. for violin; *Sonatas* for pianoforte.—Fétis; Mendel; Schilling.

SCHWANENGESANG (The Swan's Song), fourteen songs for one voice with pianoforte accompaniment, written by Schubert in 1828. The words are by Heine and Rellstab. Those of the latter were originally among the papers of Beethoven, and fell into Schubert's hands through Schindler. This has been exaggerated into an idea that Beethoven expressed a wish that Schubert should set them. Schubert's MS., formerly in possession of Frau Haslinger (Vienna), is dated "Ueberreicht den 13 Jenner, 1829." Nos. I. to XIII. were composed in August, 1828, and No. XIV., supposed to be Schubert's last song, in October, 1828. Part i. I. *Liebesbotschaft* (Rellstab); II. *Kriegers Ahnung* (do.); III. *Frühlingssehnsucht* (do.); IV. *Ständchen* (do.); V. *Aufenthalt* (do.); VI. *In der Ferne* (do.). Part ii. VII. *Abschied* (do.); VIII. *Der Atlas* (Heine); IX. *Ilir Bild* (do.); X. *Das Fischermädchen* (do.); XI. *Die*

Stadt (do.) ; XII. Am Meer (do.) ; XIII. Der Doppelgänger (do.) ; XIV. Die Taubenpost (J. G. Seidl). First published by Haslinger (Vienna, 1828), also by Breitkopf & Härtel (Leipsic), by Peters (ib.) ; by Senff (ib.) ; by Litolf (Brunswick) ; and by Schubert (Hamburg). There are many arrangements for various voices, for violin and pianoforte, for violoncello and pianoforte, for violin, violoncello and pianoforte, for voice and guitar, and as part-songs ; also various arrangements for the pianoforte solo, including Liszt's transcription for two hands (Haslinger, Vienna ; Schlesinger, Berlin). Am Meer and Der Doppelgänger, with orchestration by Theodore Thomas, were sung by Emil Fischer at the New York Philharmonic concert, Nov. 17, 1888. — Nottebohm, Verzeichniss, 234 ; Kreissle von Hellborn (Coleridge), Schubert, 133, 191 ; Rellstab, Aus meinem Leben (Berlin, 1861) ; Grove, iii. 349.

SCHWEGLER, JOHANN DAVID, born at Endersbach, Württemberg, Jan. 7, 1759, died in Stuttgart in 1817. Virtuoso on the oboe, educated at the military academy, but embraced music, and entered the orchestra of the Duke of Württemberg. Works : 16 concertos for oboe ; 4 symphonies concertantes, for do. ; 6 quartets, 6 trios, duos, 12 soli, for do. ; Concertos, duos, and soli, for horn, clarinet, and flute ; 4 quartets for 2 flutes and 2 horns ; Duos for flutes ; Pieces for wind instruments ; Songs.—Fétis ; Schilling.

SCHWEITZER, ANTON, born at Coburg in 1737, died at Gotha, Nov. 23, 1787. Dramatic composer, pupil of Kleinknecht at Bayreuth, was then for a time music director at Hildburghausen, spent three years in Italy, and in 1772 became Kapellmeister to the Duke of Saxe-Weimar ; afterwards he occupied the same position at the court of Gotha.



Works : Alceste, Leipsic, 1774, and on most of the stages of Germany ; Elysium, Königsberg, 1774 ; Die Dorfgala, 1777 ; Der lustige Schuster, operetta ; Apollo unter den Hirten, prologue ; Die Stufen des menschlichen Alters, do. ; Das Fest der Thalia, do. ; Aurora ; Die Wahl des Herkules ; Walmir und Gertraud ; Erwin und Elmire ; Polyxena ; Pygmalion, monodrama ; Rosamunde ; Die Waffen des Achilles, ballet ; Die Amazone, do. ; Music to comedies and tragedies, etc. —Fétis ; Mendel ; Schilling.

SCHWENKE (Schwencke), CHRISTIAN FRIEDRICH GOTTLIEB, born at Wachenhausen, Hartz, Aug. 30, 1767, died in Hamburg, Oct. 27, 1822. Instrumental and vocal composer, pupil of Marburg and Kirnberger ; then studied at the universities of Leipsic and Halle, and, when only twenty-two years old, succeeded Philipp Emanuel Bach as cantor and music-director at the Katherinenkirche, Hamburg. He contributed many articles to the Leipsic Allgemeine musikalische Zeitung. Works—Cantatas : Oster-Cantate, Michaelis-Cantate, Lobgesang auf die Harmonie, Geburtstags-Cantate, 1789 ; Um Erden wandeln Monde, ode by Klopstock, Passions-Cantate, Trauer-Cantate auf den Tod Joseph II., Weihnachts-Cantate, 1790 ; Geburtstags-Cantate, 1791. Oratorium auf die Wahl Leopold II., 1790 ; Die Feier der Natur, oratorio, 1792 ; Other cantatas for special occasions ; Pater noster, psalm ; Der Frohsinn ; Motets, and many other compositions for the church ; 6 fugues for organ ; 3 sonatas for violin and pianoforte.—Fétis ; Mendel ; Schilling.

SCHWENKE, FRIEDRICH GOTTLIEB, born in Hamburg, Dec. 15, 1823, still living, 1890. Organist and pianist, son and pupil of the following, appeared in concerts at an early age, and in 1855 in organ concerts in Paris. He succeeded his father at the Nicolaikirche, in 1852. Works : 3 fantasias, for organ, trumpet, trombone, and kettle-drums ; Sacred songs for female chorus, with organ ; Many choral-preludes, and songs.

**SCHWENKE, JOHANN FRIEDRICH**, born in Hamburg, April 30, 1792, died there, Sept. 28, 1852. Organist, violoncellist, and clarinet player; son and pupil of Christian Schwenke, and on the violoncello pupil of Prell and Bernhard Romberg. In 1827 he devoted himself, almost exclusively, to the organ, and in 1829 became organist of the Nicolaikirche at Hamburg. Works: More than 300 preludes and conclusions for the organ; About 1,000 chorals, harmonized; 73 Russian folk songs, do.; Cantata, with organ; Septet for 5 violoncelli, bass, and kettle-drums; Many arrangements for pianoforte, of works by Spohr, Beethoven, Mozart, and others.—Fétis; Mendel; Schilling.

**SCHWENKE, KARL**, born in Hamburg, March 7, 1797, died (?). Pianist, son and pupil of Christian Schwenke, began to travel extensively at the age of seventeen, achieving success in the north of Europe, and in Vienna and Paris. He lived last at Nussdorf, near Vienna. A part of his memoirs appeared in the *Hamburger Korrespondent*, 1884-85. Works: Solemn mass, given in Paris; Sonatas for violin and pianoforte; do. for pianoforte; Fantasias, etc., for do.—Fétis; Riemann; Schilling.

**SCHWINDEL (Schwindl), FREDERIK**, born in Amsterdam in 1740, died in Carlsruhe, Aug. 11, 1786. Instrumental composer, lived at The Hague about 1770, then at Geneva, where he established a music school; later at Mühlhausen, and in 1785 at Lausanne, whence he went to Carlsruhe. Works: 18 symphonies for orchestra; 6 quartets for strings; 4 trios for pianoforte and strings; 6 trios for flute and strings; 12 duos for violins; 6 do. for violin and violoncello; 6 do. for violin and viola; 6 do. for flutes. In manuscript: Concertos for the flute; 4 French operas; 2 German operettas.—Fétis; Mendel; Schilling.

**SCIO, ÉTIENNE**, born in Bordeaux, France, in 1766, died in Paris, Feb. 21, 1796. Violinist, at first in the theatre or-

chestra at Toulouse, he became in 1788 first violin at the Grand Théâtre in Marseilles, where he married the famous singer Julie Crécy (1768-1807). In 1791 he was called to Paris to conduct the orchestra of the Théâtre Molière, but left in 1792 to enter the orchestra of the Théâtre Feydeau. Works—Operas: *La France régénérée*, *Le réveil de Camailaka*, Paris, 1791; *Le sophia*, ib., 1792; *Isidore et Montrose*, *Lisia*, *Tambourin de Provence*, ib., 1793.—Fétis; Mendel.

**SCIPIONE**, Italian opera in three acts, text by Paolo Rolli, music by Handel, first represented at the King's Theatre, London, March 12, 1726. The autograph, in Buckingham Palace, is dated March 2, 1726. Original cast: Scipione (A.), Signor Baldi; Lucejo, Prince of the Celtiberi (S.), Senesino; C. Lelio, Roman general (T.), Signor Borosini; Ernando, King of the Balearic Isles, and father of Berenice (B.), Signor Baldi; Berenice, prisoner (S.), Signora Cuzzoni; Armira, prisoner (A.), Signora Costantini; and Rosalba, mother of Berenice (A.), Signora Dotti. The opera was revived in 1730, when the part of Scipione was changed to tenor, and those of Lelio and Armira to alto. The march, performed after the overture, has been played for many years by the band of the British Grenadier Guards at parade, under the name of the "Royal Guards March." It was introduced into Gay's opera, "Polly," as a chorus to the words "Brave boys, prepare." The score was published simultaneously by Walsh, Cluer, and Meares (London, 1730). Chrysander's edition for the Händelgesellschaft, published by Breitkopf & Härtel (Leipsic, 1877). Other operas on this subject, in Italian: *Scipione Africano*, by Cavalli, text by Minato, Venice, 1664; music revised by Viviani, 1678; by Francesco Bianchi, Naples, 1787; by Albertini, Rome, 1789; *I gloriosi presaggi di Scipione Africano*, by Attilio Ariosti, text by Donato Cupeda, Vienna, 1704; *La conquista della Spagna di Scipione il Giovane*, by Mare.

Ant. Bononcini, text by Don Paolo del Nera, Vienna, 1707; Scipione Africano il Maggiore, serenata by Pasquini, music by Porsile, Vienna, Oct. 1, 1730; and by Antonio Caldara, *ib.*, Nov. 4, 1735; Scipione nelle Spagne, Zeno's text, set by Pollaro, Venice, 1712; by Alessandro Scarlatti, Naples, 1714; by Antonio Caldara, Vienna, Nov. 4, 1722; by Tommaso Albinoni, Venice, 1724; by Giovanni Ferandini, Munich, 1732; by Baldassare Galuppi, Venice, 1746; Scipione, by Araja and Sarti, St. Petersburg, 1739; by Giordani, Ferrara, 1788; L'eroismo di Scipione, by David Perez, Palermo, 1741; La clemenza di Scipione, by Johann Christian Bach, London, 1765; Scipione il Giovane, by Predieri, text by Bertolotti, Venice, 1731; Scipione dormiente, composer unknown, Munich, 1755; Scipione in Cartagine, by Baldassare Galuppi, London, 1742; by Antonio Locchini, Padua, about 1770; by Sacchini, text by Giusti, Munich, 1770; by Luigi Caruso, 1781; by Domenico Cercià, Naples, 1801; by Mercadante, Rome, 1821; La caduta della Nuova Cartagine, text by Sografi, music by Farinelli, Venice, 1803. Operas in German: *Der grossmüthige Scipio Afrikanus*, by Sigismund Cousser, text by Fideler, Hamburg, 1694; by Karl Heinrich Graun, same text, Brunswick, 1731; and *Scipio vor Karthago*, by Knecht, about 1800, not given. In French: *Scipion*, by Méhul, 1795, not given, and *Scipion à Carthage*, by J. N. A. Lefroid de Méreaux, about 1795, not given. See *Il Sogno di Scipione*. —Chrysander, *Händel*, ii. 140; Burney, iv. 303.

SCIROLI, GREGORIO, born in Naples about 1725, died at Palermo, date not known. Dramatic composer, pupil of the Conservatorio della Pietà de' Turchini, Naples, afterwards professor of harmony at the Conservatorio de' Figliuoli Dispersi, Palermo. Works: *Ulisse errante*, Palermo, 1749; *Achille in Sciro*, *Merope*, Naples, 1751; *Li innamorati correvate* (in Neapolitan dialect), *ib.*, 1752; *La fiuta pastorella* (?), *ib.*, 1755;

Alessandro nell' Indie, Bologna, 1774; 6 trios for 2 violins and bass; Concerto for the flute, with violin and bass.—Fétis.

SCOLARI, GIOSEFFO, born in Venetia (at Vicenza?), about 1720, died (?). Dramatic composer, distinguished for novelty of ideas and the grace of his melodies. Works —Operas: *Pandolfo*, Venice, 1745; *La fata maravigliosa*, *ib.*, 1746; *L' Olimpiade*, 1747; *Il vello d' oro*, 1749; *Chi tutto abbraccia, nulla stringe*, 1753; *La cascina*, Statira, 1756; *La conversazione*, *Artaserse*, Alessandro nell' Indie, 1758; *Il ciarlatano*, 1759; *La buona figliuola maritata*, 1762; *Cajo Mario*, Milan, about 1763; *Tamerlano*, *ib.*, 1764; *La famiglia in scompiglio*, Dresden, about 1765; *La donna stravagante*, *La schiava riconosciuta*, Venice, 1766; *Il finto cavaliere*. Symphony; Concerto for violin. —Fétis; Schilling.

SCOTCH SYMPHONY, in A minor, by Mendelssohn, op. 56, first performed at the Gewandhaus, Leipsic, March 3, 1842. This, the composer's third published symphony, was suggested by his visit to Scotland in 1829. The theme of the introduction was written at Holyrood in that year, and the work was sketched out in Italy in 1831, and finished in Germany in January, 1842. I. Introduction: *Allegro agitato*; II. Scherzo: *Allegro vivace*; III. *Adagio cantabile*; IV. *Allegro guerriero*, Finale: *Maestoso*. It was first given at the London Philharmonic under Mendelssohn's direction, June 13, 1842, and first by the New York Philharmonic in the season of 1845–46. The score, dedicated to Queen Victoria, was published by Breitkopf & Härtel (Leipsic, 1851). Do., *Mendelssohn Werke*, Serie i., No. 3.—Grove, ii. 264; iii. 437; Upton, *Standard Symphonies*, 178.

SE AL LABBRO MIO NON CREDI, aria for tenor with orchestra, in G minor, text from Metastasio's *Artaserse*, music by Mozart, composed for Anton Raaff in Mannheim, Feb. 27, 1778. Breitkopf & Härtel, *Mozart Werke*, Serie vi., No. 18.—Köchel, *Verzeichniss*, No. 295; André, No. 124.

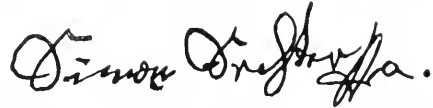


SEBASTIANI, JOHANN, born at Weimar in 1622, died (?). Church composer, studied several years in Italy, and in 1650 went to Königsberg, where in 1661 he was made Kapellmeister to the Elector of Brandenburg. Works: *Das Leyden und Sterben unseres Herrn und Heylandes Jesu Christi*, passion for 5 voices and 6 instruments, with basso continuo (1672); *Geistliche und weltliche Lieder in Melodien gesetzt* (1675).—Mendel.

ŠEBOR, KAREL, born at Brandeis-on-the-Elbe, Bohemia, July 18 (Aug. 13 ?), 1843, still living, 1890. Dramatic composer, pupil of Mildner at the Conservatorium, and of Kittl, in Prague; was in the service of a Polish nobleman at Warsaw in 1861–63, then Kapellmeister at the theatre in Erfurt, and in 1864 at the National Opera in Prague. In 1867–68 he travelled in Germany, and in 1871 became military Kapellmeister in Vienna. Works—Operas (Czech): *The Templars in Moravia*, Prague, 1864; *Drahomira*, ib., 1867; *The Hussite's Bride*, ib., 1868; *Blanka*, ib., 1870; *The frustrated Wedding*, 1878. Festival cantata, Prague, 1868; *The May Night*, cantata; Symphonies; Overtures; Quintet for strings; Quartet for do.; Sonatas, fantasias, etc., for pianoforte; Choruses, and songs.—Wurzbach.

SECHTER, SIMON, born at Friedberg, Bohemia, Oct. 11, 1788, died in Vienna, Sept. 10, 1867. Contrapuntist, first instructed by Johannes Maxandt, regens chori in his native town, but studied mostly at home with little help from teachers; he went to Vienna in 1804, and became the pupil of Kozeluch and Hartmann. In 1810 he was made instructor of pianoforte and singing in the Institute for the Blind, where he composed for his pupils and gave concerts with them. He became in 1824 assistant court organist, and in 1825 court organist. His reputation as a teacher of harmony and counterpoint was so great that even Schubert, shortly before his death, thought of taking lessons from him. In 1850 he was

appointed professor of composition at the Vienna Conservatorium. Among his pupils were the Princes Czartoryski, Preyer, Bruckner, Nottebohm, Otto Bach, Rosa Kastner, Benoni, Vieuxtemps, Pauer, and Thalberg. He was extremely industrious, and never let a day pass without writing at least a fugue, but after working all his life, his easy good nature was the cause of his losing everything and dying poor. His compositions show him to have been one of the most learned contrapuntists of the century. Works: Many fugues, hymns, preludes, and other pieces for organ; Masses, graduals, offertories, oratorios, cantatas, and other church music; 2 string quartets; Fugue in memory of Schubert; Contrapuntal studies; Fugues, canons, sonatas, variations, and other music for pianoforte; Songs; *Ali Hitsch-Hatsch*, burlesque opera, performed in 1844, and many other compositions, mostly unpublished. He published also a Thorough-Bass School, and issued a new edition of Marpurg's *Abhandlung von der Fuge*. His



greatest theoretical treatise is, *Die Grundsätze der musikalischen Composition* (Leipzig, 1853–54, 3 vols).—Wurzbach; Schilling; Riemann; Fétis.

SE DOLCE M' ERA GIÀ, alto aria of Floridante, in C minor, with accompaniment of strings complete (*senza cembalo*), in Handel's *Floridante*, Act III., Scene 4. Published also separately, with the accompaniment transcribed by Otto Dresel (Leipzig, Breitkopf & Härtel).

SEE, THE CONQUERING HERO COMES, chorus in G major in Handel's *Joshua*, Act III., Scene 2. The first verse is sung by a three-part "Chorus of Youths" (2 S. and A.), with accompaniment of two horns and "organo fusto solo, senza bassi;" the second verse, by a two-part "Chorus of Virgins" (2 S.), with accompaniment of two flutes and organ; the third verse by the

full four-part chorus, with accompaniment of two horns, two flutes, two oboes, strings complete, and continuo. Handel introduced this chorus in the third act of *Judas Maccabæus*, when he remodelled this oratorio in 1751.

SEEGERT. See *Seeger*.

SEELEWIG, Das geistliche Waldgedicht oder Freudenspiel, genannt, Singspiel in three acts, text by Georg Philipp Harsdörffer, music by Sigismund Gottlieb Staden, first represented at Nuremberg in 1644. This is the oldest known German musical drama. Characters represented: Seelewig (S.), Sinnigunda (S.), and Herzigilda (S.), nymphs and shepherdesses; Gwissulda, a matron (A.); Künsteling (A.); Ehrelob (T.), and Reichimut (T.), shepherds; and Trügewalt (B.), a satyr. The accompaniment consists of three violins, three flutes, three shawms, and one horn. Copies of the first edition, published in Nuremberg in 1644, are in the Königliche Bibliothek, Berlin, in the Gymnasial-Bibliothek, Frankfort-on-the-Main; and in the Marienkirche, Elbing. A new edition with pianoforte score, by Robert Eitner, was published by Trautwein (Berlin, 1881). — Harsdörffer, *Frauenzimmergesprächspiele* (Nuremberg, 1644); *Monatshefte für Mus. Gesch.*, xiii. 53; Reissmann, *Allgem. Gesch. d. Mus.*, ii. 159.

SEELING, HANUŠ, born in Prague in 1829, died there, May 26, 1862. Pianist, went to Italy in 1852, first appeared there in public, and after a visit to the East in 1856, resided there until 1859, leaving it only for concert trips. After a sojourn in Southern Tyrol, he went to Paris, whither he returned in 1861, after a visit to Germany. His compositions belong to the class of refined pianoforte literature.—Bohemia (Prague, 1862), 1259; Wurzbach.

SEGER (Seegert, Seege, Zekert), JOSEPH (FERDINAND NORBERT), born at Repin, near Melnik, Bohemia, March 21, 1716, died in Prague, April 22, 1782. Organist, pupil of Bohuslav Černohorský, a Franciscan friar; became second violinist at

St. Martin's, where he succeeded Johann Zach as organist, at the same time occupying the position of first violin at the Teinkirche. He was appointed organist of the latter in 1741, and later of the Kreuzherrenkirche. One of the most celebrated organ players of his time, he formed many distinguished pupils. Joseph II., who was delighted by his playing on his visit to Prague in 1781, appointed him organist of the court chapel in Vienna several months later, but when the nomination reached Prague he had just died. Of his numerous compositions, consisting of masses, motets, litanies, psalms, etc., only 8 toccatas and fugues for organ, and preludes for do., were published.—Dalibor (Prague, 1862), v. No. 17; Fétis; Mendel; Wurzbach.

SEHET, JESUS HAT DIE HAND, aria in E-flat major for the alto of Coro I., with accompaniment of two oboi di caccia, organ, and continuo, interrupted at intervals by exclamations from Coro II., accompanied by two oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II., No. 70.

SEHLING, JOSEPH ANTONÍN, born at Teising, Bohemia, about 1680, died in Prague, Sept. 9, 1756. Church composer, studied in Prague, entered the service of Count Morzin, and afterwards became regens chori at the Barnabite church in Prague. Works: *Filius prodigus*, oratorio; Masses, Requiems, offertories, etc. Two Latin operas, of which *Constantinus* was given at the Jesuits' College, in 1751, and the second at the coronation of Maria Theresa as Queen of Bohemia.—Gerber; Wurzbach.

SEHNSUCHT-WALZER (Waltz of Longing), a waltz known also as "Le Désir," often attributed to Beethoven. It was compiled from a Trauer-Walzer, written by Schubert in 1816, and published in 1821 as No. 2 of the "Original-Tänze," op. 9, and from Himmel's Favorit-Walzer. This waltz was published under Beethoven's name by Schott (Mainz, 1826).

SEID MEINER WONNE. See *Stradella*.

SEIDEL, FRIEDRICH LUDWIG, born at Treuenbrietzen, Brandenburg, Prussia, June 1, 1765, died at Charlottenburg, May 5, 1831. Dramatic and church composer, pupil in Berlin of Benda; he accompanied Reichardt to Paris and London, and after his return settled in Berlin, to teach the pianoforte. In 1792 he became organist of the Marienkirche, in 1801 assistant conductor at the National-Theater, in 1808 music director of the royal orchestra, and in 1822 Hof-Kapellmeister. Works—Operas: *Jery und Bätely*; *Hero und Leander*, melodrama; *Der Dorfbarbier*, Berlin, 1817; *Die Abenteuer des Ritters Don Quixote*, dramatic burlesque (with others), ib., 1811; *Lila*, ib., 1818; *Nebukadnezar*, about 1820, not given; *Honorina*, about 1820, do. Music to ballets, and to many dramas, etc.; *Die Unsterblichkeit*, oratorio, 1797; Masses, motets; Hymns, and psalms, for soli, chorus, and orchestra; Pianoforte music, Songs.—Fétis; *Ledebur, Tonkünstl. Lex.*, 542; Mendel.

SEIDELMANN, EUGEN, born at Rengersdorf, near Glatz, Silesia, April 12, 1806, died at Breslau, July 31, 1864. Dramatic and church composer, went to Breslau in 1826, to study theology, assumed in 1828 the direction of the Akademische Gesangsverein, and in 1830 became Kapellmeister of the theatre. Works: *Virginie*, given at Breslau, 1839; *Das Fest zu Kenilworth*, ib., 1843; Music to several dramas; 2 masses, with orchestra; *Requiem*; *Stabat Mater*; *Offertories*, and *graduals*; Songs. His wife, Marie Dickmann (born at Elbing, 1817), a dramatic singer, married him in 1841, and left the stage in 1845.—Fétis.

SEIFRIZ, MAX, born at Rottweil, Württemberg, Oct. 9, 1827, died in Stuttgart, Dec. 20, 1885. Violinist, pupil of Täglichsbeck, became solo violin in the orchestra of Prince Hohenzollern, at Hechingen, in 1841, at the Stadttheater of Zürich in 1849, and Hof-Kapellmeister to his former master, at Löwenberg, in 1854. After the prince's death in 1869, he settled in Stuttgart.

Works: Overture and entr'actes to Schiller's "*Jungfrau von Orleans*;" Symphony; *Ariadne auf Naxos*, concert-cantata; Choruses for male, and mixed voices.—Mendel; Riemann.

SEI GETREU BIS IN DEN TOD, tenor cavatina with violoncello obligato, in C major, in Mendelssohn's *Paulus*, Part II., No. 40.

SEILER, JOSEF, born at Lügde, near Pymont, Jan. 15, 1823, died at Münster, Westphalia, May 29, 1877. Organist and church composer, pupil of Johann Schneider and Reissiger, in Dresden; he was organist in his native place until 1859, then at the Moritzkirche, Münster. His masses and other numerous compositions for the church remain in manuscript. He contributed many articles to music periodicals.—Mendel; Riemann.

SEISS, ISIDOR (WILHELM), born in Dresden, Dec. 23, 1840, still living, 1890. Pianist, pupil of Wieck and Julius Otto in Dresden, and of Hauptmann in Leipsic; after several concert tours, he became instructor at the Conservatorium in Cologne, about 1868, and received the title of professor in 1878. Works: *Feierliche Szene und Marsch*, for orchestra; *Adagio* for violoncello, with orchestra; *Sonatinas*, *toccata*, *preludes*, and other pieces for pianoforte; *Transcriptions*, and arrangements of Haydn's quartets, Beethoven's *Danses allemandes*, etc.—Riemann.

SEI STILLE DEM HERRN, alto aria of the angel, in C major, in Mendelssohn's *Elias*, Part II., No. 31.

SEIXAS, JOSÉ ANTONIO CARLOS DE, born at Coimbra, Portugal, June 11, 1704, died at Lisbon, Aug. 25, 1742. Organist of the Basilica at Lisbon, knight of the order of Christ. Works: Ten masses for 4-8 voices with orchestra; *Te Deum* for 4 choirs; *Motets* for 2-4 voices; *Toccatas* for organ.—Vasconcellos.

SÉJAN, NICOLAS, born in Paris, March 19, 1745, died there, March 16, 1819. Virtuoso on the organ, pupil of his uncle, Nico-

las Gilles Forqueray (1702–61), and in harmony of the Abbé Bornier (died 1764). He became organist of Saint-André-des-Arts in 1760, at Notre Dame in 1772, with Daquin, Couperin, and Balbâtre, at Saint-Sulpice in 1783, and of the royal chapel in 1789, when he was also appointed professor at the École Royale de Chant. During the revolution he lost his positions, but in 1807 was made organist of the Église des Invalides, and in 1814 again of the royal chapel. Works: Three trios for pianoforte and strings; 6 sonatas for violin and pianoforte; Fugues et Noëls, for organ or pianoforte; Recueil de rondeaux et airs, for pianoforte. His son and pupil, Louis (1786–1849), succeeded him as organist at the Invalides, and in 1819 at the royal chapel. He published sonatas for pianoforte, nocturnes for do. and horn, and for flute, other pianoforte music, and nine sets of romances.—Fétis; Mendel.

SÉLAM, LE, ode-symphonique in four parts, text by Théophile Gautier, music by Ernest Reyer, first performed in Paris, April 5, 1850. It is an oriental symphony on the model of David's *Le désert*.

SELIGMANN, HIPPOLYTE PROSPER, born in Paris, July 28, 1817, died at Monte Carlo, near Monaco, Feb. 4–5, 1882. Virtuoso on the violoncello, pupil of Norblin, and in harmony of Halévy, at the Conservatoire (1829–38); won the second prize for violoncello in 1834, and the first in 1836. He travelled extensively, 1841–45 in southern France, 1843 in Italy, 1847 in Spain and Algiers, and later in Belgium and Germany. He published numerous divertissements, fantaisies, caprices, etc., on operatic themes, 6 études caractéristiques, and 2 Albums of songs.—Fétis.

SELLE, THOMAS, born at Zörbig, Saxony, March 23, 1599, died in Hamburg, July 2, 1663. Contrapuntist, was at first rector at Wesselsbüren, Schleswig, and in 1624 at Heide; became cantor at Itzehoe in 1636, and city cantor, canon, and music director at the Katharinenkirche, Hamburg, in 1641. Works: Concertatio Castalidum

(Hamburg, 1624); *Delicie pastorum Arcadiæ* (ib., 1624); *Hagiodecamelydria* (ib., 1631); *Monophonia harmonica latina* (ib., 1633); *Concentus 2 voc. ad bassum continuum* (ib., 1634); *Decas prima amorum musicalium* (ib., 1635); *Concentuum tri-vocalium*, etc. (ib., 1635); *Concentuum latino-sacrorum*, etc. (ib., 1646, 1651); *Johann Ristens Sabbathische Seelenlust* (Lüneburg, 1651); *Do., Musikalische Fest-andachten* (ib., 1655). In MS.: *Teutsche geistliche Concerten, Madrigalien und Motetten mit 3–16 Stimmen*, in the library at Hamburg.—Fétis; Gerber; Mendel; Riemann.

SELLNER, JOSEF, born at Landau, Bavaria, March 13, 1787, died in Vienna, May 17, 1843. Virtuoso on the oboe, at first learned to play the flute, and appeared in public at the age of eight; entered when fifteen an Austrian cavalry regiment as trumpeter, and took part in the campaign of 1805. He studied also the violin, horn, and clarinet. In 1808 he left the army, went to Prague to study, then conducted the private orchestra of a Hungarian nobleman until 1813, when he became first oboist in the theatre orchestra at Prague, under Karl Maria von Weber. He now studied composition under Tomazèk, often played in concerts, and on his way to Italy, in 1817, appeared in Vienna with such brilliant success, that he was appointed first oboist at the imperial opera. In 1822 he became also a member of the court chapel, and professor at the Conservatorium. Works: Concerto for oboe with orchestra; 3 concertinos for do.; Introduction et polonaise, do.; Variations, do.; Concerto for 2 oboes; Movement of concerto for oboe and clarinet; Quartet for oboe and strings; Terzet for 3 flutes. *Theoretisch-praktische Oboen-Schule* (Vienna), also translated into French, and still considered the best.—Fétis; Mendel; N. Neerol. der D. (1843), i. 461; Schilling.

SEMET, THÉOPHILE (AIMÉ ÉMILE), born at Lille, Sept. 6, 1824, died at Corbeil,

## SEMIRAMIDE

April 15, 1888. Dramatic composer, studied the violoncello, and under Pierre Baumann harmony, at the local Conservatoire, then pupil of Halévy in composition, at the Paris Conservatoire. He remained in Paris, teaching music, and in 1851 became kettle-drummer in the orchestra of the Opéra. Chevalier of the Legion of Honour. Works: *Les nuits d'Espagne*, Théâtre Lyrique, 1857; *La demoiselle d'honneur*, ib., 1857; *Gil-Blas*, ib., 1860; *Ondine*, ib., 1863; *La petite Fadette*, Opéra Comique, 1869. *La fête de Napoléon III.*, cantata, Opéra, 1862; *Airs de ballets for Les pirates de la Savane*, Théâtre de la Gaîté, 1867.—*Fétis*, Supplément, ii. 510; *Mendel*, *Ergänz.*, 433.

**SEMIRAMIDE**, Italian opera in two acts, text by Rossi, music by Rossini, first represented at the Teatro della Fenice, Venice, Feb. 3, 1823. The libretto is founded on Voltaire's tragedy, "*Semiramis*." The scene is placed in Babylon, where Nino, the king, has been murdered by his queen, Semiramide, whose accomplice was Assur, a prince in love with her, and an aspirant to the throne. Arsace, supposed to be a Scythian, but in reality Ninia, the son of Semiramide, who has been reared by the high priest, Oroë, returns victorious from the wars. The Queen is inspired with love and declares that she will marry him, although he is betrothed to Azemia, a royal princess. Terrible omens are seen, and the tomb of Nino opens, and his ghost appears to announce that Arsace shall reign, and to command him to avenge his death upon the enemy who shall visit the tomb. In the meantime the high priest has revealed to Arsace the mystery of his birth, and he has imparted this to the Queen. At midnight Assur descends into the tomb to murder Arsace, and the Queen follows to guard her son, who, hearing footsteps, plunges his dagger into the breast of his mother, supposing her to be Assur. She dies in the arms of her son, Assur is borne away to punishment, and Arsace is proclaimed King of Babylon. The opera, one of Rossini's best,

and the last he wrote for Italy, was considered heavy by the Venetians, and the theme of the Carnival of Venice, introduced into the duet, "*Ebbene! a te ferisci*," between Semiramide and Arsace, for their special benefit, failed to please. The best numbers are: the overture, the trio "*Là dal Gange*," sung by Idreno, Assur, and Oroë; "*Di tanti regi*," a quartet; the duet "*Bella immagine degli dei*," between Assur and Arsace; Semiramide's aria "*Bel raggio*;" her duet with Arsace, "*Serbami ognor sì fido?*;" Arsace's aria with chorus, "*Ah! tu gelar mi*



Joséphine Mainvielle-Fodor.

fai;" his duet with Semiramide, "*Giorno d'orrore*," one of the strongest numbers of the opera; Semiramide's prayer, "*Ah mio pregar*;" and the final terzet, "*L'usato ardir*," for Semiramide, Arsace, and Assur. Original cast:

Semiramide (S.)	Mme Rossini-Colbran.
Arsace (A.)	Mme Mariani.
Idreno (T.)	Mr. Sinclair.
Assur (B.)	Sig. Galli.
Oroë (B.)	Sig. Mariani.

Mmes Rossini-Colbran, Pasta, Giulia Grisi, Viardot, Sophie Cruvelli, Mainvielle-Fodor, Bosio, Tietjens, and Adelina Patti have

## SEMIRAMIDE

achieved fame in the rôle of Semiramide. That of Arsace, one of the most telling contralto parts ever written, was a favourite with Mines Pisaroni, Brambilla, Alboni, Trebelli, and Malibran, who also sang Semiramide. It has been sung also with great success by Mme Scalchi. The opera was first given in Vienna in 1823 ; in Milan in 1824 ; in Weimar in 1825 ; in Dresden in 1826 ; and in Berlin and Leipsic in 1830. It was first



Sofia Scalchi, as Arsace.

sung in Paris Dec. 9, 1825, with Mme Mainvielle-Fodor as *Sémiramis*, and at the Académie Royale de Musique, in a French translation by Méry, July 4, 1860 ; first in London at the King's Theatre, July 15, 1824, with Mme Pasta as Semiramide ; Mme Vestris, Arsace ; Garcia, Idreno ; and Remorini, Assur. It was first sung in New York, April 29, 1835, with Signorina Clementina Fanti as Semiramide. Other operas on the same subject, in Italian : Semiramide in India, by Francesco Paolo

Sacratì, text by Bisaccioni, Venice, 1648 ; Semiramide, by Marc Antonio Cesti, text by Giovanni Andrea Moniglia, Vienna, 1667 ; by Pietro Andrea Ziani, same text, Venice, 1670 ; by Aldovrandini, text by Zeno, Genoa, 1701 ; by Carlo Francesco Pollarolo, same text, Venice, 1714 ; by Vivaldi, text by Silvani, Mantua, 1732 ; by Francesco Araja, St. Petersburg, 1738 ; by David Perez, Rome, 1750 ; by Carl Heinrich Graun, text by Friedrich II., in Italian by Tagliazucchi, Berlin, March, 1754 ; by Leopold Mozart, about 1760, not given ; by Sacchini, Rome, 1762 ; by Pietro Guglielmi, Naples, 1766 ; by Paisiello, Rome, 1773 ; by Prati, Florence, 1785 ; by Giovanni Ansani, ib., 1791 ; by Gyrowetz, his first opera, London, 1793 ; by Friedrich Heinrich Himmel, Naples, Jan. 12, 1795, Berlin, 1797 ; by Cimarosa, Naples and Vienna, 1799 ; *La morte di Semiramide*, by Giovanni Battista Borghi, text by Sografi, Milan, Feb. 9, 1791 ; by Sebastiano Nasolini, Rome, 1792 ; and by Portogallo, Lisbon, 1802. *Arsace e Semiramide*, by Grecco, text by Rossi, Venice, 1804 ; and *Semiramis*, a pasticcio by Handel, London, 1733. In French : by André Destouches, text by Roy, Académie Royale de Musique, Paris, Dec. 4, 1718 ; by Catel, text by Desri-aux, after Voltaire, Opéra, Paris, May 3, 1802. In German : *Semiramis*, by Strungk, Hamburg, 1683 ; and by Josef Emmert, Würzburg, about 1760. In Spanish : *Semiramis*, by Manuel Garcia, Mexico, 1828 ; and music to Voltaire's play by Agricola, Berlin, about 1770.—Edwards, Rossini, 233 ; Escudier, 164 ; Hanslick, *Moderne Oper*, 113 ; *Queens of Song*, ii. 15, 142, 412 ; *Harmonicon* (1823), 125 ; (1824), 162, 167 ; *Revue et gaz. mus. de Paris* (1856), 73 ; *Lajarte*, ii. 228 ; *Allgem. mus. Zeitg.*, xxv. 234, 651 ; xxvi. 509 ; xxvii. 657 ; xxviii. 85 ; *Clément et Larousse*, 616 ; *Athenæum* (1878), ii. 90 ; Upton, *Standard Operas*, 198.

**SEMIRAMIDE RICONOSCIUTA**, Italian opera in three acts, text by Metastasio, music by Gluck, first represented at a birth-

day fête of Maria Theresa, Vienna, May 14, 1748. The scene of the opera is Babylon. Original cast :

Semiramide (A.).....Vittoria Tesi.  
Mirteo (T.).....Angelo Amorevoli.  
Ireano (S.).....Ventura Roccobetti.  
Scitalce (S.).....Angelo Monticelli.  
Tamiri (A.).....Girolama Giacometti.  
Sibari (S.).....Marianna Galeotti.

Other operas on Metastasio's text : by Leonardo da Vinci, Rome, 1723 ; by Porpora, ib., 1729, Brescia, 1735 ; by Bernardo Aliprandi, Munich, 1740 ; by Johann Adam Hasse, Dresden, Jan. 11, 1747 ; by Jommelli, Piacenza, 1752 ; by Cocchi, Venice, 1753, London, 1771 ; by Manfredini, Moscow, 1760 ; by Bernasconi, Munich, Jan. 7, 1765 ; by Traetta, Parma, 1765 ; by Sarti, Venice, 1768 ; by Salieri, Stockholm and Munich, 1782 ; by Michele Mortellari, Milan, 1785 ; and by Meyerbeer, Turin, 1819.—Marx, *Gluck und die Oper*, i. 158 ; Reissmann, *Gluck*, 41 ; Schmid, *Ritter von Gluck*, 40 ; Bitter, *Reform der Oper durch Gluck*, 197.

SEMPRE GRIDI. See *Il Barbiere di Siviglia*.

SENAILLÉ, JEAN BAPTISTE, born in Paris, Nov. 23, 1687, died there, April 29, 1730. Virtuoso on the violin, pupil of Queversin and of Baptiste Anet ; was soon considered the best violinist in France, but went to Italy to study. He played in the theatre orchestra at Modena for one season, and in 1719 returned to Paris, where he entered the private orchestra of the Duc d'Orléans. He published five books of sonatas for violin.—Fétis.

SENFL (Senfl, Senfel), LUDWIG, born at Basel-Augst, near Basel, about the end of the 15th century, died in Munich about 1555. Contrapuntist, pupil of Heinrich Isaak in Vienna, where he was choir boy in the court chapel of Maximilian I ; was Kapellmeister at the Bavarian court in Munich about 1525-50. He was probably the greatest German composer of the 16th cen-

tury, and his music was much valued by Luther, who had his motets sung in preference to those of any other master.

Works : 5 Salutationes Domini nostri Hiesu Christi (Nuremberg, 1526) ; Magnificat 8 tonorum (ib., 1537) ; Melodice in odas Horatii et quadam alia carminum genera (ib., 1557) ; with Paulus Hofhaimer, *Harmonie poetice* (ib., 1539). Among collections containing his songs are, *Liber selectarum cationum* (Augsburg, 1520) ; Heinrich Finck's *Schöne auserlesene Lieder* (Nuremberg, 1536) ; Salblinger's *Concentus 4-8 voc.* (ib., 1545) ; Ott's *Liedersammlung von 1554* (ib.) ; G. Forster's *Ausbund schöner deutscher Liedlein* (ib., 1556-65) ; G. Rhaw's *Officia paschalia* (Wittenberg, 1539) ; *Symphonie jucundæ* (1542) ; *Bicinia* (1545) ; *Novum opus musicum* (Nuremberg, 1538) ; Montan-Neuber's *Diphona amœna et florida* (ib., 1549) ; Kriestein's *Selectissimæ nec non familiarissimæ cantiones* (1540) ; Petrejus' *Grosse Psalmensammlung* (Nuremberg, 1538-42) ; Montan-Neuber's *Psalmensamm-*



*Ludwig Senfl*

lung (1553) ; *Magnum opus musicum*, by the same. In manuscript are 7 masses, motets, hymns, sequences ; *Lieder*.—Mendel ; Riemann ; Fétis ; Schilling ; Gerber ; Winterfeld, *Kirchengesang*, i. 168 ; Dommer, *Handbuch*, 185 ; Ambros, *Gesch.*, iii. 404 ; Reissmann, ii. 62.

SENNACHERIB, oratorio by George Benjamin Arnold, first performed at Gloucester (England) Festival, Sept. 5, 1883. The composer conducted, and the solos were sung by Mlle Avigliana, Mr. Newth, and Mr. F. King.—*Athenæum* (1883), ii. 314.

SE NON MI VUOL AMAR, soprano aria of Asteria, in E minor, with accompaniment of two oboes and strings complete, in Handel's *Tamerlano*, Act I., Scene 5. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

SENSATIONS DOUCES, MÉLANCOLIQUES ET DOULOUREUSES (Sweet, melancholy, and sad sensations), six songs with accompaniment for pianoforte or harp, text by G. L., music by Spontini, written in 1805-6. I. and II. Sentiments d'amour; III. and IV. Regrets d'absence; V. and VI. Plaintes sur la tombe. Published by Spontini (Paris).

SERBAMI OGNOR SI FIDO? See *Semiramide*.

SERING, FRIEDRICH WILHELM, born at Fürstenwalde, Brandenburg, Prussia, Nov. 26, 1822, still living, 1890. Vocal composer; studied in Berlin, became in 1851 instructor in the seminaries at Köpenick and Franzburg, in 1855 music director of the seminary at Barby, and in 1871 principal instructor in the seminary at Strasbourg, where he founded a German singing society. Works: *Christi Einzug* in Jerusalem, oratorio; Psalm lxxii., for mixed chorus; Hymn, for do.; Herr, leite mich, motet for do.; Choruses for male voices, and songs.—Ledebur, 547; Mendel.

SERMENT, LE, ou les faux monnayeurs (The Oath, or the Counterfeiters), French opera in three acts, text by Scribe and Mazères, music by Auber, first represented at the Académie Royale de Musique, Paris, Oct. 1, 1832. The story is of an innkeeper in a small village, who prefers a brigand for son-in-law to a young farmer, who is loved by his daughter, and who is united to her at the end. The opera was not a success. One air, "Dès l'enfance les mêmes chaînes," was a triumph for Mme Cinti-Damoreau, and was long a great song with young artists. Original cast: Marie, Mme Cinti-Damoreau; Edmond, M. Adolphe Nourrit; Le capitaine Jean, M. Dabadie; Maître

Andiol, M. Dérivis. The score was published by Troupenas (Paris).—Clément et Larousse, 619.

SERMENT D' AMOUR, LE (Love's Vow), opéra-comique, in three acts, text by Maurice Ordonneau, music by Edmond Audran, first represented at the Théâtre des Nouveautés, Paris, in February, 1886. The music is written in imitation of Offenbach and Lecocq.

SERMISY, CLAUDE DE, French composer of the 16th century, generally called Claudin in the collections of that time. Very little is known of his history, although he occupied a prominent position. From the exchequer kept in the reign of François I. it is apparent that he was sous-maitre and first singer of the Royal Chapel (1532). After the death of François I. he became maitre de chapelle to Henri II. (1547), and after that king's violent death in 1559 no more mention is found of Sermisy. He is supposed to have died about 1560. His compositions had been printed in collections with those of other celebrated musicians as early as 1528. Nicolas Duchemin printed a collection of his masses, in 1568, and styles him maitre de chapelle to the king, and canon of the Sainte-Chapelle, so that it is possible that he may have lived as late as that date. His chansons and motets appear in the French collections of Attaignant (Paris, 1528-34), in Berg und Neuber's *Thesaurus musicus* (Nuremberg, 1564), Petreius' *Modulationes* (ib., 1538), Krieststein's *Selectissimae* . . . *Cantiones* (Augsburg, 1540), and *Cantiones* (ib., 1545), Rhaw's *Bicinia gallica* (Wittenberg, 1545), Gardano's *Canzoni francesi* (Venice, 1564), and *Motetti del frutto* (ib., 1549). His separately printed works seem to have been only *Missæ tres quatuor vocum* (Paris, 1583).—Fétis; Mendel; Schilling; Gerber.

SEROF. See *Syerof*.

SERPETTE, (HENRI CHARLES ANTOINE) GASTON, born at Nantes, Nov. 4, 1846, still living, 1890. Dramatic composer, pupil at the Conservatoire of Am-



broise Thomas. After competing unsuccessfully for two years for the prix de Rome, he finally won it in 1871 for his cantata, *Jeanne d'Arc*, which was given at the Opéra in the same year. This work gave promise of something better, but his early success in light opéra bouffe has kept him at work



in the same popular vein. Works: *La branche cassée*, three acts, Bouffes Parisiens, Jan. 23, 1874; *Le manoir de Pic-Tordu*, ib., 1875; *Le moulin du Vert-Galant*, ib., 1876; *La petite muette*, ib., 1877; *La nuit de Saint-Germain*, Brussels, 1880; *Madame le Diable*, Paris, 1882; *Fanfreluche*, *Le château de Tire-Larigot*, ib., 1884; *Le chaperon rouge*, ib., 1885; *Adam et Ève*, ib., 1886; *La gamine de Paris*, *La Lycæenne*, ib., 1887. —Fétis, *Supplément*, ii. 514; Larousse, *Supplément*, 1214.

SERRAO, PAOLO, born at Filadelfia, Calabria, in 1830, still living, 1890. Dramatic and church composer, pupil at the Conservatorio in Naples, of Francesco Lanza on the pianoforte, of Gennaro Parisi in harmony, and of Carlo Conti and Mercadante in composition. At the outbreak of the revolution in 1848, he enlisted as a volunteer in the national guard of Naples, and after the defeat of the insurrection had to keep in hiding several months, before he could re-enter the Conservatorio to continue his studies, which were finished in 1852. He is professor of counterpoint at the Conservatorio, and maestro di cappella at the Teatro San Carlo. Works—Operas: *L' impostore* (1852); *Dionora de' Bardi*; *Giambattista Pergolesi*, Naples, 1857; *La duchessa di Guisa*, ib., 1865; *Il figliuol prodigo*, ib., 1868; *Gli Ortonesi in Scio*, oratorio, Ortona, 1859; *Hymn to Vittorio Emmanuele II.*, for 2 choruses and orchestra, Naples, 1871; *Mass for 4 voices and orchestra*; *Magnificat*,

do.; *Te Deum*, do.; *Le tre ore d'agonia*, do.; *Motets*, with organ or orchestra; *Requiem* for Mercadante's funeral; *Omaggio a Mercadante*, funeral symphony; *Overture* for orchestra; *Moreaux de genre* and *fantasias* for pianoforte; *Songs*. —Fétis, *Supplément*, ii. 515; Mendel, *Ergänz.*, 435.

SERSE (Xerxes), Italian opera in three acts, text from an old drama, music by Handel, first represented at the King's Theatre, London, April 15, 1738. The autograph, in Buckingham Palace, is dated at the beginning of the first act, 25 (or 26) Dec., 1727, at the end of the second act, Jan. 25, 1738; and at the end of the opera, Feb. 6, 1738. It contains several fine numbers, and Handel's first attempts at comic scenes. Characters represented: Serse, king of Persia (S.); Arsamene, his brother, and lover of Romilda (S.); Amastre, Princess, loved by Serse (A.); Romilda, daughter of Ariodate (S.); Atalanta, daughter of Ariodate (S.); Ariodate, captain of the army (B.); and Elviro, servant to Arsamene (B.). The part of Serse was sung by Caffarelli (Gaetano Majorano); Romilda, by La Francesina (Mme Elizabeth Duparc); and Ariodate, by Montagnana. The opera was first published by Walsh (London). Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1884). Other operas on this subject in Italian, by Francesco Cavalli, text by Minato, Venice, 1654, Bologna, 1657, Paris, 1660; *L' incoronazione di Serse* by Tosi, Venice, 1691; *Serse*, by Giovanni Battista Bononcini, Rome, 1694; *Il ritorno di Serse* by Marcos Portugal, Florence and Bologna, 1795; in London as *Argemide e Serse*, Jan. 25, 1806; and *Der mächtige Monarch der Perser*, Xerxes in Abydos, by Förtsch, text by Postel from the Italian, Hamburg, 1689. —Chrysander, *Händel*, ii. 448; Burney, iv. 423; do., *Commemoration*, 24; Mainwaring, *Memoirs*, 125.

SERVAIS, ADRIEN FRANÇOIS, born at Hal, near Brussels, June 6, 1807, died there, Nov. 26, 1866. Virtuoso on the violoncello, first instructed by his father, an

able musician, afterwards by Van der Plancken, a violinist, and on the violon-



cello pupil of Platel at the Brussels Conservatoire. He rose rapidly to the front rank, was for three years a member of the theatre orchestra, and on the advice of Fétis went to Paris, to make his début as a concert player.

Having won a brilliant success, he visited England in 1835, played at the Philharmonic, returned home to study another year, and during that period formed the style by which he was afterwards known. He went again to Paris in 1836, and for the next twelve years travelled in the principal countries of Europe, and even to Siberia. He made three separate journeys to Russia, and married at St. Petersburg in 1842. He was appointed professor at the Conservatoire of Brussels in 1848, and has formed many distinguished pupils. Violoncellist to the king; Officer of the order of Léopold. Works: Three concertos; 16 fantasias for violoncello and orchestra; 6 études for violoncello and pianoforte (with Grégoire); 14 duos for do.; 3 duets for violin and violoncello (with Léonard); Duet for do. (with Vieuxtemps).—Fétis; do., Supplément, ii. 515; Riemann; Mendel.

SERVA PADRONA, LA (The Servant-Mistress), Italian intermezzo in two acts, text by Jacopo Angiolo Nelli, music by Pergolesi, first represented at the Teatro San Bartolomeo, Naples, in 1731. This, a masterpiece which still retains its charm, served as the foundation of every Italian comic opera written until the time of Rossini. Much of its success is due to the well-written and humorous libretto, in which there are but three persons, Uberto, an old bachelor, who grumbles at and afterwards marries his servant-maid, Serpina, and her fellow-servant, Vespone, a mute figure. The opera is little more than a duet between

Serpina and Uberto, the former provoking the testy impatience of her master, and finally bewitching him by her graceful nonchalance and charm. The orchestra is merely a string quartet. The *Serva Padrona* was first given in Paris at the Théâtre Italien, Oct. 4, 1746; at the Académie Royale de Musique, with an overture by Paganelli, Aug. 1, 1752, and with Signor Manelli as Uberto, Signora Anna Tonelli as Serpina, and Signor Cossini as Vespone. A French translation by Baurans was represented at the Théâtre Italien, Paris, Aug. 14, 1754, sung by Rochard and Mme Favart. It was first given in Dresden as a *Zwischenspiel* in Hasse's *Demetrio*, Feb. 8, 1740; in London at the Haymarket, in 1759; in Stockholm at court as *Pigan Husbondfru*, translation by R. Envallsohn; in Bremen, as *Das Dienstmädchen des Geschäfts*, March 19, 1810; in Berlin, as *Die gebieterische Magd*, arranged for the stage by Herklots, and sung by Herr Gern and Mme Eunike. The *Serva padrona* was revived at the Opéra Comique, Paris, in April, 1889. The original score was published by Lachevardière (Paris); and an edition in French was published by Leduc. The score was revised by Gevaërt in 1862. Other Italian operas of the same title: by Geronimo Abos, Naples, about 1744; by Giovanni Paisiello, Naples, 1769; by Eugenio Tancioni, Turin, 1869; and *Il servo padrone*, by Josef Schuster, text by Mazzola, Dresden, 1792; by Niccolò Piccini, Venice, 1793; Stefano Pavesi, Bologna, 1809; and by Pietro Generali, Turin, 1814.—Marx, *Gluck und die Oper*, i. 84; Waldersee, *Sammlung musikalischer Vorträge*, ii. 150, 159; *Neue Zeitschr.*, lvii. 211, 223, 231; lviii. 119, 131; *Allgem. mus. Zeitg.*, iii. 822; Grove.

SERVEL, EDMOND, born at Clermont-de-l'Hérault, France, Jan. 4, 1829, died at Montpellier, in 1881. Dramatic composer, became first violinist in the theatre orchestra at Montpellier when fifteen, entered a regiment three years after, and became

bandmaster, and on leaving the service, settled in his native place. Works: *Le camp de Maëstricht*; *Le roman d'une veuve*; *Les Lucioles*; *Simonne*; *Une aventure sous la ligue*, all given at Montpellier. Several cantatas; *Fantasias* for pianoforte, or violin; *Romances*.—Fétis, *Supplément*, ii. 516.

**SERVIO TULLIO**, Italian opera, text by Ventura Terzago, music by Steffani, first represented at the court of Munich in January, 1686, during the wedding festivities of the Elector Maximilian Emanuel and the Archduchess Maria Antonia, daughter of Leopold I. of Austria. The ballets, text by Rodier, music by Dardespin, were danced by twelve lords and ladies of the court in brilliant costumes from Paris.—Grove, iii. 694.

**SERWACZYŃSKI, STANISLAW**, born at Lublin, Poland, in 1781, died at Lemberg, Galicia, Nov. 30, 1859. Virtuoso on the violin, first instructed by his father, who was choir director at the cathedral of Lublin, then by Count Guadagni, lieutenant-colonel in the Austrian huzzars, who was an excellent violinist. He then began to travel as a virtuoso, visited several cities of Poland, and Austria, and in 1832 Venice, where he was compared even to Paganini. In Vienna he was for some time first violinist at the Theater an der Wien, became Kapellmeister of the theatre at Pesth in 1837, and in 1840 at Lemberg, where he assumed also the direction of the choir in the Dominican church. Henri Wieniawski was among his pupils. Works: *Kulig Krakowski*, divertissement; Music to the Polish farce *Thadeusz Chwalibóg*; *Introduction et variations brillantes*, on a theme by Rossini, for violin and orchestra; do. on a Hungarian theme, with quintet; *Polonaise brillante*, do.; *Polonaises and Kolomyjky*, for violin and pianoforte.—Sowiński; Wurzbach; Mendel.

**SESOSTRATE**, Italian opera, by Johann Adam Hasse, first represented in Naples in 1726. The success of this work was enor-

mous, and established the fame of its composer to such a degree that all the theatres of Italy wished to have him at the head of their orchestras.

**SE TECO VIVE IL COR**, duet in A major, for soprano and alto (Radamisto and Zenobia), with accompaniment of 2 oboes and strings complete, in Handel's *Radamisto*, Act II., Scene 12. Published also separately, with additional accompaniments by Robert Franz (Leipsic, Kistner).

**SE TUTTI I MALI MIEI**, aria for soprano with orchestra, in E-flat, text from Metastasio's *Demofonte*, music by Mozart, composed in Rome in 1770. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 8.—Köchel, *Verzeichniss*, No. 83.

**SEUFZER, THRÄNEN**, soprano aria in C minor, with accompaniment of oboe, organ, and continuo, in Johann Sebastian Bach's cantata, *Ich hatte viel Bekümmerniss*.

**SE UN' ISTANCE, ALL' OFFERTA D' UN SOGLIO**. See *Elisa e Claudio*.

**SEVEN LAST WORDS**. See *Sieben letzten Worte am Kreuz*.

**SE VUOL BALLARE**, twelve variations for the pianoforte and violin, in F, from the theme in Figaro's *Hochzeit* (*Le nozze di Figaro*), by Beethoven, dedicated to Eleonore von Breuning, and published by Artaria & Co. (Vienna, 1793). Breitkopf & Härtel, Beethoven Werke, Serie xii., No. 12.—Thayer, *Verzeichniss*, No. 30.

**SEYDELMANN, FRANZ**, born in Dresden, Oct. 8, 1748, died there, Oct. 23, 1806. Dramatic and church composer, son and pupil of a member of the Dresden court orchestra, and pupil of Kapellmeister Weber, and Naumann. In company with the latter and Schuster, he went to Italy in 1765, at government expense; returned in 1770 to Dresden, where he was made court church composer, and conducted the music of the Hofkirche alternately with Schärer, Naumann, and Schuster; with the latter, he was also accompanist at the Italian opera, and in 1787 was appointed Kapellmeister.

He was an industrious composer, but most of his works remained in manuscript. Works—Operas: *Der lahme Husar*, 1775; *Arsene*, 1779; *Il capriccio corretto*, 1783; *La villanella di Misnia*, 1784; *Il mostro, ossia da gratitudine amore*, 1786; *Il Turco in Italia*, 1788; *Amor per oro*, 1790; *La serva scaltra*, 1792. Oratorios: *La Betulia liberata*, 1774; *Gioas, rè di Giuda*, 1776; *La morte d' Abele*, 1801; 36 masses; 37 offertories; 15 vespers; 12 litanies; 40 psalms; 1 Requiem; 2 hymns, and much other church music; 2 cantatas, *Il primo amore*, and *Circe*; Songs; Vocal duets; Sonatas for pianoforte and other instruments, and other music, nearly all preserved in the royal music collections of Dresden.—Mendel; Riemann; Gerber; Schilling; Fétis.

SEYFERT, JOHANN CASPAR, born at Augsburg in 1697, died there, May 26, 1767. Violinist and lute player, first instructed by music director Kräuter, then in Dresden pupil of Pisendel on the violin and in composition. After his return to Augsburg, he succeeded in 1743 Kräuter as cantor and music director. He composed several oratorios, besides other excellent church music, symphonies, and chamber music.—Fétis; Gerber; Schilling.

SEYFERT, JOHANN GOTTFRIED, born at Augsburg in 1731, died there, Dec. 12, 1772. Son and pupil of the preceding, and at Bayreuth pupil of Leitdorfer; he then went to Berlin, where the hearing of Graun's works and his intercourse with Emanuel Bach formed his style, and in Vienna studied under Wagenseil. On his father's death he was summoned to Augsburg, to succeed him. Works: *Passions Oratorium*; *Oster-Oratorium*; *Der Sterbetag Jesu*, cantata; *Der von Gott Deutschland geschenkte Friede*, do.; 21 symphonies for orchestra; Concertos for violin; 6 trios for strings; 6 sonatas for pianoforte, with violin and violoncello.—Fétis; Gerber; Schilling.

SEYFFARTH, JOHANN GABRIEL, born at Reisdorf, near Weimar, in 1711,

died in Berlin, April 9, 1796. Violinist, pupil at Zerbst of Haeck on the violin, and of Fasch, the elder, in composition, became violinist in the orchestra of Prince Heinrich of Prussia, at Rheinsberg, and afterwards chamber musician in the opera orchestra of Friedrich II. He was entrusted with the composition of the ballet music, and besides that wrote symphonies for orchestra, concertos, and double concertos for violin, quartets, trios, and soli, for do.—Fétis; Gerber; Schilling.

SEYFRIED, IGNAZ XAVER, Ritter VON, born in Vienna, Aug. 15, 1776, died there, Aug. 27, 1841. Dramatic composer and writer on music, pupil of Mozart and Koželuch on the pianoforte; after his father had consented to his giving up law for music, he studied composition under Albrechtsberger and Winter. He became Kapellmeister at Schikaneder's Theater in 1797, and continued to hold the same position in the new Theater an der Wien until 1825, when he devoted himself to teaching, composing, and writing upon music. He was a friend of Beethoven and a member of many academies and musical societies. His music, of which he wrote much, lacks originality. His pupils were numerous, and he wrote for several musical journals. Works—Operas: *Der Löwenbrunnen*, 1797; *Der Feenkönig*, 1798; *Der Wundermann am Rheinfeld*, 1799; *Die Druiden*, 1801; *Cyrus*, 1803; *Die Ehemänner nach der Mode*, 1804; *Die Sammlerinnen*, 1806; *Alamar der Maure, Idas und Uarpissa*, 1807; *Bertha von Werdenberg*, 1809; *Saul, König in Israel*, a Biblical drama, *Die rothe und die weisse Rose*, 1810; *Er hält wahrhaftig Wort*, 1815; *Abraham*, 1817, *Die Makkabäer*, 1818; *Noah*, 1819, Biblical dramas; *Oberon, König der Elfen*, ballet, 1820; *Ahasver*, a dramatic legend (the music arranged from Mozart's chamber compositions), 1823. He wrote 26 operas, 20 operettas, 5 biblical dramas, 24 melodramas, more than 200 separate pieces for operas and plays; and his church music includes 13 masses, 4





Requiems, 17 graduals, and 18 offertories. He composed also cantatas, choruses, and much other vocal and instrumental music, besides arranging many pieces by other composers. He edited Albrechtsberger's complete works, Preindl's theoretical writings, and Beethoven's studies in counterpoint. — Wurzbach; Schilling; Mendel; Fétis; Neuer N. Nekrol. der D., xix. 804.

SEY GETREU BIS IN DEN TOD (Be thou faithful unto Death), tenor aria in Mendelssohn's oratorio, Paulus (St. Paul), Part II.

SFOLGORÒ DIVINO RAGGIO. See *Poliuto*.

SGAMBATI, GIOVANNI, born in Rome, May 28, 1843, still living, 1890. Pianist, pupil of Barberi, Natalucci, and Aldega; from the age of six often played in public, sang contralto solos in church, and conducted small orchestras. He was on the point of going to Germany, to study his favorite composers, when Liszt's arrival in Rome gave him the opportunity to study under that great master. He then began giving orchestral concerts, producing the works of the German composers, many of which were then heard for the first time in Rome. In 1869 he visited Germany with Liszt, and during this journey heard Wagner's music for the first time, in Munich. He founded a free pianoforte class in the Accademia di Sta. Cecilia, Rome, in 1869, became professor of pianoforte and, in 1877, one of the directors. In 1882 he made his first visit to England, performing his own works at the Philharmonie, and his symphony at the Crystal Palace concerts. Order of the Crown of Italy, 1881. In 1886 he was elected a corresponding member of the French Institut, to take the place of Liszt. In 1887 he conducted his second symphony and played his first quintet at the Cologne Tonkünstler-Versammlung. Works: Album of 5 songs, op. 1; Album of 10 songs, op. 2; Notturmo for pianoforte, op. 3; Quintet for pianoforte and strings,

in F minor, op. 4; Quintet, do., in G minor, op. 5; Prelude and fugue in E minor, op. 6. The old hymn *Ut queant laxis* is introduced in this; 2 Études for pianoforte, op. 10; Fogli volanti, op. 12; Gavotte, op. 14; Concerto in G minor for pianoforte, op. 15; Symphony in D, op. 16, 1881; 2d Symphony, 1887; Overture for full orchestra to Cassa's *Cola di Rienzi* (1867); Festival overture; Quartet for strings, in D-flat; Suite for pianoforte, op. 21.—Grove; Fétis, *Supplément*, ii. 516; Riemann.

SHAKESPEARE, WILLIAM, born at Croydon, June 16, 1849, still living, 1890. Pianist and tenor singer, became organist, when only thirteen, of the church where he had been a choir-boy. In 1862-65 he studied harmony and counterpoint under Molique; and after that master's death, having gained the King's Scholarship at the Royal Academy of Music, he continued his studies there for five years under Sir W. Sterndale Bennett. While there he produced and performed, at the students' concerts, a pianoforte sonata, a pianoforte trio, a caprice for pianoforte and orchestra, and a pianoforte concerto, and attracted notice as a solo player. Elected Mendelssohn Scholar in 1871, for composition and pianoforte playing, he entered the Conservatorium at Leipzig, and studied under Carl Reinecke. Thence he was sent by the Mendelssohn Scholarship Committee, to study singing under Lamperti in Milan, in 1872-75. In 1875 he returned to England, entered on the career of a concert and oratorio singer, and was appointed in 1878 professor of singing, and in 1880 conductor of concerts, at the Royal Academy of Music. His compositions show the influence of Schumann and Bennett. Works: Symphony for orchestra, Leipzig, Gewandhaus, 1872; Overture, Crystal Palace, 1874; Concerto for pianoforte and orchestra, Brighton Festival, 1879; Capriccio for do.; Trio for pianoforte and strings; 2 quartets for strings; etc.—Grove; Riemann

**SHALL I IN MAMRE'S FERTILE PLAINS**, bass aria of Caleb, in E-flat major, with accompaniment of strings complete, leading immediately to the chorus, "For all these mercies we will sing," in Handel's *Joshua*, Act III., Scene 1.

**SHAW, JAMES**, born at Leeds, England, in 1842, still living, 1890. Organist, pupil of R. Burton; organist of St. John's chapel, Edinburgh, afterwards of St. Paul's, and in 1862-63 conductor there of the Choral Union; later, organist and choir-master of Parish church, Hampstead; and of the Collegiate chapel of St. John, Clapham. Works: 2 Evening services; Communion service; Anthems; Pianoforte music, and songs.

**SHELLEY, HARRY ROWE**, born in New Haven, Connecticut, June 8, 1858, still living, 1890. Organist, first instructed by Gustav J. Stoeckel, Yale College, then for seven years pupil of Dudley Buck in organ and composition. He was organist of the First Church, New Haven, in 1878-81, of the Church of the Pilgrims, Brooklyn, 1881-84, of Plymouth Church, ib., 1884, until death of Henry Ward Beecher, and since 1887 of the Church of the Pilgrims. He visited Europe in 1881. Works: *Leila*, opera (MS.); *The Crusaders*, symphonic poem; *Francesca da Rimini*, dramatic overture; *Dances and suites* for orchestra; *Pianoforte pieces*; *Organ music*; *Songs*, part-songs, church anthems, etc. He has published also *The Modern Organist*, a collection from works of modern organists, with original arrangements (Schirmer, New York).

**SHÉRIF, LE** (*The Sheriff*), opéra-comique in three acts, text by Scribe, music by Halévy, first represented at the Opéra Comique, Paris, Sept. 2, 1839. The theme is taken from one of Balzac's novels. The Sheriff Turner, who protects others, cannot guard his own house in London. Every day some article of value disappears. He suspects the young sailor Edgar, who lives in an apartment below, and who is be-

trothed to his daughter. She defends her lover, and, at last, it is discovered that the robber is the sheriff himself, who is a somnambulist. The opera was much admired at the time of its representation. Mme Damoreau, Mlle Rossi, Roger, Moreau-Sainti, and Henri appeared in the original cast.—Clément et Larousse, 622; Allgem. mus. Zeitg., xli. 824.

**SHERWOOD, EDGAR HARMON**, born at Lyons, New York, Jan. 29, 1845, still living, 1890. Pianist, mostly self-taught; began in 1861 to study medicine, but enlisted in 1862 in an infantry regiment and served until the close of the

civil war, when he chose music as a profession. After living successively in Dansville, New York, and Chicago, he settled in Rochester as a pianist and teacher. His compositions number more than one hundred. Works: *The Nun and the Fountain*, descriptive fantasia; *Grand minuet* in A-flat; 2 polonaises in B-flat, and A minor; *Footsteps in the Snow*; *Flight of the Starlings*, mazurka; *Souvenir de Montmorenci*, and other pianoforte pieces; *Songs*, and part-songs.

**SHERWOOD, WILLIAM HALL**, born at Lyons, New York, Jan. 31, 1854, still living, 1890. Pianist, son and pupil of L. H. Sherwood (principal of the Lyons Musical Academy); appeared in concerts when only ten years old. In 1871, after brief instruction from William Mason, he went to Berlin, where he studied under Theodor Kul-





lak, Carl Friedrich Weitzmann, and Richard Wüerst; at Stuttgart for six months under C. Doppler, and later in Berlin under Deppe, and in Leipsic under Richter. During his five years in Europe he played successfully at concerts in Berlin, Hamburg, Weimar, and other cities. In 1876 he returned to the United States, played in Philadelphia at the Centennial Exhibition, and in New York, Boston, Chicago, and other cities, and in the autumn of that year settled in Boston, where he became connected with the New England Conservatory of Music. Later he established himself in New York as a teacher, devoting himself principally to professional musicians. In 1889 he removed to Chicago to assume the direction of the pianoforte department of the Conservatory of Music there. Mr. Sherwood has played and lectured in most of the large cities of the United States, and has done much for the encouragement of American music. He is a member of the American College of Musicians, and one of the examiners in the pianoforte department. In 1887 he married second Miss Estelle F. Abrams, of Monongahela City, Penn., also a pianist and one of his best pupils. Works: Pianoforte pieces, op. 1, 2, 3, 4 (Behr, Berlin); Suite of five pieces, op. 5 (Schirmer, New York); 2 Mazurkas, op. 6 (Ditson, Boston); Scherzo in E major, op. 7 (id.); Romanza appassionata, op. 8; Scherzo caprice, op. 9; Gipsy Dance; The Coy Maiden; Allegro patetico, and other pianoforte pieces.

SHIELD, WILLIAM, born at Shallwell, Durham, in 1748, died in London, Jan. 25, 1829. Dramatic composer, son and pupil of a singing master, on whose death he was apprenticed to a boat-builder at North Shields, but was allowed by his employer to pursue his musical studies; he studied thorough-bass under Charles Avison, and occasionally played the violin at music meetings. When he made music his profession, he led the subscription concerts at New-castle, afterwards removed to Scarborough,

and became leader at the theatre and at concerts. He was engaged as second violin at the Italian Opera in London in 1772, and promoted in 1773 to the post of principal viola, which he held eighteen years. He produced his first dramatic work, *The Fitch of Bacon*, in 1778, and soon



after was engaged as composer to Covent Garden Theatre, a position he held until 1791, when he resigned to visit France and Italy. On his return in 1792, he was re-engaged at Covent Garden till 1797, and in 1807 gave up all connection with the theatre. In 1817 he was appointed Master of the King's Music. He was the most original English composer since Purcell. Works—Operas, music to dramas, etc.: *Lord Mayor's Day*, 1782; *The Poor Soldier*, *Rosina*, *Harlequin*, *Friar Bacon*, 1783; *Robin Hood*, *The Noble Peasant*, *Fontainebleau*, and *the Magic Cavern*, 1784; *Love in a Camp*, *The Nunnery*, *The Cholerick Fathers*, *Omai*, 1785; *Richard Cœur de Lion*, *The Enchanted Castle*, 1786; *The Farmer*, 1787; *The Highland Reel*, *Marian*, *The Prophet*, *Aladdin*, 1788; *The Crusade*, *The Picture of Paris*, 1790; *The Woodman*, *Oscar and Malvina* (with William Reeve), 1791; *Hartford Bridge*, *Harlequin's Museum*, 1792; *The Deaf Lover*, *Sprigs of Laurel*, and *The Midnight Wanderers*, 1793; *Arrived at Portsmouth*, *Netley Abbey*, and *the Travellers in Switzerland*, 1794; *The Mysteries of the Castle*, 1795; *Abroad and at Home*, *Lock and Key*, 1796; *The Italian Villagers*, *Wicklow Gold Mines*, 1797; *The Farmer*, 1798; *Two Faces under a Hood*, 1807; *Collection of Favourite Songs*, to which is added a duet for two violins; *Collection of Canzonets*, and an *Elegy*; *A Cento*, consisting of ballads, rounds, glees, etc.; *Six trios for two vio-*

lins and bass, and Six duos for 2 Violins. —Grove; Fétis; Hogarth, *Mem. of Mus. Drama*, ii. 441; Schilling; Riemann, 854; Mendel; *Harmonicon* (1829), 49.

SIBONI, ERIK (ANTON WALDEMAR), born in Copenhagen, Aug. 26, 1828, still living, 1890. Pianist, son of the tenor singer Giuseppe Siboni (1780–1839, director of the opera and the Conservatorium at Copenhagen), pupil of J. P. Hartmann, then at Leipsic (1847) of Moseheles and Hauptmann. After taking part in the Schleswig-Holstein campaign of 1848, he became a pupil of Sechter in Vienna, 1851–53, and then settled in Copenhagen. In 1864 he became organist and professor of the pianoforte at the musical academy at Sorö. Works: *The Flight of Charles II.*, opera, Copenhagen, 1861; *Loreley*, not given; *Psalm exl.*, for chorus and orchestra; *Stabat Mater*, do.; *Murtenschlacht*, do.; *Erstürmung von Copenhagen*, do.; *Wellenspiel*, do.; 2 symphonies; *Tragische-Ouvertüre*; *Concert overture*; *Concerto for pianoforte*; *Quartet for do. and strings*; *Quartets for strings*; *Sonatas for violin and for violoncello*; *Preludes for organ*; *Pianoforte music*.—Riemann.

SICILIAN MARINER'S HYMN, THE. See *O sanctissima*.

SICILIAN VESPERS. See *Vêpres Siciliennes*.

SIEBEN LETZTEN WORTE AM KREUZ, DIE (The Seven Words of Jesus on the Cross), a cantata by Haydn. It was composed in 1785 at the request of a canon of Cadiz, for the service in the cathedral during Passion week. Originally it was an instrumental work consisting of seven adagio movements. It was first given in this form in Vienna, March 26, 1787; in Bonn, March 28, 1787; in Breslau in 1788; in Berlin, March 23, 1793; and in London, under the title of "*La Passione Instrumentale*," at a concert for Haydn's benefit, May 30, 1791; and it was repeated on June 10, at the benefit concert of the boy violinist, F. Clément, then ten years of age. The

score was published by Artaria & Co. as op. 47 (Vienna, 1787); arranged by Haydn as a quartet, op. 48 (ib.); and for the pianoforte, op. 49 (ib.). Subsequently Haydn introduced solos and choruses to the biblical text, arranged in German by the Baron von Swieten, and in Italian by Carpani. The work was first given in Passau in 1794, on Haydn's return from England; and in Eisenstadt, Oct. 27, 1797, when Therese Gassmann sang the soprano solos. It was considered by the musicians of Haydn's time one of his best productions, and he frequently said that he preferred it to his other works. It begins with an adagio for full orchestra, and contains a largo for wind instruments between the first and second parts. Each of the seven words is announced in simple choral form, followed by a chorus. I. Patience; II. The Penitent Forgiven; III. The Mourners; IV. Desolation; V. The Bitter Cup; VI. Complete Obedience; VII. The Great Oblation. It was first performed in Vienna by the Akademie Tonkünstler-Societät, under Haydn's direction, April 1 and 2, 1798; also in December, 1803, April, 1806, and March, 1809; Brunswick, Leipsic, and Berlin in 1802; Naples, in 1805; and Cologne in 1815. Full score first published by Breitkopf & Härtel (Leipsic, 1801); by Simrock (Berlin); by Peters (Leipsic); and by Trautwein (Berlin, 1842).—Pohl, Haydn, ii. 214–220, 341–44; Townsend, Haydn, 93; *Allgem. mus. Zeitg.*, iii. 498; iv. 501; x. 487; xiii. 433; xxix. 308; xlv. 543; Mozart und Haydn in London, ii. 130.

SIEBEN SCHLÄFER, DIE (The Seven Sleepers), oratorio in three parts, text by Ludwig Giesebrecht, music by Carl Loewe, composed for the Crown Prince of Prussia, Friedrich Wilhelm, and first given by the Singakademie, Berlin, Dec. 19, 1833. The story is the legend of the seven sleepers. Characters represented: Antipater (T.); Honoria (S.); Bishop Martinus (B.); Sleepers: Maximian (B.), Constantin (T.), Johannes (A.), Malchus (S.),

Serapion (S.), Dionysius, and Martinian ; and chorus of Romans, warriors, shepherds, and women. Herr Mantius sang the part of Antipater at the original performance, Mne Decker, Honoria, and Herr Lenz, Malchus. Full and pianoforte score published by Schott (Mainz, 1836).—Allgem. mus. Zeitg., xxxiv. 33, 91 ; xxxviii. 161 ; Neue Zeitsch., vii. 117, 122.

**SIEBEN TODSÜNDEN, DIE** (The Seven Deadly Sins), cantata in three parts, text by Robert Hamerling, music by Adalbert von Goldschmidt, first performed in Vienna in 1873. It was given in London in 1876, when Tietjens sang the soprano solo parts.

**SIEG, CHARLES VICTOR**, born at Türkheim, Alsace, Aug. 8, 1827, still living, 1890. Organist, son of the pianist Constant Sieg, pupil of Benoist and Ambroise Thomas at the Paris Conservatoire, where he obtained, in 1863, the second prize for organ. Works : An opéra-comique (MS.) ; *Ivanhoë*, cantata, Opéra, 1864 ; Pianoforte music.—Fétis, Supplément, ii. 518.

**SIÈGE DE CORINTHE, LE** (L'Assedio di Corinto), tragédie-lyrique in three acts, text by Balocchi and Soumet, music by Rossini, first represented at the Académie Royale de Musique, Paris, Oct. 9, 1826. This opera is an alteration of *Muometto secondo*, but Rossini rewrote the principal airs, cut out much of the Italian floriture, and composed several new numbers, including the overture, the finale to the first act, the ballet music, the chorus "Divin prophète," the finale to the second act, and the "Bénédiction des drapeaux." Mahomet is besieging Corinth, which the Greeks under their leader, Cléomènes, defend with spirit. Néoclès, a Greek soldier, loves Pamyra, daughter of Cléomènes, and preparations are making for their nuptials ; but Pamyra loves Almanzor, whose vows she received in Athens, and who is none other than Mahomet. She is given by her father a dagger, with instructions to thrust it into her breast if the enemy should conquer. Mahomet enters the city and has Cléomènes thrown into a dungeon. Pamyra

discovers that Mahomet is her old lover. Néoclès is brought in in chains, and his life is saved by Pamyra. Mahomet renews his vows, but Pamyra declares that she will remain true to the cause of the Greeks. The third act is in the tombs at Corinth, where Néoclès, who has escaped, hides. Here Pamyra is united to him by the high-priest, Hiéros. The Greeks assemble, and the Turks close them in, Pamyra kills herself with the dagger, and the opera ends with the spectacle of Corinth in flames. Original cast :

Mahomet.....M. Dérivis.  
Hiéros.....M. Prévot.  
Néoclès.....M. Adolphe Nourrit.  
Cléomènes.....M. Louis Nourrit.  
Pamyra.....Mlle Cinti.

This was the first opera that Rossini sold to a music publisher. First published by Troupenas (Paris).—Lajarte, ii. 123 ; Clément et Larousse, 623 ; Grove, iii. 171, 492 ; Edwards, Rossini, 296 ; Escudier, Rossini, 187 ; Vie de Rossini par un dilettante, 166 ; Harmonicon (1826), 125 ; Allgem. mus. Zeitg., xxxi. 248.

**SIEGERT, GOTTLÖB**, born at Ernsdorf, Silesia, May 6, 1789, died at Breslau, June 23, 1868. Church composer, was admitted to the choir of St. Bernard's at Breslau, as a soprano singer, in 1802, and became cantor in 1812. He founded there a choral society for church music. Works : Two cantatas ; Masses ; Te Deum, and other church music ; Dreistimmige Choral-Melodien ; Several sets of part-songs for schools.—Fétis ; Schilling.

**SIEGFRIED**, music-drama in three acts, by Richard Wagner, first represented at Bayreuth, Aug. 16, 1876. The third drama in *Der Ring des Nibelungen*. The original cast was as follows :

Der Wanderer (Wotan).....Franz Betz.  
Siegfried.....Georg Unger.  
Alberich.....Carl Hill.  
Mime.....Carl Schlosser.  
Fafner.....Franz von Reichenberg.  
Brünnhilde....Amalie Friedrich-Materna.  
Erda.....Luise Jäde.  
Stimme eines Waldvogels...Lilli Lehmann.

## SIEGFRIED

After fleeing from Wotan's wrath (at the end of *Die Walküre*), Sieglinde betakes herself, with the shattered fragments of Siegmund's sword Nothung, to the forest "toward the East," as Brünnhilde had com-



Georg Unger, as Siegfried.

manded. Here she is found, half dead from fatigue and exposure, by the dwarf Mime, in whose hut she dies in giving birth to the boy Siegfried. Mime, intent upon recovering the Nibelungen Treasure and the Ring from Fafner (see *Das Rheingold*), brings up the boy in utter ignorance of his parentage, in hopes that he may aid him in the recovery. Siegfried grows apace, but feels an unconquerable antipathy to his foster-father, and refuses to learn the trade of blacksmith which Mime tries hard to teach him. All that prevents his running away is Mime's repeated promises to make him a sword suitable to his strength. But in this Mime cannot succeed, for the young Siegfried breaks every sword to shivers as

fast as it is made; neither can Mime succeed in welding together the broken pieces of Siegmund's sword Nothung, his possession of which he has kept a secret from Siegfried. One day, while Siegfried is off in the woods, Wotan enters the hut, in the disguise of a Wanderer, and craves leave to rest by Mime's fireside. Mime warns him off rudely, but at last consents to a wager, that the Wanderer shall answer three questions aright, or else forfeit his head. The Wanderer wins the wager easily, and then claims the right to ask Mime three questions, under the same conditions as before. Mime answers the first two questions, but comes to grief on the third, which is: "Who shall forge the sword Nothung anew?" The Wanderer laughingly tells him that he may keep his head for the present, but that "Only he who has never known fear shall forge Nothung anew," and goes his way out into the forest. Mime now sees that his secrecy regarding Nothung can be of no avail, but that he must give the broken pieces to Siegfried, for he is the one who has never known fear. As soon as Siegfried returns, Mime accordingly gives him the fragments, telling him they were his father's. Siegfried, seeing the fineness and strength of the steel, proceeds forthwith to file them to shavings, melt them in the fire, cast the steel in a mould, and then to forge and temper the sword afresh. When finished, he finds it to be at last a weapon worthy of his mettle, for he cleaves the anvil asunder with it, from top to bottom, at a blow. In the second act Mime leads Siegfried up to the front of the cave in which Fafner, in the shape of a huge dragon, guards the Ring, the Tarnhelm, and the Nibelungen Treasure. Here he leaves him a while. Siegfried's ear is caught by a bird singing in the branches overhead, and tries to imitate the song on a reed pipe he cuts for himself; finding this a failure, he plays a merry tune on his horn. This awakens the dragon Fafner, who comes forth from his cave; a combat ensues, in

## SIEGFRIED

which Siegfried kills Fafner. Some of the dragon's blood has got on his finger, and, after licking it off with his tongue, he finds that it has given him the faculty of understanding the language of animals. The Forest Bird tells him of the magic power of the Ring and the Tarnhelm, and also warns him that, now that he has won both from Fafner, Mime means treacherously to take his life. Siegfried puts the Ring upon his finger, and hangs the Tarnhelm to his belt. Mime returns, congratulating the young hero, but Siegfried soon satisfies himself of



Lilli Lehmann, as Brünnhilde.

the truth of the Bird's prediction, and cuts the dwarf down with a stroke of his sword. The Bird then sings to Siegfried of a beautiful maiden who lies asleep on the top of a mountain, guarded by a raging fire. Siegfried goes off following the Bird's flight.

The third act opens on the way to the Brünnhildenstein. The Wanderer summons up the goddess Erda, but she cannot lift the veil of the future for him, for she has given all her wisdom to Brünnhilde. Siegfried comes his way, and the Wanderer tries to stop him, holding out his spear to bar his passage; but Siegfried hews the spear in twain with the sword Nothung. Wotan's power over the young hero is now gone; Siegfried makes his way unhindered through the fire, finds the sleeping Brünnhilde, wakes her with a kiss, and the curtain falls upon the raptures of the first love of the young Volsung and the whilom Valkyr. The most noteworthy passages in the music are Siegfried's song while plying the bellows at the forge: "Nothung! Nothung! neidliches Schwert;" his sword-forging song: "Schmiede, mein Hammer, ein starkes Schwert," which develops into the first finale; the orchestral music depicting the murmuring of the forest (*Waldweben*) in the second act; and the whole scene between Siegfried and Brünnhilde in Act III. This last, from Brünnhilde's awaking: "Heil dir, Sonne! Heil dir, Tag!," to her episode: "Ewig war ich, ewig bin ich," and the final stretto: "Sie ist mir ewig, ist mir immer!" in which five separate *Leitmotivs* are worked out simultaneously in the orchestra, in double counterpoint, is one of the most stupendous scenes ever written by Wagner. Siegfried was first given in America at the Metropolitan Opera House, New York, Nov. 9, 1887, with Max Alvary as Siegfried and Lilli Lehmann as Brünnhilde.—Krehbiel, *Review* (1887-88), 17; Hans von Wolzogen, in *Samml. musik. Vorträge*, I. 59. For other bibliography, see *Ring des Nibelungen*.

**SIEGFRIED-IDYLL**, poem for orchestra, written by Wagner in 1871. It is a piece of family music, composed to commemorate the idyllic life led by the composer in his villa at Tribschen, near Lucerne, during the composition of the *Ring des Nibelungen*. The name does not refer to the second part

of the trilogy, although several themes from the love scene between Siegfried and Brünnhilde are introduced, but to Wagner's infant son, Siegfried, who was born during the composition of that work. It was first performed on the morning of Frau Wagner's birthday, on the stairway in Wagner's villa. The small orchestra, collected from Zürich and Lucerne, had been drilled by Hans Richter, who played the trumpet, while Wagner conducted. The work, which bears on its title-page a poem dedicating it to Frau Cosima Wagner, is scored for strings, one flute, one oboe, two clarinets, one bassoon, two horns, and one trumpet, which has but thirteen measures. It was given in Mannheim in 1871, and in Meiningen in 1877. The autograph score, in possession of Hans Richter, was published by Schott (Mainz, 1878). It was played by the New York Symphony Society, Feb. 16, 1889.—Pohl, Wagner, 316; Mus. Wochenblatt (1877), 245, (1880), 311; Neue Zeitschr. (1877), No. 22.

**SIEGFRIED'S RHEINFABRT.** See *Götterdämmerung*.

**SIEHE, DER HÜTER ISRAELS**, chorus in D major, in Mendelssohn's *Elias*, Part II, No. 29.

**SIERING, MORITZ**, born at Mügeln, Saxony, July 14, 1821, still living, 1890. Instrumental composer, pupil of Anacker at Freiberg, and of Karl Ferdinand Becker at Leipsic, finally studied singing under Mannstein in Dresden, where he settled to teach music. Works: *Der Bravo von Venedig*, opera; 2 octets for wind instruments; Quintet for pianoforte, oboe, clarinet, horn, and bassoon; do. for strings, oboe, and flute; do. for pianoforte and strings; 2 trios for do.; Sonata for 2 pianofortes; Several collections of songs.—Mendel.

**SIE WERDEN AUS SABA ALLE KOMMEN**, cantata Feste Epiphany, for soli and chorus, with accompaniment of two horns, two flutes, two oboes da caccia, strings complete, and continuo, by Johann Sebastian Bach (Bachgesellschaft, No. 65); pub-

lished with additional accompaniments by Robert Franz, in full and pianoforte score (Leipsic, Leuckart). An organ accompaniment by Franz, to be used in connection with Bach's original score, is also published separately.—Julius Schaeffer, Sebastian Bach's Cantata: "Sie werden aus Saba Alle Kommen" in den Ausgaben von Robert Franz und dem Leipziger Bach-Verein (Leipsic, Leuckart, 1877); Spitta, ii. 216.

**SIFACE**, Italian opera in three acts, text by Metastasio, music by Porpora, first represented in Venice in 1726. Characters represented: Siface, King of Numidia; Viriate, Princess of Lusitania; Erminio, general of Siface's army and lover of Ismene; Ismene, daughter of Orcano; Orcano, father of Ismene; and Libanio, Siface's confidant. The scene is in Rusconia, the capital of Numidia. Other Italian operas on Metastasio's text: by Francesco Feo, Naples, 1723; by Leonardo da Vinci, ib., 1731; by Leonardo Leo, Bologna, 1737; by Gluck, Milan, 1743; by Domenico Fischietti, Naples, 1761; by Johann Christian Bach, London, about 1771; and Siface e Sofonisbe, by Antonio Leal-Moreira, Lisbon, Sept. 5, 1783; by Pietro Guglielmi, Naples, 1802.

**SIGISMONDI (Sigismondo), GIUSEPPE**, born at Naples, Nov. 13, 1739, died there, May 10, 1826. At first a lawyer, he cultivated music only as an amateur, but studied singing under Giuseppe Geremia of Catania, and Gennaro Capone, and afterwards devoted himself to teaching it. In 1808 he was made librarian of the reorganized Conservatorio. Works: *Endimione*, opera, Vienna, about 1767; *L'Assunzione della Vergine*, oratorio; *Santa Anna*, do.; *San Giuseppe*, do.; *San Giovanni di Dio*, do.; *Cantatas*; *Sonatas for organ*; *Toccatas for pianoforte*; *Solfeggi for soprano*; *Esercizio di canto*.—Fétis.

**SIGISMONDO**, Italian opera seria, text by Foppa, music by Rossini, first represented at the Teatro della Fenice, Venice, during the carnival of 1815. Marcolini,

## SIGISMUNDO

Manfredini, Bianchi, Galli, and Paccini appeared in the original cast. The opera was a failure, but several of its best numbers were remodelled for later operas.

**SIGISMUNDO D' INDIA**, born at Palermo, in the second half of the 16th century, was living in Venice in 1630. Amateur composer and poet, Knight of St. Mark, and gentleman to Prince Maurice, Cardinal of Savoy. Works: *Le musiche da cantare*, etc. (Milan, 1609); *Il primo libro delle villanelle* (Venice, 1610); *Madrigali a cinque voci* (Venice, 1611); *Le musiche del Cavaliere Sigismundo d' India* (ib., 1623); *Il primo libro di madrigali a cinque voci* (Rome, 1624); *L' ottavo libro de' madrigali* (Rome, 1624); *Motetti a più voci* (ib., 1627).—Fétis; Mendel.

**SIGURD**, French grand opera in four acts, text by Camille de Locle and Alfred Blau, music by Ernest Reyer, first represented at the Théâtre de la Monnaie, Brussels, Jan. 7, 1884, with M. Jourdain as Sigurd. The text is from Norse legends and the Nibelungenlied, but the theme is treated merely from a dramatic standpoint, and not as a mythical and philosophical allegory. The origin of Sigurd (Siegfried) is not described, nor is the Nibelungen hoard mentioned. Hilda, whose life is saved by Sigurd, is the Gudrun of the Norse legends and the Kriemhild of the Nibelungenlied. She loves Sigurd, and on his arrival at her brother's court gives him a love-potion, prepared by her foster-mother, Uta. Sigurd then undertakes to win the sleeping Brunhilda, of whom he has no previous knowledge, for Gunther. Brunhilda, believing that Gunther has awakened her, accepts him for her husband, but as she is about to place Hilda's hand in that of Sigurd, she feels a mysterious bond between Sigurd and herself, and he renounces Hilda. Sigurd's death is brought about according to the Norse version, and Brunhilda dies at the same moment. The opera ends with their apotheosis. Ballets are introduced, one of

weird terror and fascination, in the magic-fire scene; the other in the nuptial festivities of Brunhilda and Gunther, and of Sigurd and Hilda. The opera was given in London in Italian, in July, 1884, with the following cast: Sigurd, M. Jourdain; Brunhilda, Mme Albani; Hilda, Mme Fursch-Madi; Gunther, M. Devoyod; Hagen, Signor de Reszké; and the high-priest, M. Soulaacroix. A scene from Sigurd was sung by Mme Fursch-Madi at the Philharmonic Society's Concert, New York, Dec. 8, 1888.—*Athenæum* (1884), ii. 89; Krehbiel, *Review* (1888-89), 38.

**SIGURD SLEMBE**, overture to Björnson's drama of, in C, by Johann Severin Svendsen, op. 8, first performed at a Euterpe concert, Leipsic, in 1871, with great success. It was given at a musical festival in Cassel in 1872. Published by E. W. Fritzsche (Leipsic, 1872); Pianoforte score, four hands, by A. Reckendorf (ib., 1873).—*Mus. Wochenblatt* (1872), 458.

**SIGUR JORSALFUR**, music to Björnson's drama of, by Edvard Grieg, op. 22.

**SIKORSKI, JÓZEF**, born at Warsaw in 1815, still living (?), 1890. Instrumental and vocal composer and writer on music, pupil of Stefani in singing, and of Jawurek on the pianoforte; studied harmony and composition from the famous work of Marx. He soon became a distinguished writer on music, and in 1857 founded, and until 1863 edited, "*Ruch muzyczny*," a Polish musical periodical. Works: Several Polish masses, with organ; *Radosz*, cantata with orchestra; *Dzwon* (The Bell, after Schiller), in melodramatic form; *Alpuhara* (The Alpine horn), for soli and chorus; Pianoforte pieces, and songs; Method for pianoforte, and Vocal method.—Fétis; Mendel; Sołwiński.

**SI LA RIGUEUR**. See *La Juive*.

**SI, LA STANCHEZZA**. See *Il Trovatore*.

**SILAS, EDUARD**, born in Amsterdam, Aug. 22, 1827, still living, 1890. Pianist and organist, pupil of Neher, court musician at Mannheim, then of Kalk-

brenner, in Paris (1842), and at the Conservatoire of Benoist on the organ, and



Halévy in composition; first prize for organ in 1849. He went to England in 1850, was first heard in Liverpool at a Philharmonic Concert, made his début in London at the Musical Union under Ella, in the same

year, has since been established in London as a teacher, and is organist of the Catholic Chapel at Kingston-on-Thames, and instructor of harmony at the Guildhall School of Music. Works: Nitocris, opera; Love's Dilemma, commedietta; Joash, oratorio, Norwich Festival, 1863; Music to the drama Fanchette; Kyrie eleison, for 4 voices and orchestra; Mass (prize gold medal, Brussels, 1866); Ave verum, Tantum ergo, Ave Regina, O Salutaris, Magnificat, with organ and orchestra; 3 symphonies; 3 overtures; 3 concertos for pianoforte; Fantasia for pianoforte and orchestra, Crystal Palace, 1865; Elegy, for do., ib., 1873; Nonet for string and wind instruments; 2 quintets; Quartets for pianoforte and strings; 4 trios for do., etc.; Organ, and pianoforte music, and songs.—Grove; Fétis, Supplément, ii. 519; Riemann.

SILCHER, FRIEDRICH, born at Schnaith, Würtemberg, June 27, 1789, died at Tübingen, Aug. 26, 1860. Vocal composer, pupil of his father and of Anberlen, organist at Fellbach, near Stuttgart; after a short time spent at Schorndorf and Ludwigsburg, he lived in Stuttgart, teaching music, and in 1817 was appointed music director at the University of Tübingen, where he received the honorary degree of doctor in 1852. He was a great promoter of German folk-song, especially through his Sammlung deutscher Volkslieder. Works: Six hymns, for four voices; Würtembergisches Choralbuch, for three voices; 2 canons; 6

German songs for four male voices; 12 German songs for four male voices; Hymns for Sundays and festival days, four voices; Swabian, Thuringian, and Franconian folk songs; Many songs for one and two voices, including Ich weiss nicht was soll es bedeuten; Ännchen von Tharau, Zu Strassburg auf der Schanz; Morgen muss ich fort von hier. He also published: Harmonie- und Kompositionslehre (Tübingen, 1851). —Köstlin, Fr. Silcher (Stuttgart, 1877); Mendel; Riemann; Fétis; do., Supplément, ii. 519; Viotta, iii. 383.

SILENCE, SILENCE, THE LADY MOON. See *Bohemian Girl*.

S'IL EST SUR TERRE. See *Domino noir*.

SILLA, Italian opera in three acts, by Handel. This, the shortest of Handel's operas, is supposed to have been written in England in 1714. The author of the text is unknown, and no record of a performance has been discovered. Chrysander suggests that it was intended for a private representation at Burlington House. Characters represented: Silla (A.); Metella, his wife (S.); Lepido (S.); Flavia, his wife (S.); Claudio (A.); Celia (S.); Il Dio (B.). Scene laid in Rome. Much of the music, with more or less alteration, was transferred to Handel's next opera, Amadigi di Gallia, May 25, 1715. Sixty-two pages of the original score, in Handel's autograph, is contained in the second volume of "Songs and Sketches," in the collection in Buckingham Palace, which includes a conducting score without the overture. A copy, owned by Sir John Hawkins, is in the British Museum. A faulty copy was made by an incompetent person about 1780. The score was first published by the Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1875). Other Italian operas on this subject: Silla, by Giovanni Domenico Freschi, Venice, 1683; by Karl Heinrich Graun, text by Friedrich II. Italian translation by Tagliazucchi, Berlin, Oct. 13, 1753; Silla dittatore, by Leonardo



da Vinci, Naples, 1722; *Lucio Silla*, by Mozart, text by Gamera, Milan, Dec. 26, 1772; by Johann Christian Bach, Mannheim, 1744; by Pasquale Anfossi, Venice, 1744; and *Sylla*, in French, by Théobalde Gatti, text by Duché, Paris, Sept. 16, 1701.—Chrysander, *Händel*, ii. 415; Rockstro, *Handel*, 89; Bitter, *Reform der Oper durch Gluck*, 129.

**SILVA** (*Sylva*, *Sylvanus*), **ANDREAS DE**, born in the second part of the 15th century. Church composer, of whose history nothing is known. He is mentioned in a treatise by Sebastian Virchung, organist of Bamberg, printed at Basel in 1611. Only two copies of the book exist, one in the Imperial Library, Vienna, another in the Royal Library, Berlin. His compositions are found in the following collections: *Motetti della Corona*, lib. i. (1514); *Motetti del Frutto*, lib. i. (Venice, 1539); *Select. necnon familiar. cantiones* (1540); *Psalmorum selector.*, vol. 2 (Nuremberg, 1539); *Attaingnant's Viginte musicales* (1534); *Lib. duodecimus*, ditto (1535); *Motetti del Fiore*, lib. i. (1532); *Select. Sacrar. cantionum* (Louvain, 1569).—Fétis; Labat, *Hist. de la Mus.*, i. 343; Riemann; Mendel.

**SILVA, DAVID POLL DA**, born at Saint-Esprit, near Bayonne, France, March 28, 1834, died at Clermont (Oise), May 9, 1875. Instrumental and vocal composer, first instructed by his mother and grandmother, who had been pupils of the best masters in Paris; then studied composition under Funck, at Bordeaux, where his family had settled. In 1854 he went to Paris, and was urged by Halévy to enter the Conservatoire, but his failing sight decided him to renounce this opportunity. When he afterwards became totally blind, his mother wrote his compositions down from his dictation. He was one of the most prolific and original composers of this epoch. Works: *La wivre*, grand opera; *Gunem, ou la favorite du calife*, opéra-comique; *L'avalanche*, do.; *Un, deux, trois serpents*, opéra-bouffe; *La Sulamite*, ballet; *Judith*,

*oratorio*; *Moïse au Mont Sinaï*, do.; *Clovis*, ode-symphonie; *Cantata in E-flat*; *Les noces de Prométhée*, cantata; *Stabat Mater*, for chorus, soli, and orchestra (prize, Bordeaux, 1871); 2 symphonies (do., 1866); *Charlemagne*, ouverture-symphonie; *Richard en Palestine*, suite for orchestra; *La marche des Francs*, *Barcarolles*, *La danse moresque*, all for orchestra; *Septet for pianoforte and strings*; *Quintet for do.*; *Quartet for do.*; *Trio for do.*; *Sonata for pianoforte and violin*; *Scène romantique*, for do.; 2 romances sans paroles, do.; *Suite for pianoforte and violoncello*; 2 duos for do.; *La Française*, cantata with soli and chorus; *Les guerriers de Lucifer*, scène-ballade, for chorus and orchestra; *Les bateliers canadiens*, for do.; *Les elfes*, do. (female voices); 9 choruses, with orchestra; *La vague*, allegory for soprano, with chorus and orchestra; *La valse*, melody for tenor and orchestra; *J'aspire à toi*, for tenor, horn, and violoncello; Choruses for male and mixed voices, a cappella; *Pianoforte music*; *Songs*.—Fétis; do., *Supplément*, ii. 519.

**SILVANI, GIUSEPPE ANTONIO**, church composer of the school of Bologna, where he was maestro di cappella at San Stefano in 1720. Works: *Litanie concertate*, etc. (Bologna); *Inni sacri per tutto l'anno* (ib., 1702); do. (1705); *Sacri responsori della settimana santa* (ib., 1704); *Tre misse solenni* (ib., 1705); *Stabat Mater*, *Benedictus*, etc. (ib., 1706); *Messe a quattro voci* (ib., 1709); *Motetti a otto voci pieni*, etc. (ib., 1711); *Motetti con le quattro antifone della B. V.*; *Motetti a 2 e 3 voci* (ib., 1716); *Sacri lamentazioni della settimana santa* (ib., 1720); *Quattro messe a 4 voci* (ib., 1720); *Secondo libro della litanie della B. V.* (ib., 1725); *Cantate morali e spirituali* (ib., 1727). He left in manuscript 4 masses, with organ, and 3 solemn masses, with orchestra.—Fétis; Mendel.

**SI, MINACCIA, È VINTA**, alto aria of *Melo*, in E minor, with accompaniment of violins in unison, and bass, in *Handel's Sosarme*, Act I, Scene 6. Published also

separately with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

SIMON, JEAN HENRI, born at Antwerp in April, 1783, died there, Feb. 10, 1861. Violinist, first instructed at the *maîtrise de Saint-Jacques*, Antwerp, then in Paris pupil of La Houssaye and Rode on the violin, of Gossec, Catel, and Lesueur in composition. He was scarcely eight years old when he conducted a mass with orchestra, by Kraft. On his return to Antwerp he soon attained a distinguished position as virtuoso, composer, and teacher of his instrument. Among his pupils were Meerts, Janssens, and Vieuxtemps. Works: *Judith*, ou le siège de Bétulie, oratorio; *Cantatas*; *Motets*; *La voix du soir*, overture; 7 concertos for violin; *Airs variés* and *fantaisies* for do.; *Trio* for 2 violins and bass; *Choruses*.—Fétis, *Supplément*, ii. 524.

SIMONE BOCCANEGRÀ, Italian opera in three acts, with prologue, text by Piave, music by Verdi, first represented in Venice, March 12, 1856. A dull libretto caused its failure. The scene is laid in Genoa in the 15th century. Simone Boccanegra having been made doge, refuses the hand of his daughter to one of his supporters, by whom he is finally poisoned. The libretto was altered by Arrigo Boito, and the music by Verdi, and the opera was revived with success in Milan, April 12, 1881. Liszt published *Reminiscences of Simone Boccanegra*, for the pianoforte.

SIMONELLI, MATTEO, born in Rome, about the middle of the 17th century, died (?). Church composer, pupil of Gregorio Allegri and of Orazio Benevoli; was received into the choir of the Pontifical Chapel in 1662, and was afterwards maestro di cappella of several churches in Rome. The



elegant simplicity of his style won him the surname of the Palestrina of the 17th cen-

tury. He left in manuscript many masses, motets, and psalms, mostly in the archives of the Pontifical Chapel, where several of them are still performed. His most distinguished pupil was Corelli.—Fétis; Mendel.

SI MOSTRA LA SORTE, aria for tenor with orchestra, in D, composed by Mozart in Salzburg, May 19, 1775. Breitkopf & Härtel, *Mozart Werke*, Serie VI., No. 11.—Köchel, *Verzeichniss*, No. 209; Jahn, *Mozart*, i. 418.

SIMPLICIUS, operetta, text by Victor Léon, music by Johann Strauss, first represented at the Theater an der Wien, Vienna, Dec. 17, 1887. It was conducted by the composer, and was received with great applause.

SIMPSON, CHRISTOPHER. See *Sympton*.

SIND BLITZE, SIND DONNER, double chorus in E minor, with double orchestra, organ, and continuo, following immediately after the duet *So ist mein Jesus nun gefangen*, in Johann Sebastian Bach's *Passion nach Matthäus*, Part I., No. 33. It is commonly known as the "Lightning" or "Thunder" chorus.

SINFONIA EROICA (Heroic Symphony), for orchestra, in E-flat, by Beethoven, op. 55, first performed in the house of Prince Lobkowitz, Vienna, in 1805. This, the composer's third symphony, was begun in 1802, and finished in 1805. The full title is "*Sinfonia Eroica, composta per festeggiare il sovvenire di un grand' uomo, dedicata*," etc. (composed to celebrate the memory of a great man). The first MS. copy, prepared for the French legation in Vienna, was inscribed with the name of Napoléon Bonaparte, whose career Beethoven had watched with interest and admiration; but when he heard that Napoleon had accepted the title of Emperor, he tore off the title-page. Beethoven never referred to this circumstance until the news of Bonaparte's death at St. Helena was received, when he said: "I have already composed the proper music for that catastrophe," referring to the

## SINFONIA

Funeral March. Many sketches are extant showing how Beethoven's ideas developed and crystallized into a work of the highest beauty and grandeur. I. Allegro con brio; II. Marcia funebre: Adagio assai; III. Scherzo and trio: Allegro vivace; IV. Finale: Allegro molto. This symphony was first given by the Philharmonic Society, New York, Feb. 18, 1843. The original score, dedicated to Prince Lobkowitz, is in the Public Library, Vienna. It was first published by the Bureau of Arts and Industry (Vienna, 1806); afterwards by Haslinger (Vienna); Simrock (Bonn); Launay (Paris); and Breitkopf & Härtel, Beethoven Werke, Serie I., No. 3. Arranged as a nonet by Ebers (Richter, St. Petersburg); for violin, viola, and violoncello; for pianoforte, violin, viola, and violoncello; for pianoforte, flute, and violoncello; and for flute, violin, and violoncello, by Hummel; for pianoforte for eight hands, by Hoffmann; for four hands, by A. E. Müller, and by Czerny; and for two hands by Liszt, Hummel, Kalkbrenner, and Winkler. Marcia funebre for two pianofortes, and for pianoforte and organ, by Neukomm; for pianoforte and phylharmonica; and for the pianoforte for two hands by Lickl; for pianoforte for two hands by E. Pauer (Augener & Co., London).—Lenz, Beethoven, I. part ii. 285; Lenz, Beethoven et ses trois styles, ii. 130, 232; Marx, Beethoven, i. 243, 286; Thayer, do., ii. 244; iii. 437; Nohl, do., ii. 176; Thayer, Verzeichniss, No. 115; Elterlein, Beethoven Symphonien, 35; Nottebohm, Skizzenbuch von Beethoven an der Jahre 1803–6, 76; Grove, iv. 24; Wagner, Ges. Schriften, ix. 83; Berlioz, Voyage musical en Allemagne, i. 280; Berlioz, À travers chants, 22; Oulibicheff, Beethoven, 180; Allgem. mus. Zeitg., vii. 321, 501; ix. 321, 497; x. 320; xvi. 811; Neue Zeitschr., xxx. 16; xxxviii. 16, 38; Revue et gaz. mus. de Paris (1857), 53, 97; Upton, Standard Symphonies, 44.

SINFONIA PASTORALE (Pastoral Symphony), in F, by Beethoven, op. 68, first

performed in Vienna, Dec. 22, 1808. This, the composer's sixth symphony, was written in 1808, in the meadows near Heiligenstadt. It is an idyllic tone-picture of a landscape, but more expressive of sensations than of actual description, as was Beethoven's preface, "Mehr Ausdruck der Empfindung als Malerei," placed before the programme for its first performance. I. Allegro ma non troppo (The cheerful impressions excited on arriving in the country); II. Andante molto moto (By the brook); III. Allegro (Peasant's merrymaking), and Allegro (Thunder-storm); IV. Allegretto (The shepherd's song; glad and thankful feelings after the storm). This symphony was played, and the idea expressed in the music was illustrated by pantomime with tableaux, by the Künstler Liedertafel, Düsseldorf, March 14 and 16, 1874. The original score, dedicated to Prince Lobkowitz and Count Rasumoffsky, and now in the possession of Baron Hüysen van Kattendyke, was published by Breitkopf & Härtel (Leipzig, 1809); do., Beethoven Werke, Serie I., No. 6. The symphony is arranged as a string quintet by Fischer; for the pianoforte, flute, violin, and violoncello, by Hummel; for the violin and violoncello, by Belke; for the pianoforte and violin, by Peters; for the pianoforte for four hands, by Watts, Czerny, and Mockwitz; for two pianofortes, by Eberwein; and for the pianoforte, by Hummel, Kalkbrenner, and Liszt.—Thayer, Verzeichniss, No. 141; do., Beethoven, iii. 57; Nohl, do., ii. 241; Marx, do., ii. 190; Lenz, do., ii., part i. 95; do., Beethoven et ses trois styles, ii. 142; Elterlein, Beethoven Symphonien, 52; Nottebohm, Skizzenbuch von Beethoven an der Jahre 1803, 155; Oulibicheff, Beethoven, 219; Berlioz, À travers chants, 38; Neue Zeitschr., xxx. 65; lviii. 80; Allgem. mus. Zeitg., xi. 267, 433; xii. 241; xvii. 693; xlii. 1044; Mus. Wochenblatt (1874), 238; Grove, iv. 26; Upton, Standard Symphonies, 65.

SINFONIE MIT SCHLUSSCHOR (Ninth, or Choral Symphony), for orchestra, soli,

and chorus, in D minor, by Beethoven, op. 125, first performed at the Kärnthnerthor Theater, Vienna, May 7, 1824. This, the most colossal of all symphonies, was written in 1823. The form and the theme of the chorus bear a strong resemblance to the pianoforte *Fantasie mit Chor*, in C minor, op. 80, written in 1808; and Beethoven describes this symphony as being in the style of the former work, but on a far larger scale. For thirty years Beethoven cherished the idea of setting Schiller's Ode to Joy, "An die Freude." Sketches for musical themes to this poem are found as early as 1811, among the sketches for the seventh and eighth symphonies, and again in 1822 with those for the overture in C, op. 124, and the Mass in D. The Namensfeier overture, op. 115, suggests the theme finally chosen for Schiller's ode, which at one time Beethoven thought of setting as a chorus preceded by an overture. In 1822 Beethoven received from the Philharmonic Society of London an offer of £50 for a MS. symphony. He accepted the commission, completed the ninth symphony in 1824, and sent the MS. to London, where it was first performed, under Sir George Smart's direction, by the Philharmonic Society, March 21, 1825. Beethoven was too deaf to conduct the orchestra when the work was first given in Vienna in 1824, but he stood by the side of Umlauf, the conductor, and indicated the tempi of the different movements. The symphony was received with extraordinary enthusiasm. A circumstance which realized the master's affliction, appealed to the sympathy of the audience, for standing with his face to the orchestra, he did not know of the tumult of applause until Fräulein Ungher, who sang the contralto solos, called his attention to the enthusiastic audience. Beethoven has not used all of Schiller's words, nor employed them in their regular order. Their selection and arrangement appear to have troubled him exceedingly, and also the manner of connecting the vocal and instru-

mental divisions. A. Instrumental: I. Allegro ma non troppo, un poco maestoso; II. Scherzo, molto vivace; Trio, presto; III. Adagio molto e cantabile; IV. Recitative, Presto; Allegro ma non troppo, etc.; V. Allegro assai. B. Vocal: I. Recitative (Bass); II. Quartet and chorus; Allegro assai; III. Tenor solo and chorus: Allegro assai vivace, alla marcia; IV. Chorus: Andante maestoso; V. Chorus: Allegro energico sempre ben marcato; VI. Quartet and chorus: Allegro ma non tanto; VII. Chorus: Prestissimo. The first movement is a fine example of Beethoven's last period; the second, his grandest typical scherzo; the third, the greatest specimen of orchestral treatment of the theme with variations; and the fourth, a connecting link to the choral division, in which the voices, accompanied by a full complement of instrumental forces, carry the sentiment of the poem to the highest point of exultation. The sketch-books, in the Royal Library, Berlin, contain many themes for the Ode to Joy, accompanied by such expressions as "No, this recalls our desperation;" "Oh no, not this: it is something pleasanter that I want;" and "Ha! this is it. I have found it at last," at the side of the theme chosen. This symphony was first given in Frankfort-on-the-Main in 1825; at the Nieder-Rheinische Musikfeste, Aix-la-Chapelle, June, 1825; in Leipsic in 1826; in Berlin in 1830; in Paris in 1837; in Dresden in 1838; by the New York Philharmonic in the season of 1845-46; and by the Handel and Haydn Society of Boston, April 2, 1853. The original MS., dedicated to King Friedrich Wilhelm III. of Prussia, is in the Royal Library of Berlin. The score was first published by Schott (Mainz and Paris, 1824); Breitkopf & Härtel, Beethoven Werke, Serie I., No. 9. Arranged for two pianofortes by Franz Liszt; for four hands by Czerny, Selmar Bagge, and Markull; and for two hands by Kalkbrenner, Markull; Chorus arranged by Esser; and a pianoforte score by Rink.

—Thayer, Verzeichniss, No. 238 ; Lenz, Beethoven, ii. Part ii., 168 ; do., Beethoven et ses trois styles, ii. 184, 234 ; Marx, Beethoven, ii. 302-333 ; Nohl, do., iii. 368-442 ; Schindler, do., 139, 165 ; Elterlein, Beethoven Symphonien, 69 ; Wagner, Ges. Schriften, ii. 65-84 ; ix. 277 ; Berlioz, À travers chants, 52 ; Hoffmann, Programm zu Beethoven's neunter Sinfonie (Berlin, 1870) ; Neue Zeitschr., xxx. 109 ; xxxvii. 143 ; lxxiii ; 178, 257, 295, 308, 316 ; Berliner mus. Zeitg., iii. 373 ; Cécilia, viii. 231 ; xiv. 315 ; Allgem. mus. Zeitg., xxvi. 440 ; xxviii. 853 ; xlix. 489, 505 ; Revue et gaz. mus. de Paris (1837-38), 96 ; Mus. Wochenblatt (1872), 545, 561, 593, 657, 689, 703, 751, 783, 815 ; Grove, i. 206 ; iv. 217 ; Upton, Standard Symphonies, 83.

**SINGELÉE, JEAN BAPTISTE**, born in Brussels, Sept. 25, 1812, died at Ostend, Sept. 29, 1875. Violinist, first instructed by his elder brother Charles (1809-67), then pupil of Wéry at the Royal School of Music, Brussels, where he won the first prize in 1829. Having for several years played in the orchestras of two minor theatres, and of the Opéra Comique, in Paris, he returned to Brussels and became one of the first violins at the Théâtre Royal, and in 1839 first solo violin. Afterwards he was for a short time chef d'orchestre at the theatre in Marseilles, and in 1852 was appointed to a similar position at Ghent, later still at Antwerp, and, after his return to Brussels, at the Théâtre de la Monnaie. Works : *Arsène, ou la baguette magique*, ballet (with Sor), Brussels, 1845 ; 2 concertos for violin ; Overtures ; Fantasias on operatic themes, etc.—Fétis ; do., Supplément, ii. 521.

**SINGER, EDMUND**, born at Dotis, Hungary, Oct. 14, 1831 (Oct. 18, 1830?), still living, 1890. Virtuoso on the violin, first instructed in Pesth by Ellinger, then pupil of Ridley Kolme, and in Vienna of Josef Böhm, finally at the Conservatoire in Paris, where he appeared in concerts with great success. In 1846-48 he was solo violin at

the theatre in Pesth, then travelled successfully in Germany until 1853, when he became *Conzertmeister* and chamber virtuoso at Weimar. Since 1861 he has held a similar position at Stuttgart, where he is also professor at the Conservatorium, and enjoys high reputation as a teacher. Works : *Morceaux de salon*, airs variés, nocturnes, fantasias on operatic themes ; Transcriptions of Field's Nocturnes, duos (with Bülow), etc. — Mendel ; Reich, Ehrentempel (Pesth, 1856), 43.

**SINGER, OTTO**, born at Sora, near Meissen, July 26, 1833, still living, 1890. He studied in 1845-51 at the Kreuzschule, Dresden, and in 1851-55 at the Leipsic Conservatorium ; became later a pupil of Liszt. In 1860 he settled in Dresden as teacher and virtuoso, and in 1867 went to New York in a similar capacity. In 1873 he removed to Cincinnati, and became, in 1878, an instructor in the College of Music, in which he is now professor of the pianoforte and of theory. Works : *The Landing of the Pilgrim Fathers*, cantata, Cincinnati, 1876 ; *Festival Ode*, do., ib., 1878 ; 2 concertos for pianoforte and orchestra ; Several symphonies ; Symphonic fantasia ; Violin sonata ; Pianoforte sonata, and other pianoforte music.—Mendel ; Riemann.

**SINGER, PETER**, born at Häselgehr, Tyrol, July 18, 1810, died at Salzburg, Jan. 25-26, 1882. Franciscan monk, organist, pianist, church composer, and instrument builder ; son of a bell-founder, and entirely self-taught. He invented and constructed a remarkable sort of orchestrion, which he called *Pansymphonikon*, and discovered a new system of harmony. A monument was erected to his memory at Salzburg in 1883. Works : 101 masses ; 600 offertories ; About



30 litanies; Graduals; Many songs to the Blessed Virgin; Pianoforte music. He published: *Cantus choralis in provincia Tirolensi consuetus* (Salzburg, 1862); 2 *Marienlieder*; 2 *Tantum ergo*, etc.; *Metaphysische Blicke in die Tonwelt*, nebst einem dadurch veranlassten neuen System der Tonwissenschaft (Munich, 1847).—*Biogr. Salzburgerischer Tonkünstler* (Salzburg, 1845), 47; Engel, *Gedenkbuch* (Salzburg, 1872), 290; Staffler, *Das deutsche Tirol*, etc. (Innsbruck, 1847), i. 320; Wurzbach; *Zeitschrift für Deutschlands Musikvereine* (Carlsruhe, 1844), iii. 260.

SINICO, FRANCESCO, born at Trieste, Dec. 12, 1810, died there, Aug. 18, 1865. Vocal composer and popular instructor of choral singing, pupil of Andreuzzi, an organist, then of Farinelli; at the age of twenty-two he became director of the Philharmonic-dramatic Society of Trieste, and in 1843 maestro di cappella in the Jesuits' convent. On his application the municipality of Trieste erected a singing-school for 80 children, which was placed under his direction, and there, and soon in two additional schools for children and artisans of both sexes, he established courses for choral singing, after the method of Wilhem, with brilliant success, performing even oratorios and masses. Works: *I virtuosi di Barcellona*, opera, Trieste, 1841; *Rosmunda, Zaira*, operas (unfinished); Music to *Somma's tragedy Parisina*; Masses, motets, hymns for the service in the Jesuits' chapel; Many choruses, sacred and profane, for his schools.—*Fétis, Supplément*, ii. 522.

SINICO, GIUSEPPE, born at Trieste, Feb. 10, 1836, still living, 1890. Dramatic composer, son and pupil of the preceding, whom he at first aided in his instructive labors. Works: *I moschettieri*, Trieste, 1859; *Aurora di Nevers*, ib., 1861; *Marinella*, ib., 1862. He published: *Breve metodo teoretico-pratico di canto elementare*, etc.—*Fétis, Supplément*, ii. 523.

SIRÈNE, LA (*The Siren*), opéra-comique in three acts, text by Scribe, music by Au-

ber, first represented at the Opéra Comique, Paris, March 26, 1844. The libretto is the story of Marco Tempesta, a bandit, whose sister, Zerbina, plays the part of a siren in alluring victims to his ambushade, where he



Gustave Hippolite Roger.

robs them mercilessly. Mlle Louise La-voye sang the part of the Siren, and Roger that of Marco Tempesta in the original cast, which included Henri, Audran, Ricquier, and Mlle Prévost. This opera was given in Berlin, translation by L. Rellstab, Oct. 15, 1844. Published by Breitkopf & Härtel (Leipsic, 1844).—*Clément et Larousse*, 626; *Allgem. mus. Zeitg.*, xlv. 425.

SIRMEN (*Syrmen*), MADDALENA LOMBARDINI DE, born in Venice in 1735, died towards the close of the century. Violinist and composer, pupil at the Conservatorio dei Mendicanti, Venice, and of Tartini in Padua. She travelled in Italy with brilliant success, being spoken of as a rival to Nardini; married Luigi de Sirmen, a violinist and maestro di cappella at Bergamo, with whom she went in 1761 to Paris and played at the Concerts Spirituels. In 1768 she went to London, but in 1774 accepted an engagement to sing in small parts in opera. In 1782 she was concert singer at the court of Saxony in Dresden. Works:

Six trios for 2 violins and violoncello (Amsterdam); 7 concertos for violin.—Fétis; Schilling; Mendel.

**SIROE**, Italian opera in three acts, text by Metastasio arranged by Nicolò Haym, music by Handel, first represented at the King's Theatre, London, Feb. 17, 1728. The autograph score, in Buckingham Palace, is signed "Fine dell' opera, London, Feb. 5, 1728." Original cast: Cosroe, King of Persia, lover of Laodice (B.), Signor Boschi; Siroe, his eldest son, lover of Emira (S.), Signor Senesino; Medarse, son of Cosroe (A.), Signor Baldi; Emira, Princess of Cambaja, disguised as a man under the name of Idaspe, in love with Siroe (S.), Signora Faustina; Laodice, sister of Arasse, general of the Persian army and friend of Siroe, and in love with Siroe (S.), Signora Cuzzoni. Scene in the city of Seleucia. First published by Cluer (London); Händelgesellschaft, Breitkopf & Härtel (Leipsic, 1878). Other Italian operas on Metastasio's text: by Leonardo da Vinci, Venice, 1726; by Domenico Sarri, Naples, 1726; by Antonio Bioni, Breslau, 1731; by Johann Adam Hasse, Vienna, 1733, London, Nov. 23, 1736, Dresden, Aug. 31, 1763; by Antonio Vivaldi, Ancona, 1738; by Wagenseil, Milan, about 1745; by Cocchi, Naples, 1750; by Gennaro Manna, Venice, 1753; by Giovanni Battista Lampugnani, London, 1755; by David Perez, Lisbon, 1756; by Piccinni, Naples, 1759; by Hermann Friedrich Raupach, St. Petersburg, 1760; by Giardini, London, 1764; by Buroni, Prague, 1765; by Pietro Guglielmi, Naples, 1765; by Traetta, Munich, 1767; by Baldassare Galuppi, about 1775; by Giuseppe Sarti, Turin, 1783; and by Carlo Ubaldi, Turin, about 1810.—Chrysander, *Händel*, ii. 179; Burney, iv. 330, 400; Gervinus, *Gesänge aus Händel's Opern und Oratorien*, vii. 155.

**SIROTTI, FRANCESCO**, born at Reggio, Italy, middle of the 18th century, died (?). Dramatic and church composer, was chamber virtuoso to the Duchess of Modena, and

afterwards maestro di cappella at the cathedral of his native city. Works: *Zenobia*, given at Modena, 1783; *Il Pinnaglione*, Milan, 1793; *Aristodemo*, cantata, Reggio, 1811; Masses, motets, vespers, and other church music.—Fétis.

**SIR ROGER DE COVERLY**, a popular dance-tune of England, from which Addison took the name for his "Sir Roger de Coverly," in the "Spectator." It is probably of north-country origin. The name of its author and the date of its composition are unknown. The title is said to have been derived from the Calverley family of the Yorkshire town of Calverley. Ralph Thoresby's MS. account of this family describes Roger as "a person of renowned hospitality, since at this day the obsolete tune of Roger a Calverley is referred to him, who, according to the custom of those times, kept his minstrells." The tune is called variously: "Old Roger of Coverly for evermore, a Lancashire Hornpipe;" "Roger of Coverly"; "Roger a Coverly" in Gay's opera of *Polly*; "Roger de Coverly" in *Robin Hood*; and "Sir Roger de Coverly" in Fielding's *Tom Jones* (1769). A song with the burden, "O brave Roger de Coverly," is contained in "Pills to purge melancholy." The first known mention of this tune is in a pamphlet printed in 1548 (in the British Museum), giving an account of a quarrel between Sir Hugh Calverley and Mr. John Griffiths, in the county of Chester, in which reference is made to a tune called "Roger of Caulvey." The editor of the Skene MS. claims the tune as Scotch on the authority of a MS. dated 1706, and says that north of the Tweed it is known as "The Mautman comes on Monday." According to Dr. Edward F. Rimbault, the earliest printed version occurs in John Playford's "Division Violin, containing a choice collection of Divisions to a Ground for the Treble violin. Being the first Musick of the kind ever published" (London, 1685). It is also in Playford's "Dancing-Master" (1695). The tune is

known in Virginia as "My Aunt Margery," and the dance, which is an old-fashioned contredanse, as the "Virginia Reel."—Chappell, *Music of the Olden Time*, ii. 534; Grove, iii. 519; *Notes and Queries*, First Series, i. 118, 368; v. 467; vi. 37; Third Series, ii. 286, 358, 495; iii. 54.

SITT, HANS (Hanuš), born in Prague, Sept. 21, 1850, still living, 1890. Violinist, pupil of Bennewitz, Mildner, Kittl, and Krejčí at the Conservatorium in Prague; became Konzertmeister at Breslau in 1867, was Kapellmeister at the theatres in Breslau and Prague in 1870–73, at Chemnitz in 1873–80, then conductor of a private orchestra at Nice until its dissolution, when he established popular concerts at Leipsic. In 1883 he became instructor at the Conservatorium, member of Brodsky's quartet, and in 1885 succeeded von Herzogenberg as conductor of the Bachverein. Works: Two concertos for violin; Pianoforte pieces; Songs.—Riemann.

SIVORI, ERNESTO CAMILLO, born in



Genoa, Oct. 25, 1815, still living, 1890. Virtuoso on the violin, first instructed at the age of five by a musician named Restano, then pupil of Costa, an artist of the classical school, and of Paganini, who had heard him on his re-

turn to Genoa, and who composed for him a concertino and six sonatas with viola, violoncello, and guitar. Sivori took Paganini's style as his guide, and excelled in rendering that great virtuoso's compositions. In 1827 he went to Paris, played at several concerts, and astonished his hearers by his skill with his left hand. He was also in England near this time, and on his return to Genoa began a serious course of training and studied composition under Serra. In 1839 he began a concert tour through Italy, Germany, and Russia, was in Brus-

sels in 1841, and in 1843 in Paris, where he played at the Conservatoire concerts, and received a grande médaille d'honneur. His rare talent for chamber music was then felt, he playing the music of Haydn, Mozart, and Beethoven at all his concerts. He went to England again, and in 1846 to the United States, Mexico, and various parts of South America; after an absence of eight years he returned to Genoa, and in an unfortunate business investment lost all his accumulated savings, and had to begin a new course of concerts in the principal cities of Europe. He visited England the third time in 1853, playing also in Ireland and in Scotland, and went to Switzerland, Germany, Holland, Portugal, etc. He was in Paris in 1862, and played at a concert given by Count Walewski for a public benefit, where he had to play immediately after Alard, then a popular favourite, and awakened the greatest enthusiasm by his rendering of Paganini's concerto in B-flat. Order of SS. Maurice et Lazare, Italy, 1855; Order of Charles III. of Spain, 1856; Chevalier of the Order of Christ, Portugal, 1856. Works: Two concertos for violin and orchestra; Fantaisie-caprice, for do. (or pianoforte); Neapolitan tarantella for do.; Fleurs de Naples, grande fantaisie, for do.; 2 duos concertants for pianoforte and violin; 3 romances sans paroles, for do.; Les folies espagnoles; Carnaval de Cuba; Carnaval de Chili; Carnaval américain; Souvenir de Norma, with quartet; Duet for violin and double-bass (with Bottesini); Fantasias, variations on operatic themes, etc.—Fétis; Larousse; Hart, *The Violin*, 271.

ŠKROUP (Skraup), FRANTIŠEK, born at Vosic, near Pardubitz, Bohemia, June 7, 1801, died in Rotterdam, Feb. 6, 1862. Dramatic composer, pupil of Rollert at Königgrätz, then studied law in Prague, but also pianoforte and singing, and took up music as a profession, when offered, in 1827, the position of second Kapellmeister at the Ständisches Theater. He was appointed



first Kapellmeister in 1837, conducted the music for the Jewish service in Prague in 1835-46, was director of the Sophien Akademie in 1858-60, and went to Rotterdam in 1860, as kapelmecster of the German opera. He was the first to write Czech operas, and many of his melodies have become national songs. As a conductor he stood in the foremost rank, and it was he who introduced to the public of Prague, Wagner's *Tannhäuser*, *Lohengrin*, and *Der fliegende Holländer*. Works—Operas: *Dráteník* (The Wire-drawer), Prague, 1826; *Oldřich a Božena* (Ulric and Beatrice), ib., 1828; *Der Prinz und die Schlange*, fairy opera, ib., 1829; *Fidlovačka* (The Shoemakers' Festival), ib., 1834; *Libušín snátek* (Libussa's Wedding), ib., 1835; *Die Geisterbraut*, ib., 1836; *Drahomíra*, ib., 1848; *Der Meergeuse*, ib., 1851; *Columbus*. Music to several dramas; 2 masses; offertories, and graduals; Overtures; *Fest-Marsch*; 4 quartets for strings; 3 trios for pianoforte and strings; German and Czech songs.—Bohemia (Prague, 1857), No. 288; (1862), No. 34; *Dalibor* (Prague, 1862), Nos. 6-8; Mendel; Wurzbach.

ŠKROUP (Skraup), JAN NEPOMUK, born at Vosie, Sept. 15, 1811, died in Prague, Nov. 18, 1865. Dramatic and church composer, brother of František, became in 1836 chorus master at the Ständisches Theater, and in 1840-46 was second Kapellmeister. He then conducted the Czech opera in Stöger's new theatre, was also music director at the Sophien-Akademie in 1844-49, regens chori at the Kreuzherren-Kircho in 1838-45, and became Kapellmeister at the cathedral in 1845, and professor of singing at the theological seminary in 1846. Works—Operas: *La fiancée du gnome*, 1836; *Švédové v Praze* (The Swedes in Prague), 1867; *Vineta*, 1870. *Gradualia a offertoria*, etc.; *Manuale pro sacris functionibus*, etc.; *Missa pro populo*; *Musica sacra pro populo*; *Hymn in honour of Pope Pius IX.*; *Rorate*; *Fest-Ouverture*; *Menuet*; German and Czech songs.—Bo-

hemia (Prague, 1861), No. 296; *Slovník naučný* (ib., 1859), ix. 62; Wurzbach.

SKUHERSKÝ, FRANTIŠEK ZDENKO, born at Opoczno, Bohemia, July 31, 1830, still living, 1890. Organist and dramatic composer, pupil of Pietsch and Kittl at the organists' school in Prague, where he studied medicine; sent to Vienna in 1850 to finish his medical studies, he gave them up against his father's wish, and accepted a position as musical instructor in Count Hardeg's family. After his father had become reconciled to this step, he returned to Prague, and in 1854 was called to Innsbruck to conduct the Musikverein until 1866, when he succeeded Krejčí as director of the organists' school in Prague. In 1868 he became also choir director at St. Castulus, and soon after director of the court chapel. Works—Operas: *Samo* (1854), not given; *Der Liebesring*, Innsbruck, 1861; *Vladimir, Lora*, ib., 1861-66; *Der Rekrut*, Prague, 1866; *Tod des Königs Wenzel*; *Jaroslav von Sternberg*. 20 masses; Symphonies; Overtures; Songs. He published also *Musikalische Formenlehre* (1879); *Kompositionslehre* (1881); *Die Orgel und ihre Struktur* (1882); *Theoretisch-praktische Orgelschule* (1882); *Harmonielehre* (1885).—*Světlozor* (Prague, 1869), 119; Wurzbach; Mendel, *Ergänz.*, 439; Riemann.

SLAVISCHES TÄNZE (Slavic Dances) for full orchestra by Antonín Dvořák, op. 46, and op. 72. I. op. 46. i. Presto; ii. Allegretto grazioso; iii. Allegretto scherzando; iv. Tempo di minuetto; v. Allegro vivace; vi. Poco allegro; vii. Allegro assai; viii. Presto. II. op. 72. i. Molto vivace; ii. Allegretto grazioso; iii. Allegro; iv. Allegretto grazioso; v. Poco adagio; vi. Moderato quasi minuetto; vii. Allegro vivace; viii. Grazioso e lento, ma non troppo, quasi tempo di valse. Full score published by Simrock (Berlin); pianoforte arrangement for two hands by Robert Keller (ib.).

SLAWÍK (Slawjk, Slavic), JOSEF, born at Jince, near Příbram, Bohemia, March 26, 1806, died in Pesth, May 30, 1833.

Virtuoso on the violin, pupil of his father, then of Pixis at the Conservatorium in Prague; went in 1825 to Vienna, where he gave his first concert the year following, with signal success. On Paganini's arrival in Vienna in 1828, he took him for his model, and followed him to Paris. In 1829 he entered the orchestra of the imperial opera in Vienna, and was suddenly cut off by an acute typhoid fever in 1833, when on the point of undertaking a concert tour through Hungary. Works: Four concertos for violin; Double concerto for 2 violins; Potpourri, with quartet; Phantasie, do.; Impromptu; Variations; Rondo; Quartet for strings.—Allgem. Theat. Zeitg. (Vienna, 1833), No. 160; Hanslick, *Concertwesen*, 241; Wurzbach.

SLAWÍK, RUDOLF, born at Hořovic, Bohemia, April 29, 1823, still living (?), 1890. Violinist, brother of the preceding, followed the same course of instruction; entered the theatre orchestra in Prague in 1839, then gave concerts in several cities of Bohemia and Hungary, and became orchestra leader at Pesth. In 1844 he went to Russia, was at first instructor in a nobleman's family, then in Moscow first violinist in the theatre orchestra, and afterwards Vize-Kapellmeister there; at the same time he became organist and choir-master at SS. Peter and Paul's. Works: *Des Heilands erste Stunde*, cantata; Symphony; 2 overtures; Music to the drama *Johann Palm*, and to the ballet *Maler und Modistin*; Mass; Quartets for strings; Fantasias for violin; Czech, Polish, French, and German songs.—*Slovník naučný* (Prague, 1872), viii. 526; Wurzbach.

SLEEPER AWAKENED, THE, serenade, text by John Oxenford, music by George Alexander Macfarren, first performed at a National Concert, Her Majesty's Theatre, London, in November, 1850. The story is from the Arabian Nights. Mlle Angri, Mr. Sims Reeves, and Mr. Bodda sang in the original cast. The score was published by Cramer, Beale & Co. (Lon-

don, 1851).—*Athenæum* (1850), 1225; (1851), 25.

SLEEPERS, WAKE! A VOICE IS CALLING. See *Wachet auf! ruft uns die Stimme*.

SLEEPING BEAUTY, THE, cantata, text by Francis Hueffer, music by Frederic Hymen Cowen, first performed at the Birmingham (England) Festival, Aug. 25, 1885. The story is that of the old German fairy legend, "*Dornröschen*." Characters represented: The Princess (the Sleeping Beauty) (S.), Mrs. Hutchinson; the Prince (T.), Mr. Lloyd; the Wicked Fay (A.), Mme Trebelli; and the King (B.), Mr. F. King. The music is dainty and the Leitmotiv is frequently employed. The cantata was first given in London at the Crystal Palace, Dec. 19, 1885; in Paris, as "*La belle au bois dormant*," translation by Miss Augusta Holmes, and first in America by the Boylston Club, Boston, March 3, 1886.—*Athenæum* (1885), ii. 280, 850; Upton, *Standard Cantatas*, 129.

SLOMAN, ROBERT, born at Gloucester, England, contemporary. Organist, pupil of Arnott, Wesley, and C. Lucas; private organist to the Earl of Powis, 1852; organist, successively, of Parish Church, Welshpool, St. Martin's, Scarborough (1869), West Dulwich, London (1871). Mus. Bac., Oxford, 1861; Mus. Doc., ib., 1867. Works: Supplication and Praise, sacred cantata; Anthems; Part-songs and songs; Pianoforte music.

SLOPER, FREDERICK (E. H. ?) LINDSAY, born in London, June 14, 1826, died July 3, 1887. Pianist, pupil of Moscheles, at Frankfort of A. Schmitt, at Heidelberg of Vollweiler, and in Paris of Rousselot. Works: *Czartoryska*, 3 mazurkas for pianoforte; *Henriette*, valse, do.; *Serenade* and *canzonetta*, do.; Studies, transcriptions, etc., for do.; Sonata for pianoforte and violin; Songs.

SMART, Sir GEORGE (THOMAS), born in London, May 10, 1776, died there, Feb. 23, 1867. Organist, pupil of Dupuis, and

in composition of Arnold. The son of a double-bass player he had received his early musical education as chorister of the Chapel Royal under Dr. Ayrton. In 1791 he was appointed organist of St. James's Chapel, Hampstead Road, violinist at Solomon's Concerts, and commenced practice as a teacher of the harpsichord and singing. He soon showed an aptitude for conducting musical performances, and was knighted in Dublin in 1811, after having successfully conducted a series of concerts. Chosen one of the original members of the Philharmonic Society in 1813, he conducted most of its concerts between that date and 1844; conducted the Lenten oratorios from 1813 to 1825, and the City Concerts established in 1818 by Baron Heath. In 1822 he was appointed one of the organists of the Chapel Royal in the place of Knyvett, and went in 1824 to Germany with Charles Kemble, to engage Weber to compose an opera for Covent Garden. In 1836 he introduced Mendels-



sohn's St. Paul to England, at the Liverpool Festival. He was appointed one of the composers to the Chapel Royal on the death of Attwood in 1838. He conducted all the principal provincial festivals of his time, and the music at the coronations of William IV. and of Victoria. He edited Orlando Gibbons's Madrigals for the Musical Antiquarian Society, and the Dettingen Te Deum for the Handel Society. Weber died at his house in London. Works: Collection of anthems; do. of glees and canons (1863); Two of his glees, *The Squirrel*, and *The Butterfly's Ball*, were very popular.—Grove; Fétis, *Supplément*, ii. 524; Mendel, *Ergänz.*, 439; Riemann.

SMART, HENRY, born in London, Oct. 26, 1813, died there, July 6, 1879. Organist, son and pupil of Henry Smart (violin-

ist, 1778–1823, brother of George Thomas), and pupil of W. H. Kearns, but was chiefly self-taught. He was organist of the parish church of Black-bourne, Lancashire, in 1831–36, and while there, composed his first important work, an anthem for the tercentenary of the Reformation in 1835.



He became organist at St. Philip's Church, London, in 1836, of St. Luke's, Old Street, in 1844, of St. Pancras in 1864. He became blind in 1864, and had to dictate his compositions. As a composer of part-songs he was particularly successful. He was an accomplished mechanic, and as a designer of organs was often employed; those at Leeds and Glasgow may be named as specimens of his powers in this line. He edited Handel's Italian duets, and two trios for the Handel Society. Works: *Bertha*, or the Gnome of Hartzberg, opera, London, 1864; *Undine*, do. (unfinished); *Surrender of Calais*, do. Cantatas: *The Bride of Dunkerron*, Birmingham Festival, 1864; *King René's Daughter*, The Fishermaidens, both for female voices, 1871; *Jacob*, sacred cantata, Glasgow Choral Union, 1873; Morning and Evening Services; Anthems; Part-songs, and songs; Organ pieces, many published in the *Organist's Quarterly Journal*. His last composition, just before his death, was a Postlude in E-flat for the organ.—Grove; Barrett, *English Church Composers*, 172; Fétis, *Supplément*, ii. 525.

SMETANA, BEDŘICH (Friedrich), born at Leitomischl, Bohemia, March 2, 1824, died in Prague, May 12, 1884. Virtuoso on the pianoforte, and dramatic composer, pupil of Ikavec at Neuhaus, and of Proksch in Prague; opened a music school in Prague in 1848; married the pianist Kateřina Kolár, and in 1856 became director of the Philharmonic Society in Gothenburg, Sweden.

He made a concert tour in Germany and Sweden in 1861; was appointed Kapellmeister of the National-Theater in Prague in 1866, retaining the position until 1874, when his loss of hearing obliged him to resign. Besides being a thoroughly national Czech composer, and as such occupying a prominent position, he was also an enthusiastic adherent of the Berlioz-Liszt-Wagner school. Works—Bohemian Operas: *Braniboři v Čechách* (The Brandenburgers in Bohemia), Prague, Jan. 5, 1865; *Prodáná nevěsta* (Married for Money), ib., May 30, 1866; *Dalibor*, ib., May 16, 1868; *Dvě vdovy* (Two Widows), ib., March 28, 1874; *Hubička* (The Kiss), ib., autumn, 1876; *Tajemství* (The Secret), ib., 1878; *Libussa*, ib., June 11, 1881; *The Devil's Wall*, ib., Oct. 15, 1882. *Lustspiel-Ouverture*; *Symphonic poems*; *Wallenstein's Lager*; *Richard III.*; *Hakon Jarl*; *Vlast* (My Country), in six movements; *Carnival of Prague*; *A Festival March for the 300th Shakespeare jubilee*; 2 string quartets; *Trio for pianoforte and strings*; *Choruses*; *National Bohemian dances*, and many other pieces for pianoforte. — *Dalibor* (Prague, 1863), No. 24; *Wurzbach*; *Riemann*; *Fétis*, *Supplément*, ii. 525.



SMITH, ALICE MARY (Mrs. Meadows White), born in London, May 19, 1839, died there, Dec. 4, 1884. Dramatic composer, pupil of Sir W. Sterndale Bennett and of Sir George Macfarren; elected associate of the Philharmonic Society, 1867. Married to Frederick Meadows White, Q. C., Jan. 2, 1867. Works: *Ode to the North-East Wind*, cantata for chorus and orchestra, Musical Artists' Society, 1878, Hackney Choral Association, 1880; *Collins's Ode to the Passions*, cantata for soli, chorus, and orchestra, Hereford Festival, 1882; *Kingsley's Song of the Little Bal-*

*tung*, cantata for men's voices with orchestra, Lombard Musical Association, 1883; *Kingsley's The Red King*, 1884; *Quartet*, in B-flat, for pianoforte, violin, viola, and violoncello, 1861; *Trio*, for pianoforte, violin, and violoncello, 1862; *Quartet*, in B-flat, for strings, 1862; *Symphony*, in C minor, 1863; *Quartet*, in D, for pianoforte, violin, viola, and violoncello, 1864; *Overture, Endymion*, 1864, rewritten, Crystal Palace Concerts, 1871; *Introduction, L' Allegro*, for pianoforte and orchestra, 1865; *Rüdesheim, or Gisela*, cantata for soli and chorus, with small orchestra, 1865; *Overture, Lalla Rookh*, 1865; *Quartet*, for strings, 1870; *Concerto*, for clarinet and orchestra, Norwich Festival, 1872; *Overture to Longfellow's Masque of Pandora*, 1878; *Overture to Jason, or the Argonauts and Sirens*, 1879; 2 intermezzi from the *Masque of Pandora*, 1879; *Songs*; *Duets*; *Part-songs*; *Pianoforte music*.

SMITH, JOHN CHRISTOPHER (originally Johann Christoph Schmidt), born at Anspach in 1712, died at Bath, England, Oct. 3, 1795. Organist and dramatic composer, pupil of Pepusch, Rosingrave, and Handel, whose amanuensis he became when that master lost his eyesight. His father, a school-day friend of Handel's, had gone to England with the latter, and there acted as his treasurer. Young Smith travelled on the continent, from 1745 to 1748, and was appointed organist of the Foundling Hospital chapel in 1750. All of Handel's latest compositions were dictated to him; he played the organ at his oratorio performances, and continued these after the master's death, until 1774, when he retired to Bath. Handel bequeathed to him all his original MS. scores, his harpsichord, his bust by Roubilliac, and his portrait by Denner, all of which he in turn presented to George III. Works—Operas: *Teraminta*, London, 1732; *Ulysses*, 1733; *Rosalinda*, 1739; *Dario*, 1746; *Issipile*, 1746; *The Fairies*, 1754; *The Tempest*, 1756; *Medea*; *Il Ciro riconosciuto*; *The Enchanter*, 1760.

Oratorios: *The Lamentation of David*, or *The Death of Saul and Jonathan*, 1738; *Paradise Lost*, 1758; *Rebecca*; *Judith*; *Jehosaphat*; *The Redemption*; *The Seasons*; *Nabal* (compiled from Handel), 1764; *Gideon* (do.), 1769; *Daphne*, pastoral; *Thamesis*, cantata; *Isis and Proteus*, do.—*Fétis*; *Gerber*; *Grove*; *Mendel*; *Riemann*; *Schilling*.

SMITH, JOHN STAFFORD, born at Gloucester, England, in 1750, died in London, Sept. 20, 1836. Organist and vocal composer, best known for his glees; pupil of his father, Martin Smith, who was organist of Gloucester Cathedral from 1743 to 1782; subse-



quently pupil of Dr. Boyce in London. He was chorister of the Chapel Royal under Dr. Nares; appointed gentleman of the Chapel Royal, Dec. 16, 1784. After acting many years as deputy, he became lay vicar of Westminster Abbey in 1785, installed, 1786, was appointed one of the organists of the Chapel Royal, to succeed Dr. Arnold, in 1802, and was master of the children in 1805–17. He won many prizes from the Catch Club, for his glees, 1773–80. He rendered great assistance to Sir John Hawkins in the production of his *History*, not only by reducing ancient compositions to modern notation, but by the loan of valuable early MSS. from his extensive and curious library, which unfortunately was dispersed after his death. He had used many of these valuable MSS. for his collection of *English Songs in Score*, for three and four voices, composed about the year 1500, taken from MSS. of the same age (London, 1779). In 1812 he produced his interesting work, *Musica Antiqua*. He is also remembered as the instructor of John Goss. Works:

Five collections of glees, containing all his prize glees; Collection of songs of various kinds (London, 1785); Twelve chants composed for the use of the choirs of the Church of England; Anthems composed for the choir service of the Church of England (1793). Fourteen glees, 14 catches, 4 canons, 2 rounds, an ode, a madrigal, and a motet by him are given in Warren's collections.—*Grove*; *Barrett*, *Church Composers*, 147; *Harmonicon* (1833), 186; *Ritter*, *Music in England*, 16.

SMITH, MONTAGUE, born in Norwich, England, July, 1843, still living, 1890. Organist of Glasgow University, and of St. Silas Episcopal church. Professor of harmony, Queen Margaret College, Glasgow; conductor of University Choral Society. Works: *The Killabag Shootings*, opera; *Blessed is the Man*, cantata; *By the Waters of Babylon*, do.; Concert overture, Gloucester Festival, 1877; Songs, part-songs; Instrumental music.

SMITH, ROBERT ARCHIBALD, born at Reading, England, Nov. 16, 1780, died in Edinburgh, Jan. 3, 1829. Vocal composer, one of the best of his time in Scotland. He was the son of a Paisley silk weaver, and early showed great aptitude for music; at ten he could play the violin, and in 1807 was appointed leader of the psalmody of the Abbey Church, Paisley. While there, he made the acquaintance of Robert Tannahill, the poet, and set to music many of his fine lyrics, of which *Jessie*, the *Flow'r o' Dunblane* (1808), at once became popular. He published the *Scottish Minstrel* (6 vols., 1820–24), which contained several hundred of the best Scottish songs, not a few of them his own. In 1823 he obtained the leadership of the psalmody at St. George's Church, Edinburgh, and published the *Irish Minstrel*, followed in 1826 by an *Introduction to Singing*; and in 1827 by *Select Melodies of all Nations*. He brought out *Sacred Harmony of the Church of Scotland* in 1828. Works: Anthems and other pieces, mostly written for the

boys of George Heriot's Hospital ; Songs, and duets.—Grove.

SMITH, SYDNEY, born at Dorchester, England, July 14, 1839, died March 3, 1889. Pianist, pupil of his parents, and in Leipsic on the pianoforte of Moscheles and Plaidy, on the violoncello of Grützmacher, in harmony and counterpoint of Hauptmann, Richter, and



Papperitz, and in composition of Rietz. In 1858 he returned to England, and in the following year settled in London. Works : *La harpe éolienne* ; *Le jet d'eau* ; *The Spinning Wheel* ; *Tarantellas*, and many other *morceaux de salon*, for pianoforte ; Many arrangements from popular operas.—Grove ; *Fétis*, Supplément, ii. 526.

SMITH, WILSON GEORGE, born at Elyria, Ohio, Aug. 19, 1855, still living, 1890. Pianist, pupil in Cincinnati of Otto Singer ; went in 1880 to Berlin and studied pianoforte with Xaver Scharwenka, Oscar Raif, and Moritz Moszkowski, and theory and composition with Ferdinand Kiel, Philipp Scharwenka, and Franz Neumann. On his return to America, in 1882, he settled as teacher and composer in Cleveland, where he has since resided. Works : *Serenade in B-flat*, op. 15 ; *Homage à Grieg*, op. 18 ; *Swedish Dance*, op. 23 ; *Gavotte and Mazurka*, op. 25 ; *Pensée d'amour*, op. 27 ; *Humoresque*, op. 28 ; *Second Gavotte and Scherzo tarantelle*, op. 34, and other pianoforte music ; Songs, etc.



SNEGORUTCHKA (Snowdrop), incidental music to the drama of, by Tschai-kowski. Same title, Russian opera in three acts, text by Ostrovsky, music by Nicolai Andreyevich Rimsky-Korsakoff, St. Petersburg, March, 1882 ; and *Schneewittchen*, cantata for female chorus and soli with pianoforte, by Karl Reinecke, about 1875.

SNEL, JOSEPH FRANÇOIS, born in Brussels, July 30, 1793, died at Rockelberg, near Brussels, March 10, 1861. Violinist, was first a chorister at the Church of Saint-Nicolas, Brussels, where he gave early evidence of musical talent ; then pupil of Van der Plancken, and later at the Paris Conservatoire (1811-13) of Baillot, and in harmony of Dourlen. While in Paris he was first violinist at the Vaudeville. He returned to Brussels in 1813, and subsequently was solo violinist at the Grand Théâtre, and often played at concerts as a virtuoso. In 1818 he founded with Mees a school known as l'Académie de Musique et de Chant ; was professor of violin at the Athénée, and first violin to Guillaume Tier. He was made director of the School of Instruction for martial music after having composed an elementary work for the use of the army bands (1828) ; received the title of Inspector General of the music schools for army music in 1829, became chef d'orchestre at the Grand Théâtre in 1830, conductor of the Société de la Grande Harmonie in 1831, maître de chapelle at the church of SS. Michel et Gudule in 1835, and chef de musique of the Civic Guard in 1837. Orders of Léopold and of the Oaken Crown ; Member of the Royal Academy of Brussels, and in 1847, member of its jury for the grand concours. As a teacher he formed many noted pupils, among others Joseph Artôt and Théodore Haumann. Works—Ballets : *Frisac, ou la double noce*, Brussels, 1825 ; *Le page inconstant*, ib., 1825 ; *Le cinq juillet* (with Hanssens, the younger), ib., 1825 ; *Pourceaugnac*, ib., 1826 ; *Les enchantements de Polichinelle*,

ib., 1829 ; *Les barricades*, ib., 1830. Music for several melodramas ; Duos for violin and pianoforte ; Violin concerto composed for Joseph Artot ; *Grandes marches funèbres à 27 parties* for military band ; *Caprice and variations* for do. ; Many fantasies and pot-pourris on popular operas for do. ; *Symphonie concertante* for orchestra ; Concertino for clarinet and orchestra ; 2 concertos, for do. ; Fantaisie, for do. ; Grand cantata for solos, choruses, and orchestra, for the opening of the Société de la Grande Harmonie (Brussels, 1842), etc. Nearly all of his church music is in MS. Among the published pieces are : *Tantum ergo* and *Genitori* for 4 voices, violoncellos, double-bass, etc., and organ ; a *Requiem* mass in plain-chaunt, 4 voices, organ, and double-bass (Brussels).—Fétis ; Hart, *The Violin*, 319 ; Riemann ; Mendel.

SOBOLEWSKI (Sobolewsky), EDUARD, born at Königsberg, Oct. 1, 1808, died in St. Louis, Missouri, May 23, 1872. Dramatic composer, pupil of Weber in Dresden, became Kapellmeister of the theatre in his native city, but resigned in 1836, to devote himself entirely to a singing society founded by him. In 1847 he resumed his former position, occupied a similar one in Bremen in 1854–58, and went to St. Louis in 1859, where he conducted the Philharmonic Society. Works—Operas : *Imogen*, Königsberg, 1833 ; *Velleda*, ib., 1836 ; *Salvator Rosa*, ib., 1848 ; *Comala*, Weimar. *Johannes der Täufer*, oratorio, Königsberg, 1845 ; *Der Erlöser*, do., ib. ; *Himmel und Erde*, a mystery, Leipsic, 1845 ; *Süd und Nord*, symphony, ib., 1845 ; Another symphony ; Cantatas with orchestra ; Hymns ; Choruses for male voices.—Fétis ; Mendel.

SÖDERMAN, AUGUST JOHAN, born at Stockholm, July 17, 1832, died there, Feb. 10, 1876. Instrumental and vocal composer, pupil of Richter and Hauptmann at the Conservatorium, Leipsic, in 1857–58 ; was appointed chorus master at the Stora-Theater, Stockholm, in 1860, and Kapellmästare in 1862. Member of the Swedish

Academy of Music. He is one of the most original Swedish composers, and although a Protestant, his principal work is a solemn mass for soli, chorus, and orchestra. Works—Operettas : *Hinondes första Lärspan* (The Devil's first Rudiments of Learning), Stockholm, 1856 ; *Bröllopet på Ulfasa* (The Wedding at Ulfasa) ; *Regina von Emmeritz*. Music to Schiller's *Jungfrau von Orléans* ; Concert overture ; *Circassian dance* ; Sacred songs with organ ; Terzets for male voices ; Songs to the poetry of Bellman, etc.—Grove ; Fétis, *Supplément*, ii. 527 ; Riemann ; Mendel.

SODI (Sody), CARLO, born in Rome in 1715, died in Paris, September, 1788. Virtuoso on the mandolin, went to Paris in 1749, and entered the orchestra of the Comédie Italienne, where he appeared also in several plays as a mandolinist. He was pensioned in 1765, became blind, and died in poverty. Works : *Baiocco e Serpilla*, a parody, Paris, 1755 ; *Le charlatan*, opéra-comique ; *Les troqueurs*, comedy ; *Cocagne*, divertissement, 1760. His younger brother Pietro, a harpist, went to Paris in 1743, and entered the opera orchestra. He died in 1764.—Fétis.

SOFFI, PASQUALE, born at Lucca in 1732, died there in 1810. Church composer and organist, in which capacity he formed many pupils at the seminary of San Giovanni. His compositions for Holy Week are performed in his native city to this day. Works : *San Tommaso*, oratorio ; 21 masses with full orchestra (1761–1807) ; Masses, vespers, motets, etc., for 3–4 voices, for Holy Week.—Fétis, *Supplément*, ii. 528 ; Mendel, *Ergänz.*, 440.

SOFFRIVA NEL PIANTO. See *Lucia di Lammermoor*.

SOFONISBE, Italian opera, text by Silvani, after Corneille, music by Leo, first represented at the Teatro San Bartolomeo, Naples, in 1719. Other Italian operas : *Sofonisba*, by Caldara, text by Silvani, after Corneille, Venice, 1708 ; by Predieri, about 1725 ; by Jommelli, text by Zanetti, Rome,

1742; by Baldassare Galuppi, Lucca, 1744; by Tommaso Traetta, text by Verazi, Parma, 1761; by Matteo Vento, Naples, 1762; by Buroni, text by Zanetti, Venice, 1764; by Theresia d' Agnesi, same text, Naples, 1771; by Paër, same text, Bologna, 1796; Dresden, 1808; by Marcos Portugal, text by Compagno, Lisbon, 1803; by Federici, text by Zanetti, Turin, 1805; by Luigi Petralli, text by Marcello, Milan, Feb. 6, 1844; Sophonisbe, in German, by Georg Gebel, text by Kleist, Rudolstadt, 1753; Melodrama, by Christian Gottlieb Neefe, Leipsic, 1782; Sophonisbe, in French, by Manuel Garcia, text by Jony, about 1820, not given.—Bitter, *Reform der Oper durch Gluck*, 177.

**SOFTLY SWEET IN LYDIAN MEASURE**, soprano aria in D major, with accompaniment of violoncello solo and bass, in Handel's *Alexander's Feast*, Part I. No. 8. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

**SOGNER, PASQUALE**, born at Naples in 1793, died at Nola in 1839. Pianist, son and pupil of Tommaso Sogner (many years settled at Leghorn as maestro di cappella of a church, and professor of singing); became accompanist at the court theatre in Leghorn at the age of nineteen, and in 1813 returned to Naples. He possessed much original talent, but dissolute habits destroyed his faculties to such a degree as to make him lose, in later years, even the consciousness of his musical talent. Works.—Operas: *Amore per finzione*; *Due consigli di guerra in un giorno*; *Quattro prigionieri ed un ciarlatano*; *Guerino agli albegi del sole*; *Margherita di Fiandra*; *Generosità e vendetta*, Naples, 1824; *La cena alle montagne russe*, ib., 1832. Concerto for pianoforte and orchestra; 3 duos for pianoforte and violoncello; Sonatas for pianoforte.—*Fétis*; Mendel.

**SOGNO DI SCIPIONE, IL** (Scipio's Dream), Italian operetta in one act, text by Metastasio, music by Mozart, composed in 1772 for the festival in honour of Hiero-

nymus, the newly elected Archbishop of Salzburg, and was probably represented in May, 1772. The text is taken from Cicero's "*Somnium Scipionis*," and Metastasio has also used the myth of Silius Italicus, who in his "*Punica*" makes Virtus and Voluptas appear to Scipio, that he may choose between vice and virtue. Metastasio changes the names to Costanza and Fortuna in his allegorical poem, which was first given with music by Luca Antonio Predieri, Vienna, on the birthday of Charles VI., who had just suffered defeat in Italy. Scipio, asleep in the palace of Masinissa, has a vision of Costanza and Fortuna, who require him to choose which of the two shall be his guide through life. He begs time for consideration, and his ancestors then appear. Scipio Africanus tells him of the immortality of the soul, but refuses to aid him in the decision, and Emilius Paulus, his father, warns him of the vanity of earthly things. Scipio wishes to join his ancestors, but they tell him that he is destined to save Rome and to win through his great deeds the reward of immortality. Scipio resolves to follow Costanza, and as the threatening Fortuna disappears a storm arises. Scipio awakes, but declares that he will abide by Costanza. The music of this opera is less spontaneous than in any other of Mozart's compositions, and shows plainly that it was written to order. The overture (Köchel, *Verzeichniss*, No. 161) has been arranged for independent performance. The autograph score, originally owned by André, has been published by Breitkopf & Härtel, *Mozart Werke*, Serie V., No. 7. Other operas on Metastasio's text, Christian Niehlmann, Berlin, March 27, 1746; and by Lucas Xavier dos Santos, Lisbon, 1768.—Köchel, *Verzeichniss*, No. 126; André, *do.*, 34; Jahn, *Mozart*, i. 227, 314; *do.* (Townsend), i. 139, 190.

**SO IHR MICH VON GANZEM HERZEN**, tenor aria of Obadja, in E-flat major, in Mendelssohn's *Elias*, Part I., No. 4.

**SOIR, LE** (Evening), symphony in G, by Haydn, supposed to have been writ-



ten in 1767. It belongs to the group of symphonies including *Le Matin* and *Le Midi*. It was numbered in Haydn's catalogue as No. 3. I. Allegro molto ; II. Andante ; III. Menuet ; IV. Finale, presto. —Pohl, Haydn, i. 288.

SOIRÉES À SAINT PETERSBOURG, 6 pieces for pianoforte solo, in three books, by Anton Rubinstein, op. 44. I. Romanze ; II. Scherzo ; III. Preghiera ; IV. Improptu ; V. Nocturne ; VI. Appassionato. Published by Kahnt (Leipsic, 1860).—*Neue Zeitschr.* (1860), i. 101.

SOIRÉES DE VIENNE (Evenings in Vienna), valse-caprices for the pianoforte for two hands, by Liszt. This is an arrangement of Schubert's original waltzes. I. Allegretto malinconico ; II. Poco allegro ; III. Allegro vivace ; IV. Andantino a capriccio, Allegretto con intimo sentimento ; V. Moderato ; VI. Allegro ; VII. Allegro spiritoso ; VIII. Allegro con brio ; IX. Preludio a capriccio, Andante con sentimento, Sehnsuchts-oder Trauerwalzer. Published by Schreiber (Vienna).

SOIRÉES MUSICALES (Musical Evenings), a collection of eight Italian ariettas and four duets, translated into French by Crevel de Charlemagne, with pianoforte accompaniment, music by Rossini. I. La promessa, canzonetta ; II. Il rimprovero, do. ; III. La partenza, do. ; IV. L'orgia, arietta ; V. L'invito, bolero ; VI. La pastorella dell'Alpi, tyrolese ; VII. La gita in gondola, barcarola ; VIII. La danza, tarantella ; IX. La regata veneziana, notturno ; X. La pesca, do. ; XI. La serenata, do. ; XII. Li marinari, duetto. Published by Troupenas (Paris, 1834) ; German translation by Professor G. Friederich (Schott, Mainz, 1836). Transcription for the pianoforte by Liszt, published by Schott (Mainz, 1838). Same title, nine morecaux for the pianoforte by Rubinstein, op. 109, published by Senff (Leipsic, 1885) ; also pianoforte for four hands. —*Allgem. mus. Zeitg.*, xl. 796 ; Eseudier, Rossini, 231.

SOIS IMMOBILE. See *Guillaume Tell*.

SO IST MEIN JESUS NUN GEFANGEN, duet in E minor, with chorus, in Johann Sebastian Bach's *Passion nach Matthäus*, Part I., No. 33. The solo voices are the soprano and alto of Coro I., accompanied by two flutes, two oboes, and violins and violas in unison ; these are interrupted by short exclamations from Coro II., accompanied by two flutes, two oboes, strings complete, organ, and continuo. This duet leads immediately to the chorus, *Sind Blitze, sind Donner*.

SOJKA, MATĚJ, born at Vilimov, near Czaslau, Bohemia, Feb. 12, 1740, died there, March 13, 1817. Organist and church composer, pupil of Bach in Leipsic, and of Josef Seger in Prague ; he soon acquired reputation as one of the greatest virtuosi on his instrument, and received many offers of lucrative positions, but gratitude towards his patron, Count Caretto-Milešimo, who had taken care of his entire education, impelled him to remain in that nobleman's household, in his native place, where he played the organ and taught music. His compositions, comprising 300 works, rank high as specimens of contrapuntal perfection, clearness of ideas, and devotional feeling, in the style of Bach. Works : 40 solemn masses, mostly a cappella in fugued style ; 2 Requiem ; 8 litanies ; 2 Te Deum ; over 100 offertories, graduals, Magnificats, etc. ; Preludes and fugues for the organ. —*Dalibor* (Prague, 1862), Nos. 13, 14 ; *Dlabacz ; Slovník naučný* (Prague, 1859), viii. 763 ; Mendel ; Wurzbach.

SOKOL, JOSEPH, born at Březno, near Buntzlau, Bohemia, Jan. 27, 1821, died in St. Petersburg, Aug. 9, 1858. Virtuoso on the violin, pupil at the Conservatorium in Prague ; composed an overture when only fourteen, and an opera two years later. In 1839 he went as orchestra leader to Vilna, thence in 1841 to St. Petersburg, where he married, and became first violin in Hermann's, and afterwards in Strauss's orchestra. At Vilna he began to drink to excess, and dissipation ultimately destroyed

his remarkable talent for composition. Works: *Lear*, opera; 2 overtures; Symphony; *Adagio polonais*, for violin; *Rondo*, do.; *Variations*, do.; Songs.—Ambros, *Das Conserv.* in Prag (Prague, 1858), 79; *Dalibor* (ib., 1858), No. 6; Mendel; Wurzbach.

SOLA, CHARLES MICHEL ALEXIS, born in Turin, Italy, June 6, 1786, died in London (?). Flute and guitar player, pupil of Pipino and Vondano, having previously studied the violin under Pugnani. After serving for four years in a French regiment of infantry, he settled in 1809 at Geneva, and studied composition under Dominique Bideau, formerly violoncellist at the *Comédie Italienne* in Paris. In 1817 he removed to London. Works: *Le tribunal*, opera, Geneva, 1816; 2 concertos for flute and orchestra; Quartet for pianoforte, flute, clarinet, and violoncello or bassoon; do., for flute, clarinet, horn, and bassoon; do. for flute and strings; Grand trio for pianoforte, harp, and viola; Trios for flute, violin, and bass; Many pieces for guitar and flute; French romances; English and Italian songs.—Fétis; Mendel.

SOLA, FURTIVA, AL TEMPIO. See *Norma*.

SOLDATS DE GÉDÉON, LES (The Soldiers of Gideon), double chorus for men's voices, without accompaniment, by Saint-Saëns, op. 46. Published by Durand, Schoenewerk & Cie (Paris, between 1874 and 1879).

SOLERA, TEMISTOCLE, born in Milan, Dec. 25, 1819, died there, April 21, 1878. Dramatic composer and librettist, made himself first known as a poet when only eighteen and, while obtaining but moderate success as a composer, soon acquired great reputation through his libretti, not only for his own operas, but those of Verdi, Villani, Ponchielli, and others. During his last years he went to Egypt and was for a time director of police to the Khedive, but tiring of his duties returned to Italy, where he led a Bohemian life which soon brought

him to poverty. Works: *Ildegonda*, Milan, 1840; *Il contadino d' Agliate*, ib., 1842, and as *La fanciulla di Castel Gandolfo*, Brescia, 1843; *Genio e sventura*, Padua, 1843; *La sorella di Pelagio*.—Fétis, *Supplément*, ii. 528.

SOLÈRE, ÉTIENNE, born at Montlouis (Indre-et-Loire), France, April 4, 1753, died in Paris in 1817. Clarinet player, pupil of Michel Yost, having previously served for twelve years in the band of a regiment of infantry; then entered the service of the Duc d'Orléans, after whose death he became first clarinet in the royal orchestra, and on the foundation of the Conservatoire was appointed professor of his instrument. In 1804 he became a member of the imperial orchestra, and on the death of Chelard, the elder, succeeded him as second clarinet at the Opéra. Works: 7 concertos for clarinet; Symphonies concertantes for 2 clarinets; Duos for do.; Fantaisies for clarinet and pianoforte; *Airs variés*; 75 suites for military band, marches, quicksteps, etc.—Fétis; Mendel.

SOLIÉ (properly Soulier), JEAN PIERRE, born in Nîmes in 1775, died in Paris, Aug. 6, 1812. Dramatic singer and composer, son of a violoncellist; first learned the violoncello, and received a good musical education at the maîtrise of the Cathedral; afterwards gave singing lessons, and was a violoncellist in the orchestras of cities in the south of France. He made his début as a tenor by replacing a sick singer at Avignon in 1778, and thenceforth adopted the dramatic stage. His success in the provinces tempted him to go to Paris, in 1782, where he sang at the *Comédie Italienne*, but failed and returned to Nancy; then sang at Lyons for three years. He went again to Paris in 1787, and was engaged at the Opéra Comique, singing with indifferent success for two years, until called upon to replace Clairval in 1789, when he won unanimous applause. He improved his style by studying that of the newly arrived Italian singers at the Théâtre

de Monsieur. His voice having meanwhile gradually changed to a pleasing baritone, a voice not heard until then at the Opéra Comique, several composers wrote parts expressly for him, with which his name became identified. In 1790 he began to compose for the stage and won success with airs written for the opera, *Les fous de Méline*. Works—Operas: *Jean et Geneviève*, 1792; *La moisson*, 1793; *Le plaisir et la gloire*, 1794; *Le jockey*, 1795; *Le secret*, *La soubrette*, *Azeline*, 1796; *La femme de quarante-cinq ans*, 1797; *La rivale d'elle-même*, 1798; *Le chapitre second*, *L'incertitude maternelle*, 1799; *La pluie et le beau temps*, *Une matinée de Voltaire*, ou *la famille Calas à Paris*, *Oui*, ou *le double rendez-vous*, *Plutarque*, 1800; *Quatre maris pour un*, *Le petit Jacquot*, 1801; *Henriette et Verseuil*, *L'époux généreux*, *L'oncle et le neveu*, 1803; *Les deux oncles*, *Le malade par amour*, 1804; *Chacun son tour*, 1805; *Le diable à quatre*, 1806; *L'opéra de village*, *L'amante sans le savoir*, 1807; *Anna*, *Le hussard noir*, *Mademoiselle de Guise*, 1808; *La victime des arts*, *Les ménestrels*, 1811.—Fétis; do., Supplément, ii. 528; Gerber; Mendel; Riemann.

**SOLITAIRE, LE** (The Solitary One), opéra-comique in three acts, text by Planard, music by Michele Carafa, first represented at the Théâtre Feydeau, Paris, Aug. 17, 1822. The libretto was taken from the romance of the vicomte d'Arlinecourt. The opera was given in 1823 at Frankfort-on-the-Main, as "*Der Einsiedler*," and in 1824 in St. Petersburg. It was revived at the Théâtre Lyrique, Paris, in December, 1855. The score was published by Schott (Mainz, 1824).—Clément et Larousse, 629; *Revue et gaz. mus. de Paris* (1855), 390.

**SOLIVA, CARLO EVASIO**, born at Casal-Monferrato, Piedmont, in 1792, died in Paris, Dec. 20, 1853. Dramatic composer, pupil of Asioli and Federici at the Milan Conservatorio; was called in 1821 to Warsaw, as professor of singing at the Conservatorium, and went thence in 1832 to St. Petersburg.

Until 1834 he acted as Kapellmeister there, and until 1840 as professor of singing at the imperial theatre-school. He returned to Italy in 1841, and afterwards settled in Paris. Works: *Il trionfo di Berenice*, *La testa di bronzo*, Milan, 1816; *Le zingare dell' Asturia*, ib., 1817; *Giulia e Sesto Pompeo*, ib., 1818; *Elena e Malvino*, 1824; *Psalms cxii. and cxviii.*, with orchestra; *Te Deum*, *Veni Creator*, *Ave Maria*, *Pater noster*, *Salve*, *De profundis*; 2 trios for pianoforte and strings; *Grande polonaise*; *Vocal method*.—Fétis; do., Supplément, ii. 529; Mendel.

**SOLLICH DICH!** See *Zauberflöte*.

**SOL NASCENTE**, aria for soprano, with orchestra, in G, music by Mozart, composed as a *licenza*, to be introduced at the end of an opera, about 1769. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 4.—Köchel, Verzeichniss, No. 70; Jahn, i. 414.

**SOLNITZ, ANTON WILLEM**, born at Leyden in 1722, died at Amsterdam in 1758. Instrumental composer of distinction, but was addicted to strong liquors, and is said to have composed only when intoxicated. He spent the greater part of his life at Amsterdam. Works: Six trios for 2 flutes or violins, and bass; 12 quartets for strings; 12 pieces for 2 clarinets and 2 horns.—Fétis; Mendel.

**SOLOMON, EDWARD**, English dramatic composer, contemporary, known by the following popular operas and operettas: *Billee Taylor*, 1880; *Claude Duval*, *Quite an Adventure*, 1881; *Lord Bateman*, or *Picotée's Pledge*, *Through the Looking-glass*, *farce*, *The Vicar of Bray*, 1882; *Paul and Virginia*, 1883; *Polly*, 1884; *Pocahontas*, 1885.

**SOLOMON**, oratorio in three acts, text by Thomas Morell, music by Handel, first



performed at Covent Garden, London, March 17, 1749. The score, in Buckingham Palace, is dated at the beginning May 5, 1748, afterwards inscribed "50 minutes, Fine della Parte prima, May 23, 1748; völlig May 26, 1748;" and the last date, which confirms the date of Handel's birth, is "40 minutes G. F. Handel, June 13, 1748, ætatis 63 völlig geendiget." This is one of the composer's great oratorios, and the grandeur of its double choruses is excelled only by those of Israel in Egypt. Characters represented: Solomon (A.); Zadok, the High Priest (T.); A Levite (B.); Pharaoh's Daughter (S.); Nicaule, Queen of Sheba (S.); First Harlot (S.); Second Harlot (S.); and choruses of Priests and Israelites. The oratorio was given only twice in 1749 and twice again in 1769. It was given in Vienna, Dec. 22 and 23, 1825, with the continuo filled out by J. F. Mosel; in Berlin in December, 1832; and in Leipzig in March, 1837. Solomon was revived by the Sacred Harmonic Society, London, in 1845, and it has frequently been performed at the great festivals in England. It was first sung in Boston by the Handel and Haydn Society, Nov. 18, 1855. The score was first published by Walsh (London); by Simrock (Bonn, 1830); pianoforte score by Xaver Gleichauf (ib.); by Goulding & D'Almaine, pianoforte or organ score, by J. Addison (London, 1828); and by Novello & Co. (London); Händelgesellschaft, Breitkopf & Härtel (Leipzig, 1867). Italian oratorios on this subject: by Jacopo Melani, Bologna, 1686; *Il giudizio di Salomone*, by Ziani, Venice, 1697, Vienna, 1700; by Ignaz Holzbauer, Mannheim, 1775; *L'esaltazione di Salomone*, by Porsile, text by Maddali, Vienna, March 6, 1727; by Zanetti, Florence, Dec. 3, 1775. In German: *Salomonis Tempelbau*, by Schneider, 1836; *Salomo*, by K. E. Hering, and *König Salomo*, by Ludwig Meinardus, about 1860. *Le jugement de Salomon*, French melodrama, by Quisain, Paris, 1802. Operas: *Il giudizio di Salomone*, by Marc Antonio Ziani,

Venice, 1697; *L'errore di Salomone*, by Fr. Maria Veracini, London, 1745; *Salomo*, by Reinhard Keiser, text by Hunold (Ménantes), Hamburg, 1703; *Der Spruch des Salomonis*, by Peter Ritter, ib., 1817. See also *Die Königin von Saba*, and *La Reine de Saba*.—Rockstro, Handel, 289; Schöelcher, do., 310; *Allgem. mus. Zeitg.*, xxviii. 69; xxxii. 165; xxxv. 23; xxxix. 226; *Harmonicon* (1828), 86.

SOMBRE FORÊT. See *Guillaume Tell*.

SOMETIMES LET GORGEOUS TRAGEDY, alto aria of *Il Penseroso*, in F-sharp minor, with accompaniment of strings complete, in Handel's *L'Allegro, il Penseroso, ed il Moderato*, Part II., No. 29.

SOMIS, GIOVANNI BATTISTA, born in Piedmont in 1676, died at Turin, Aug. 14, 1763. Violinist, pupil of Corelli in Rome, and of Vivaldi in Venice; appointed solo violin to the King and leader of the royal band on his return to Turin, a position he held till his death. He occupies a prominent place in the history of violin playing, and forms the connecting link between the classical schools of Italy and France, and will always be celebrated as the teacher of Giardini, Pugnani, Chabran, and Leclair. The only one of his compositions recorded is *Opera prima di sonate a violino e violoncello o cembalo* (Rome, 1722). His brother Lorenzo was also an eminent violinist.—Fétis, *Supplément*, ii. 529; Hart, *The Violin*, 223; Dubourg, *The Violin*, 61; Regli, *Storia del violino in Piemonte* (Turin, 1863).

SOMMERNACHTSTRAUM (Midsummer Night's Dream), overture and incidental music to Shakespeare's drama, by Mendelssohn, op. 21, and op. 61. A. The overture in E, op. 21, which is dated Berlin, Aug. 6, 1826, was first given in the Mendelssohns' Garten-Haus, Berlin, in 1826. The first public performance took place at Stettin in February, 1827. This work, which marks almost the beginning of Mendelssohn's career, was written when he was only seventeen, and is one of the greatest examples

of early mature genius in the history of music. The strength and solidity underlying the delicate grace and poetic lightness, and the dainty orchestration, place it among the finest overtures ever written. All of its themes were introduced into the incidental music, composed seventeen years later, with which it was combined, without alteration, as a prelude. Mendelssohn took the score to England, where it was first played at the Argyll Rooms, London, June 24, 1829, and on returning from the concert the original MS. was left in a cab and lost. The overture was first given by the London Philharmonic in 1830; in Munich in 1831; Berlin in 1833; Vienna in 1833; Leipsic, Feb. 21, 1833; and by the New York Philharmonic, April 22, 1843. The score was published by Breitkopf & Härtel (Leipsic, 1832); by Cramer, Addison, and Beale (ib., 1832); for the pianoforte for four hands by the composer (Breitkopf & Härtel, Leipsic, 1833); and for the pianoforte for two hands, by F. Mockwitz (ib., 1833). B. The incidental music, op. 61, was composed in 1843, at the request of the King of Prussia, and first performed with scenery at the New Palace, Potsdam, Oct. 14, 1843. I. Scherzo; II. Fairy march; III. "For spotted snakes," for two sopranos and chorus; IV. Melodrama; V. Intermezzo; VI. Melodrama; VII. Nocturne; VIII. Andante; IX. Wedding march; X. Allegro comodo; XI. Bergomask dance; XII. Finale. The entire composition was first given in Berlin, Oct. 18, 1843; in Leipsic, Dec. 30, 1843; in Weimar, April 8, 1843; in Dresden, Feb. 3, 1848; at the Philharmonic, London, under the composer's direction, May 27, 1844; and first by the New York Philharmonic in the season of 1849-50. The score was first published by Breitkopf & Härtel (Leipsic, 1844); pianoforte score for four hands by Mendelssohn (ib.); edition by Novello (London), Breitkopf & Härtel, Mendelssohn Werke, Serie xv., No. 117. Operas on Shakespeare's play: *The Fairy Queen*, by Henry Purcell (London,

1692); *The Fairies' Fugitive*, by Busby (ib., 1803); *Midsummer Night's Dream*, by Henry R. Bishop (ib., 1816); by Hermann Berens, same text, in Swedish, Stockholm, 1856; and *Le rêve d'une nuit d'été*, French operetta in one act, by Offenbach (Paris, 1855).—Hensel, *The Mendelssohn Family* (Klingemann), i. 130; ii. 215; Reissmann, do., 67, 279; Rockstro, do., 30, 89; Liszt, *Ges. Schriften*, iii. 37; Schumann, do., ii. 357, English ed., ii. 278; *Neue Zeitschr.*, xx. 6; *Allgem. mus. Zeitg.*, xxxiv. 57, 863; xxxv. 201; xlv. 770; xlvi. 9, 614; *Le Ménestrel* (1880-81), 59; *Grove*, ii. 259, 282, 328; *Athenæum* (1844), 866; *Upton, Standard Symphonies*, 293.

SOMMI DEL, soprano arioso of Polissena, in E minor, with accompaniment of violins in unison, and bass, in Handel's *Radamisto*, Act I, Scene 1. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

SON AND STRANGER. See *Heimkehr aus der Fremde*.

SONATA APPASSIONATA (Impassioned Sonata), for the pianoforte, in F minor, by Beethoven, op. 57, composed in 1804-5. The title was not given by Beethoven, who uses the word *appassionata* only twice, in the Sonatas for the pianoforte, op. 106 and op. 111. The composition may be taken to describe strong emotions and the struggle of life against fate. When asked for a key to its meaning and to that of the sonata in D minor, op. 31, No. 2, Beethoven replied: "Read Shakespeare's 'Tempest.'" I. Allegro assai; II. Andante con moto; III. Allegro ma non troppo. Sketches for this sonata are in the Leonore Sketch-book, owned by Paul Mendelssohn. The sonata *appassionata* was dedicated to Count Brunswick, and published at the Bureau des arts et de l'industrie de Schreyvogel (Vienna, 1807). The Sonata has been scored for orchestra by Frédéric de Deobisch (Moscow); arranged for the pianoforte four hands by Cranz; for the pianoforte, two violins, viola, and violoncello, by Prince Kastriot Scander-

berg, and the *Andante con moto* movement with words "An die Nacht," for soprano, or tenor, by Silcher. Breitkopf & Härtel, Beethoven Werke, Serie xvi., No. 23. —Thayer, Verzeichniss, No. 119; Lenz, Beethoven, ii. part I. 4; do., Beethoven et ses trois styles, i. 264; ii. 135; Marx, Beethoven, ii. 2, 26–34; do., Anleitung zum Vortrag Beethoven'scher Klavierwerke, 132; Elterlein, Beethovens Clavier-Sonaten, 94; do. (Hill), 83; Allgem. mus. Zeitg., ix. 433; Neue Zeits. (1861), ii. 32.

SONATE CARACTÉRISTIQUE. See *Lebewohl*, Das, etc.

SONATE ÉCOSSAISE (Scottish Sonata), fantasia for the pianoforte, in F-sharp minor, by Mendelssohn, op. 28, dated Berlin, Jan. 29, 1833. I. *Con moto agitato*; II. *Allegro con moto*; III. *Presto*. The work, dedicated to Ignaz Moscheles, was published by Breitkopf & Härtel, Mendelssohn Werke, Serie xi., No. 56.

SONATE FÜR DAS HAMMERKLAVIER (Sonata for the pianoforte), Beethoven's own title for his sonata for the pianoforte in B-flat, op. 106, composed in 1818. This is the greatest sonata ever written for the pianoforte, and it bears the same relation to Beethoven's sonatas that the Ninth Symphony does to his symphonies. It was written during the most unhappy period of Beethoven's life, and it shows the pressure of outward circumstances upon a strong nature struggling against fate. I. *Allegro*; II. *Scherzo, assai vivace*; III. *Adagio sostenuto*; IV. *Largo, Allegro risoluto (fuga a tre voci, con alcune licenze)*. The work, dedicated to the Erzherzog Rudolph von Oesterreich, was first published by Artaria & Co. (Vienna, 1819), by Breitkopf & Härtel (Leipsic, 1820), and do., Beethoven Werke, Serie xvi., No. 152. Arranged by Ebers for four hands (Bote & Bock, Berlin); for two pianofortes by A. Syeroff; for string quartet by Prince Kastriot Scanderberg; and the theme from the *Adagio* for one voice with pianoforte by Hübner, on the words "Das Grab ist tief und stille."—Thayer,

er, Verzeichniss, No. 215; Schindler, Beethoven, i. 269; Marx, do., i. 160; ii. 261, 265; Nohl, do., iii. 116; Lenz, do., ii. part II. 30; do., Beethoven et ses trois styles, ii. 17; Marx, Anleitung zum Vortrag Beethoven'scher Klavierwerke, 148; Elterlein, Beethovens Sonaten, 113; Grove, iii. 574.

SONATE PASTORALE (Pastoral Sonata), for the pianoforte, in D, by Beethoven, op. 28, composed in 1801. Its character is idyllic and pastoral. The name was given to the sonata by the publishers, not by Beethoven. It is one of the best works of his second period, and was written about the same time as the *Moonlight Sonata*, op. 27, No. 2. I. *Allegro*; II. *Andante*; III. *Scherzo*; IV. *Rondo*. The autograph, dedicated to Joseph, Edlen von Sonnenfels, and in the possession of Johann Kafka, was first published by the Bureau d'arts et d'industrie (Vienna, 1802); also by Haslinger (ib., 1802). It was arranged as a string trio by Ueber; as a string quartet, by Ferdinand Ries and by Bierey. Breitkopf & Härtel, Beethoven Werke, Serie xvi., No. 15.—Lenz, Beethoven, I. Part ii. 86; do., Beethoven et ses trois styles, i. 239; Marx, Beethoven, i. 185, 287; do., Anleitung zum Vortrag Beethoven'scher Klavierwerke, 118; Elterlein, Beethovens Sonaten, 74; Allgem. mus. Zeitg., v. 189.

SONATE PATHÉTIQUE, for the pianoforte, in C minor, by Beethoven, op. 13, first published by Joseph Eder (Vienna, 1799). I. *Grave, Allegro*; II. *Adagio cantabile*; III. *Rondo: Allegro*. Mr. Nottebohm has recently discovered in one of Beethoven's sketch-books that the last movement was originally written for strings, and he suggests that he may have intended it for the finale of the string trio in C minor, op. 9, No. 3. The sonata was dedicated to Prince Karl Liehnowsky. It was published by Hofmeister (Leipsic, 1800); by Breitkopf & Härtel (ib., 1835). It was scored for orchestra by J. P. Schmidt, and performed in Berlin in 1837; also by Dör-

stedt, and given in St. Petersburg, March 14, 1853. Pianoforte arrangement for four hands, for string quartet and quintet, and for nonet for wind instruments. Breitkopf & Härtel, Beethoven Werke, Serie xvi., No. 8.—Thayer, Verzeichniss, No. 64; Lenz, Beethoven, I. i. 133; do., Beethoven et ses trois styles, i. 184; Marx, Beethoven, i. 176; do., Anleitung zum Vortrag Beethoven'scher Klavierwerke, 107; Oulibicheff, Beethoven, 127; Elterlein, Beethovens Sonaten, 58; do. (Hill), 54; Allgem. mus. Zeitg., iii. 373.

**SON CONFUSA PASTORELLA**, alto aria of Erissena, in D major, with accompaniment of traversa and strings complete, in Handel's *Porro*, Act III., Scene 10. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

**SONGE D'HÉRODE, LE.** See *Enfance du Christ*.

**SONGE D'UNE NUIT D'ÉTÉ, LE** (A Midsummer Night's Dream), French opéra-comique in three acts, text by Rosier and de Leuven, music by Ambroise Thomas, first represented at the Opéra Comique, Paris, April 20, 1850. The libretto has no relation to Shakespeare's comedy. Characters: Queen Elizabeth, Olivia, Latimer, Falstaff, Shakespeare, and others. Queen Elizabeth and her companion, Olivia, separated from the royal suite, take refuge in a tavern, where they find Shakespeare revelling with Sir John Falstaff and his followers. The Queen rebukes Shakespeare, who believes her to be a noblewoman, but does not know her rank, and he continues to carouse. She orders Falstaff to transport him to the grounds of the palace, and on awaking he fights a duel with Latimer, Olivia's lover, who believes Shakespeare to be enamoured of her. The latter, thinking he has killed Latimer, tries to drown himself, but is captured and brought before the Queen, who pardons him, and promises to regard the circumstance as a midsummer night's dream. Bataille, Coudere, Boulo, and Mmes Le-

febvre, and Grimm, appeared in the original cast. Illness prevented Mme Ugalde from



Delphine Ugalde, as Queen Elizabeth.

taking the part of Queen Elizabeth, but subsequently she sang this rôle with success.—Clément et Larousse, 630.

**SONG OF PROMISE**, cantata for soprano solo, chorus, and orchestra, text by Woodberry, music by John Knowles Paine, op. 43, composed for and first performed at the Cincinnati Musical Festival in May, 1888. The solo was sung by Mme Lilli Lehmann, and the work conducted by Theodore Thomas.

**SONG OF THE VIKING**, short cantata for baritone solo, chorus, and orchestra, by George W. Chadwick, first performed in Boston in 1881. First given in New York by the Orpheus Glee Club, Chickering Hall, Dec. 2, 1886. Same title, cantata by George E. Whiting, published by Schirmer (New York).

**SONGS WITHOUT WORDS.** See *Lieder ohne Worte*.

## SONNAMBULA

SON LO SPIRITO. See *Mefistofele*.

SONNAMBULA, LA (The Somnambulist), Italian opera in two acts, text by Romani, music by Bellini, first represented in Milan, March 6, 1831, with the following cast :

Amina (S.) .....	Mme Pasta.
Elvino (T.) .....	Sig. Rubini.
Rodolfo (Bar.) .....	Sig. Mariano.
Lisa (C.) .....	Mme Toccani.

The story is from a ballad and vaudeville by Scribe. The action takes place in a village of Switzerland, where preparations are making for the marriage of Amina, ward of the miller's wife, and Elvino, a landholder. Rodolfo, lord of the village, arrives incognito to look after his estate, and puts up at the inn kept by Lisa, who is in love with Elvino. Amina, who is a somnambulist, enters his room in her sleep, and is seen by Lisa and Rodolfo. They leave the room, Rodolfo to save her from suspicion, Lisa to inform Elvino in malice of what has occurred. Elvino and a crowd of villagers rush to the inn, where Elvino denounces Amina, who is awakened by the tumult, and offers his hand to Lisa. In the last act Amina is seen walking in her sleep. She steps from the window of the mill, crosses a frail bridge, which bends beneath her weight, descends a path to the ground, and walks into the arms of Elvino, who, convinced of her innocence, marries her at once. Lisa's handkerchief, found in Rodolfo's room, shows that she is the faithless one. The principal numbers are : Amina's arias, "Come per me sereno" and "Sovra il sen la man' mi posa;" Rodolfo's aria, "Vi ravviso;" the duet, "O mio dolor," between Amina and Elvino; and Amina's "Ah! non credea," followed by her song of joy, "Ah! non giunge," which closes the opera. The second finale, "D'un pensiero, d'un accento," for quintet and chorus, is one of Bellini's finest inspirations. It is to be noticed that much of the music in the part of Elvino, written es-

pecially for Rubini's high counter-tenor voice, is transposed to a lower key in the published pianoforte scores. Thus the air "Ah! perché non posso odiarti," originally written and sung in D, is published in B-flat. The part of Amina has been sung with success by Malibran, Pasta, Caradori-Allan, Jenny Lind, Persiani, Albani, Gerster, and Adeline Patti. The opera was first represented in London at the King's Theatre, July 28,



Maria Catarina Caradori-Allan.

1831, with Mme Pasta as Amina. It was first given in Paris, Oct. 28, 1831; in London, in English, with Malibran as Amina, May 1, 1833; and first in New York, May 14, 1842. Edition by Natalia Macfarren (Novello & Co., London, 1872). Grande fantaisie de concert for the pianoforte on themes from this opera by Liszt (Schubert, Leipsic); and mélange by Raff for the pianoforte. Other operas on this subject in Italian: *La sonnambula*, by Paër, Venice, 1797; *Il sonnambulo*, by Luigi Piccinni, Stockholm, 1797; by Michele Carafa, text by Romani, Milan, Dec. 26, 1829; by Miro, Lisbon, 1833; by Carlo Valentini, Lucca, Jan. 22, 1834; by Giuseppe Gerli,



Milan, 1844. *La sonnambule*, French ballet in two acts, by Hérold, Paris, 1827; and a Spanish opera, *El sonambulo*, by J. Emilio Arrieta, Madrid, Oct. 11, 1856.—Clément et Larousse, 631; Edwards, *Hist. Opera*, ii. 250; *Harmonicon* (1831), 110, 228; *Allgem. mus. Zeitg.*, xxxiii. 324, 851; *Athenæum* (1872), i. 280; Upton, *Standard Operas*, 52.

SONNEZ, CORS ET MUSETTES. See *Dame blanche*.

SONNEZ, MES CLOCHES GENTILES! See *Carillonneur de Bruges*.

SONNLEITHNER, CHRISTOPH, born at Szegedin, Hungary, May 28, 1734, died in Vienna, Dec. 25, 1786. Instrumental and church composer, pupil of Pirk, who also had instructed the Emperor Joseph II.; that monarch afterwards conceived a special liking for Sonnleithner's chamber music, and had his quartets played to him regularly. By profession he was a lawyer, distinguished as such, and also as a writer on jurisprudence. Works: Masses, Requiems, gradu-als, offertories, and other church music; Symphonies, concertos, 36 quartets, composed for Joseph II., trios, etc. Only 3 quartets for strings were published (Vienna, 1803).—Wurzbach.

SONNTAGSKIND, DAS, German opera, text by Bulthaupt, music by Albert Dietrich, represented at the Stadttheater, Bremen, March 21, 1886. Well received; the last act is particularly effective.

SON PELLEGRINO, soprano aria of Lucejo, in A major, with accompaniment of strings complete, in Handel's *Scipione*, Act III., Scene 7. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

SONST UND JETZT (Then and Now), concertino for the violin, in A minor, by Spohr, op. 110, No. 3. Published by Mечchetti (Vienna).

SON VERGIN VEZZOSA. See *Puritani di Scozia*.

SOR (Sors), FERNANDO, born in Madrid, Feb. 14, 1778, died in Paris, July 8,

1839. Virtuoso on the guitar, instructed in composition by a monk; went afterwards to Madrid, where he composed symphonies and quartets, and after the war, in which he had served as captain in the army, was obliged to take refuge in France, with the partisans of Joseph Bonaparte. While in Paris, he was much encouraged by Méhul, Cherubini, and Breton to resume his art, went to London, and later to Moscow, whence he went again to Paris, and finally settled there in 1828, having once more tried his fortune in London. Works: *Telemaceo*, opera, Barcelona, 1798; *La foire de Smyrne*, opéra-comique, London. Ballets: *Le seigneur généreux*; *L'amant peintre*; *Cendrillon*; *Hercule et Omphale*; *Le dormeur éveillé*; *La belle Arsène*, fairy opera. Funeral march for the obsequies of Czar Alexander I.; Symphonies; Quartets; *Divertissements*, *fantaisies*, etc., for guitar; *Grande méthode* for do.—Fétis; do., *Supplément*, ii. 531; Mendel; Schilling, *Supplément*.

SORCERER, THE, English comic opera in two acts, text by Gilbert, music by Sullivan, first represented at the Royalty Theatre, London, Nov. 17, 1877. Original cast: *The Sorcerer*, Mr. George Grossmith; *Lady Sangazure*, Mrs. Howard Paul; *Aline*, Miss Alice May; *Alexis*, Mr. Bentham; *The Baronet*, Mr. Temple; and *Constance*, Miss G. Warwick. The *Sorcerer* was first given in New York, Feb. 21, 1879. The pianoforte score was first published by Metzler & Co. (London, 1877).—*Athenæum* (1877), ii. 671.

SORCIER, LE (The Sorcerer), comédie in two acts, text by Poinciset, music by Philidor, first represented at the Théâtre Italien, Paris, Jan. 2, 1764. The opera, originally sung by Geraizer, Barnolt, Mme Decroix, and Mme Bonelli, was very successful. It was revived at the *Fantaisies Parisiennes*, Feb. 9, 1867.—Clément et Larousse, 633.

SORGE, GEORG ANDREAS, born at Mellenbach, Schwarzburg, March 30, 1703,

died at Lobenstein, April 4, 1778. Organist, pupil of Walther and Tischer; became court organist at Lobenstein when nineteen years old, and remained in the same position until his death. He is more distinguished as a didactic writer. Works: Six sonatas for pianoforte; 24 preludes; *Klavierübung*, in 6 nach italienischem Gusto gesetzten Sonatinen; *Wohlgewürzte Klangspeisen* in 6 Partien; Organ sonatas; 24 preludes; 6 symphonies for pianoforte; 12 minnets for do. and violin; *Toccata per omnem circulum xxiv. modorum*; Duos for 2 flutes. In MS.: Music (cantatas and motets) for the church year; Cantatas; Pianoforte and organ music. His writings are: *Genealogia allegorica intervallorum octavæ diatonico-chromaticæ* (Hof, 1741); *Anweisung zur Stimmung und Temperatur in einem Gespräch* (Hamburg, 1744); *Vorgemach der musikalischen Komposition* (Lobenstein, 1745-47); *Gespräch von der Prætorianischen, Printzischen, Werkmeisterischen, Neidhardtischen, Niedtischen und Silbermannischen Temperatur, wie auch vom neuen System Telemanns* (ib., 1748); *Ausführliche und deutliche Anweisung zur Rational-Rechnung* (ib., 1749); *Gründliche Untersuchung, ob die Schröterischen Klaviertemperaturen vor gleichschwebend passieren können oder nicht* (1754); *Zuverlässige Anweisung Klaviere und Orgeln gehörig zu temperieren und zu stimmen* (1758); *Verbesserter musikalischer Zirkel*; *Compendium harmonicum* (Berlin, 1760); *Kurze Erklärung des Canonis harmonici* (1763); *Die Natur des Orgelklangs* (Hof, 1771); *Der in der Rechen und Messkunst wohlverfahrene Orgelbaumeister* (Lobenstein, 1773); *Anmerkungen über Quanzens Dis- und Es-Klappe*; *Anmerkungen über Hiller's Intervallensystem*; *Anleitung zur Fantasie*.—Riemann; Fétis; Mendel; Schilling; Gerber; Mattheson, *Elhren-Pforte*, 337.

SORIANO (Suriano, Suriani), FRANCESCO, born in Rome in 1549, died there in January, 1620. Church composer, first instructed by Annibale Zoilo, and Barto-

lomeo Roy, while in the choir of San Giovanni in Laterano, at the age of fifteen; afterwards pupil of Montanari, of Nanini, and lastly of Palestrina, one of whose most remarkable scholars he was. Maestro di cappella at S. Ludovico dei Francesi in 1581; of Sta. Maria Maggiore in 1587; head of the choir of St. Peter's in 1603. He composed a great deal of church music while occupying these several positions, but will be longest remembered for having arranged Palestrina's *Missa Papæ Marcelli* for 8 voices. Works: First book of Madrigali a 5 voci (Rome and Venice, 1581); Second book do. (Rome, 1592); 2 books do. a 4 voci (ibid., 1601, 1602); Book of masses, for 4, 5, and 6 voices (Rome, 1609); Collection of 110 canons on Ave maris stella (Rome, 1610); 2 books of motets (Venice, 1614, 1616); Villanelle a tre voci (Venice, 1617). His last work was a Magnificat and Passione a 4, with his portrait (Rome, 1619). The Passion, a Magnificat, and 5 Antiphons are included in Proske's *Musica Divina*, vols. iii. and iv.; 2 Masses are in *Selectus novus*. A complete list of his works is given in Kiesewetter's *Baini* (p. 233).—Fétis; Mendel; Riemann; Ambros, *Gesch.*, IV. 80.

SORIANO-FUERTEs, Don MARIANO, born at Murcia in 1817, died in Madrid in April, 1880. Dramatic composer and writer on music; son of a musician who wished him to adopt the army as a profession, but he resigned, and founded a musical paper, entitled *Iberia musical y literaria* (1841), the first publication of the kind in Spain. On its failure he devoted himself to a long-cherished plan of establishing a national opera, and composed zarzuelas which were favourably received. He became professor at the Madrid Conservatorio in 1843; director of the Lyceums at Cordova, Seville, and Cadiz in 1844; conductor of the opera at Seville, Cadiz, and in 1852 at Barcelona, where he founded the *Gaceta Musical* in 1860. Chevalier of the Order of Charles III.; of the military order, first class, of St. Ferdinand; great gold medal of the Span-

ish Institute ; member of several Spanish literary and scientific societies. Works—Zarzuelas: *Geroma la castañera* ; *El ventorillo de Alfarache* ; *La feria de Santo-Ponce* ; *A Belen van los zagales* ; *El tio cariancho*, opéra-comique, Seville ; *La fabrica de tabacos de Sevilla*, ib. ; *Lola la Gaditana*. A *Stabat Mater*, and a *Requiem* for Cordova. Literary works: *Musica Arabe-Española* (Barcelona, 1853) ; *Historia de la musica española desde la venida de los Fenicios hasta el año de 1850* (ib., and Madrid, 1855–59) ; *Memoria sobre las sociedades corales en España* ; *España artistica y industrial en la exposicion de 1867*.—Fétis ; Mendel ; Riemann.

## SO RIEF DER LENZ IN DEN WALD.

See *Meistersinger* von Nürnberg.

SOSARME, Italian opera in three acts, text by Matteo Noris, music by Handel, first represented at the King's Theatre, London, Feb. 4, 1732. The libretto, originally entitled *Alfonso Primo*, was first set by Pollaro, and given at the Teatro San Salvatore, Venice, in 1694. Handel changed the names of all the dramatis personæ. The score, in Buckingham Palace, is dated, Feb. 4, 1732. The opera was very successful. Original cast: Sosarme, King of Media (C.), Signor Senesino ; Haliarte, King of Lidia (T.), Signor Pinacci ; Erenice, wife of Haliarte (A.), Signora Bagnolesi ; Elmira, daughter of Haliarte, betrothed to Sosarme (S.), Signora Strada ; Argone, son of Haliarte (A.) ; Melo, illegitimate son of Haliarte (A.), Signor Bertolli ; and Altomaro, counsellor of Haliarte (B.), Signor Montagnand. This opera contains some interesting numbers. Sosarme's aria "Cuor di madre" is accompanied by a solo for the violin, written for Castrucchi, and Elmira's aria "Rendi il sereno," was sung by Mr. Harrison at the Handel Commemoration, May 27, 1784. Long afterwards it was popular as "Lord, remember David." The score was published by Walsh (London) ; edition for the Händelgesellschaft, by Breitkopf & Härtel (Leipsic, 1880).—Chrysander, *Händel*, ii. 251 ; Burney, iv. 356.

SO SCHNELL EIN RAUSCHEND WASSER, tenor aria in C major, with accompaniment of flute solo, violin solo, and continuo, in Johann Sebastian Bach's cantata, *Ach wie flüchtig, ach wie nichtig*.

SOTO, FRANCISCO, born at Langa, Spain, in 1534, died in Rome, Sept. 25, 1619. Church composer, collector, and editor of church music. He entered the college of the Pontifical Chapel, June 8, 1562, was a friend of S. Filippo Neri, and assumed the direction of the music of the Oratory, founded by him. He himself founded the first Carmelite convent in Rome. He was highly esteemed by Sixtus V., and was consulted by him as to the appointments to the chapel. He published the 3d book of *Laudi Spirituali*, composed for the Oratory by Palestrina, and other masters (Rome, 1588) ; later he published the first three books, under the title: *Libro delle laudi spirituali*, etc., e con l'aggiunta di molte laudi nuove (Rome, 1589), which would indicate that many new ones were added, but the composers' names are not given. Fétis says that Soto's well-known modesty shrunk from indicating those of his own composition. Finally: *Il quarto libro delle laudi spirituali* (Rome, 1591).—Fétis ; Schilling ; Mendel.

SOTTERRANEO, IL. See *Camilla*.

SOUBRE, ÉTIENNE JOSEPH, born at Liège, Dec. 30, 1813, died there, Sept. 8, 1871. Instrumental and vocal composer, pupil at the Liège Conservatoire of Jallant on the pianoforte, and of Daussoigne-Méhul in harmony and counterpoint, for which he won the first prizes, and in 1841 the competition prize instituted by the government. Having travelled in Italy and Germany, and spent about six months in Paris, he settled at first at Liège, then at Brussels ; in the former city he conducted a male singing society in 1838–44, in the latter the Réunion Lyrique, and for several years also the Société Philharmonique. In 1862 he succeeded Daussoigne-Méhul as director of the Conservatoire at Liège. Works: *Isoline*,

ou les chaperons blancs, opera, Brussels, 1855; Symphonie triomphale, ib., 1854; Sardanapale, cantata, Liège, 1841; Cantata for the 25th anniversary of Léopold I., ib., 1856; Requiem, with orchestra; Stabat Mater, do.; Ave verum, do.; Ecce panis, with organ; 12 sacred choruses for female voices; 6 hymns for 2 soprani; Hymne à Godefroid de Bouillon, for male chorus and orchestra, Antwerp, 1850, and many other choruses for male voices; Cantatas, overtures, symphonies, etc.—Vieuxtemps, Not. biogr. (Brussels, 1872); Fétis; Mendel.

**SOUND AN ALARM**, tenor aria of Judas, in D major, accompanied in the first and second parts by a continuo, and in the repeat of the first part by three trumpets, drums, two oboes, strings complete, and continuo, in Handel's *Judas Maccabæus*, Act II. This air leads immediately to the chorus, We hear, we hear the pleasing, dreadful call.

**SOUND THE LOUD TIMBREL**, a song long popular in England. The air is taken from one of Charles Avison's instrumental concertos.

**SOUSSMANN, HEINRICH**, born in Berlin, Jan. 25, 1796, died in St. Petersburg in May, 1848. Virtuoso on the flute, at first instructed on the violin by his father, but after hearing Schröck practised incessantly on a simple flute until he became Schröck's pupil. He took part in the wars of independence in 1813–14, serving in two regiments, and was wounded in the chest at la Belle-Alliance, so that he could only gradually resume the use of his instrument. In 1822 he became first flute at the imperial opera in St. Petersburg. Works: Concertino for flute and orchestra; 3 quartets for flutes; Thème varié for flute, with quartet; Potpourri, for do.; Trio concertant for 2 flutes and pianoforte; Duos concertants for 2 flutes; Grande fantaisie for flute and pianoforte; Serenade, for do.; Études, and other instructive compositions; Method for flute; Do. for trumpet.—Fétis; Mendel; Schilling.

**SOUS VOTRE BANNIÈRE**. See *Prophète*.

**SOUVENIRS DU JEUNE ÂGE**. See *Pré aux Clercs*.

**SOVRA IL SEN**. See *Sonnambula*.

**SOWIŃSKI, WOJCIECH (ALBERT)**, born at Ladyzyn, Ukraine, in 1803, died in Paris, March 5, 1880. Pianist, pupil in Vienna of Czerny and Leidesdorf, and in composition of Seyfried; was much influenced by his intercourse with Hummel, Moscheles, Schubert, and Stadler, then visited Italy, and in 1830 settled in Paris, to teach his instrument and to play in concerts. In 1842 he appeared in London. He published a biographical dictionary of Polish and Slavic musicians (Paris, 1857). Works: *Lenore*, lyric drama; *Le modèle*, opéra-comique; *Saint-Adalbert*, oratorio; 2 masses; 6 motets, and other church music; 2 symphonies; 3 overtures; Concerto for pianoforte and orchestra; Variations de concert, for do.; Air des légions polonaises, for do. and voices; Grand rondo for pianoforte and quartet; Grande polonaise, for do.; Trio for pianoforte and strings; Variations, fantaisies, morceaux de salon, etc., for pianoforte; 12 grandes études, for do.; 24 preludes and exercises, in all keys, for do.—Fétis; Mendel.

**SPANISCHES LIEDERSPIEL**, cycle of songs, for different voices with pianoforte accompaniment, text by Geibel, from Spanish romances and folk-songs, music by Schumann, op. 74, composed in 1849. I. Erste Begegnung, for soprano and alto; II. Intermezzo, for tenor and bass; III. Liebesgram, for soprano and alto; IV. In der Nacht, for soprano and tenor; V. Es ist verrathen, for soprano, alto, tenor, and bass; VI. Melancholie, for soprano; VII. Geständniss, for tenor; VIII. Botschaft, for soprano and alto; IX. Ich bin geliebt, for soprano, alto, tenor, and bass. Anhang: Der Contrabandiste, for baritone. Published by Kistner (Leipsic, 1849). Breitkopf & Härtel, Serie x., No. 8. Arranged for pianoforte for two and for four hands by S. Jadassohn.

**SPANISCHE TÄNZE** (Spanish Dances), for the violin with pianoforte accompaniment, by Pablo de Sarasate. Part I., op. 21, dedicated to Joseph Joachim: 1. Malagueña; 2. Habanera. Part II., op. 22, dedicated to Mme Norman Neruda: 1. Romanza Andaluza; 2. Jota Navarra. Part III., op. 23, dedicated to Hugo Herrmann: 1. Playera; 2. Zapateado. Part IV., op. 26, dedicated to Leopold Auer. Part V., op. 28, dedicated to the composer's sister, Francisca Sarasate de Mena: 1. Serenata; 2. Andaluza. Part VI., op. 29, dedicated to Signorina Teresina Tua, *El canto del ruiseñor* (Song of the Nightingale). Part VII., op. 30, dedicated to M. Marsick, Bolero. Published by Simrock (Berlin); arranged for pianoforte by Theodor Kirchner (Simrock, Berlin, 1880).

**SPARK, WILLIAM**, born in Exeter, England, Oct. 28, 1825, still living, 1890. Organist, first a chorister at Exeter Cathedral, then articulated in 1834, for five years, to Dr. S. Sebastian Wesley, with whom he went to Leeds in 1842, and became deputy organist of the Parish Church; he was then organist, successively, of Chapelton, and St. Paul's, Leeds, at Tiverton, Devon, Daventry, Northampton; and on Wesley's removal to Winchester, appointed to St. George's, Leeds, 1850, where he still remains. In 1851 he founded the Leeds Madrigal and Motet Society, subsequently the People's Concerts. He was elected borough organist, when the famous organ in the new Town Hall was erected, and holds organ recitals twice a week. Mus. Doc., Dublin, 1861. He started the Organist's Quarterly Journal in 1869, and the Practical Choir-master in 1881. Works: Trust and Triumph, cantata; Ode to Labor, do.; Anthems, services, glees, and songs; Organ music.—Grove; Riemann.

**SPARRY, JOSEF**, born at Gratz, Styria, April 28, 1715, died at Kremsmünster, Upper Austria, April 5, 1767. Benedictine monk and church composer, pupil of Leonardo Leo in Naples and of Girolamo Chiti in Rome. After visiting Venice, he returned

in 1742 to the monastery at Kremsmünster, which he had entered in 1736, and where he was ordained priest in 1743; and conducted the music there twenty years from 1747. Among his compositions, preserved in the monastery of Kremsmünster are: 38 antiphons, Advent, and Lenten songs; Arias for special occasions; *Pange lingua: Bacchanaliorum finis*, a musical jest.—Wurzbach.

**SPARTACUS**, overture for orchestra, by Saint-Saëns. This work gained a prize from the Société Sainte-Cécile, Bordeaux. Published by Durand, Schœnewerk, & Cie (Paris).

**SPATH, ANDREAS**, born at Rossach, near Coburg, Oct. 9, 1792, died at Gotha, May, 1876. Dramatic and church composer, pupil of Grumlich at Coburg, and in 1816 of Riotti in Vienna; had entered the orchestra of the Prince of Coburg in 1810, was afterwards for eleven years organist at Morges, Switzerland, and in 1833 became music director and city organist at Neuchâtel; later he was made Hof-Kapellmeister at Coburg. Works—Operas: *Ida von Rosenau*, Coburg, 1821; *Elise*, ib., 1833; *Der Astrolog*, ib., 1837; *Omar und Sultana*, ib., 1842; Several ballets. Oratorios: *Die Auferstehung*; *Petrus*; *Judas Iscariot*. Mass for four voices with wind instruments; Cantatas; Psalms; *Te Deum*; *Symphonie concertante* for two clarinets and orchestra; Pieces for wind instruments; *Airs variés* for violin and clarinet, with orchestra or quartet; *Nonetto* for string and wind instruments; *Quartets* for strings; Many *fantaisies*, and variations for pianoforte.—Fétis; Mendel; Schilling.

**SPECH, JÁNOS** (Johann), born at Presburg, Hungary, July 6, 1768, died in Vienna, date not known. Instrumental and vocal composer, studied law and entered in 1792 the government service at Buda, but soon devoted himself entirely to music, and went to Vienna to teach, while studying composition. In 1804 he became Kapellmeister

at the theatre in Pesth, and in 1816 went to Paris, whence he returned after a few years to Vienna, where he was living after 1830. Works: Two operas; Oratorio; Missa a cappella; 3 funeral cantatas; Many overtures; Quartets for strings; 2 sonatas for pianoforte, violin, and violoncello; 3 fugues for 3 violins, viola, and violoncello; 2 trios for pianoforte and strings; Sonatas, fugues, etc., for pianoforte; Many vocal compositions.—Wurzbach.

**SPECTRE'S BRIDE, THE**, cantata for chorus, soli, and orchestra, text by Karel Jorimír Erben, music by Dvořák, composed for and first given at the Birmingham (England) Festival, Aug. 27, 1885. The subject is the Czech version of the legend related in Bürger's ballad, "Lenore." This differs from the German story. The maiden is first seen mourning the death of her parents and praying to the Virgin for the return of her lover, who comes and bids her go with him. On their weird midnight walk to the churchyard he compels her to throw away, one by one, her prayer-book, chaplet, and cross. He leaps over the wall, and she promises to follow; but taking fright, enters a small house, which proves to be a charnel-house, where ghosts and spectres are dancing, and corpses are lying. She prays to the Virgin, the cock crows, and she is saved as morning breaks. The music is well written and interesting. It contains energetic rhythms, and realistic musical symbols, which give character to the melodies. The narrative element is given to the chorus and baritone solo. The work was well received. The composer conducted, and the solos were sung by Mme Albani, Joseph Maas, and Charles Santley. It was first given in America by the Arion Club, Providence, Nov. 18, 1885; and by the Philharmonic Society, Brooklyn, March 20, 1886. Raff's *Lenore* Symphony is on Bürger's version of this legend.—*Athenæum* (1885), ii. 311; *Neue Zeitschr.* (1886), 25; Krehbiel, Review (1885-86), 172; Upton, *Standard Cantatas*, 136.

**SPEIDEL, WILHELM**, born at Ulm, Bavaria, Sept. 3, 1826, still living, 1890. Pianist, first instructed by his father (Konrad Speidel, singer and conductor of the Ulmer Liederkrantz, died in 1880), then at Munich pupil of Wanner and Wilhelm Kuhe on the pianoforte, and of Ignaz Lachner in composition. He settled in Munich, and appeared with great success as a virtuoso in many cities of Germany. In 1854 he became music director at Ulm, and in 1857 went to Stuttgart as conductor of the Liederkrantz, and was one of the founders of the Conservatorium, at which he taught until 1874. He then established a pianoforte school of his own, but, on the death of Lebert, re-entered the staff of the Conservatorium, with which he united his own school. Works: Overture und Intermezzo zu König Helge; Spirit chorus from Faust, for male chorus with orchestra; Wikinger Ausfahrt, for tenor solo with male chorus and orchestra; Volkers Schwanenlied, for male chorus; Other choruses for do.; Trios for pianoforte and strings; Sonata for violoncello; do. for violin; 2 sonatas, and many other pieces for pianoforte; Songs.—Mendel; Riemann.

**SPENGLER, JULIUS (HEINRICH)**, born in Hamburg, June 12, 1853, still living, 1890. Instrumental and vocal composer, pupil of Voigt on the pianoforte and in theory, and of H. E. Kayser on the violin; then at the Cologne Conservatorium, 1867-68, of Rudorff and von KönigsLöw, and in Berlin of Rudorff, Joachim, Kiel, and Adolf Schulze. He then returned to Hamburg and studied counterpoint under Grädener, and the organ under Armbrust. He became conductor of the Cäcilien-Verein in 1878, vocal instructor at the teachers' seminary in 1884, and organist of St. Gertrude's Church in 1886. Works: Symphony in D minor; Quintet for pianoforte and strings; Sonata for violoncello; Choruses and songs.—Riemann.

**SPENSER, WILLARD**, born of American parentage, at Cooperstown, New York, July 7, 1856, still living, 1890. Dramatic

composer, mostly self taught. He began to compose at an early age and published waltzes, galops, romances, etc., many of which were popular. In 1880-81 he wrote "The Little Tycoon," a comic operetta on a Japanese theme, and in 1882 copyrighted and published the complete score, of which



35,000 copies have been sold. It was first given at the late Temple Theatre, Philadelphia, Jan. 4, 1886, and first in New York, at the Standard Theatre, March 29, 1886. It has since been played in the principal cities of the United States with great success, having had, up to June, 1889, 1,427 representations. Mr. Spenser is now (1890) engaged upon a new opera.

SPERA, SI, MIO CARO BENE, soprano aria of Alceste, in F minor, with accompaniment of violins in unison, and bass, written by Handel for Faustina Hasse, to be sung in Act I. of his *Admeto*. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

SPERAI VICINO IL LIDO, aria for soprano with orchestra, in F, text from Metastasio's *Demofonte*, music by Mozart, composed in 1781. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 20.—Köchel, Verzeichniss, No. 368; André, do., No. 176; Jahn, Mozart, iii. 203.

SPERANZA, GIOVANNI ANTONIO, born at Mantua, Lombardy, in 1812, died at Milan in 1850. Dramatic composer, pupil of the Conservatorio San Pietro a Majella, Naples; became insane at Milan. Works: Gianni di Parigi, Naples, 1836; I due Figaro, Parma, 1840; L' Aretino, Turin, 1840; Il postiglione di Lonjumeau, ib., 1842; Saul, Florence, 1844; Amor a suon di tamburro,

Naples, 1845; Il mantello, Turin, 1846; L' alloggio militare, opera buffa; Java, do.—Fétis; do., Supplément, ii. 535.

SPEYER (Speier), WILHELM, born in Frankfort, June 21, 1790, died there, April 5, 1878. Violinist, pupil of Nenninger, Fränzl, and Paul Thierrot, and in composition of André and Vollweiler; after studying at the university of Heidelberg, he travelled, and received instruction in Paris from Baillot. On returning to Germany he became a merchant, lived at Offenbach and Frankfort, and devoted his leisure to composition. He was an intimate friend of the Mendelssohn family. Works: Three quartets and a quintet for strings; Duets for two violins, and violin and flute; Part-songs for men's voices; Many songs.—Schilling; Mendel; Fétis.

SPIEGELRITTER, DER, Singspiel in three acts, text by Kotzebue, music by Schubert, composed in 1815. Prince Almador, son of the King of Dummistan, sets forth on an adventure, accompanied by Schmurzo, the jester. The magician, Burrudusassusi, gives him a blue shield, bearing the words Der Tugend treu, which turns white on the approach of danger. The music was written in 1815, but only fragments have been discovered. These are: an air for the King, "Der Sonnenstrahl ist warm"; a quintet for Schmurzo and the ladies of the court; an air for the Prince, "Ach es ist schön, fremde Lande zu sehen"; a duet for the King and Queen, "Wohl ist nur halbe Freude"; a concerted number with chorus, "Ein Sinnbild auf dem blanken Schild"; an air for the Prince, "Schweigt, haltet graues Haar in Ehren"; an air for the magician, with chorus, "So nimm, du junger Held, den Spiegel im blauen Feld," and the fragment of a song for the Prince. The MSS. are in the possession of the Vienna Musikverein. Nothing more is known of the work. Other operas on this libretto by Ignaz Walter, Mannheim, 1793; by Maschek, Prague, March 7, 1794; by Agthe, Ballenstädt, 1795; by Johann Karl Mainberger, Nurem-

berg, 1796 ; and by Hinze, Waldenburg, 1797.—*Kreissle von Hellborn* (Coleridge), Schubert, i. 76.

**SPIESS, MEINRAD**, born probably in Bavaria, about the end of the 17th century, was still living in 1774. Prior of the monastery of Yrsel, Suabia, and church composer, pupil of Giuseppe Antonio Bernabei. Works : *Antiphonarium Marianum*, contains 26 Antiphonis, etc., for soprano and contralto, with 2 violins and organ (Kempten, 1713) ; *Cithara Davidis noviter animata*, vesper-psalms for 4 voices, and strings, with organ (Constance, 1717) ; *Philomela ecclesiastica*, motets for solo voices, and 2 violins with organ (Augsburg, 1718) ; *Cultus latrieutico-musicus*, 6 masses and 2 Requiems, for 4 voices, string instruments, and organ (Constance, 1719) ; *Laus Dei in Sanctis ejus*, offertoria for do. (Mindelheim, 1723) ; *Hyperdulia musica*, litanies, for do. (Augsburg, 1726) ; 12 sonatas for 2 violins, double-bass, and organ (ib., 1734) ; *Tractatus musicus compositorio practicus*, etc. (ib., 1745).—Fétis ; Mendel ; Gerber.

**SPINDLER, FRANZ STANISLAUS**, born at Augsburg, Bavaria, in 1759, died at Strasburg, Sept. 8, 1819. Dramatic singer and composer, made his début in 1782, was engaged at Innspruck in 1787, at Breslau in 1795, and in Vienna in 1797. He afterwards became Kapellmeister of the cathedral at Strasburg. Works : *Kain und Abel*, melodrama ; *Balders Tod*, opera ; *Die Liebe in der Ukraine*, comic opera ; *Piramus und Thisbe*, melodrama ; *Der Wandersmann*, operetta ; *Reue vor der That*, do. ; *Freitags-Reisen*, do. ; *Amor und graue Haare*, do., Brünn, 1791 ; *Die vier Vormünder*, Breslau, 1795 ; *Musie to Achmed und Zenide*.—Fétis ; Mendel.

**SPINDLER, FRITZ**, born at Wurzbach, near Lobenstein, Nov. 24, 1817, still living, 1890. Pianist, son of a watch-maker and amateur musician, pupil of cantor Wilhelm Joch, on the pianoforte, organ, and violin ; later renounced the study of theology for music, and in 1835 became the pupil of

Friedrich Schneider in Dessau. He settled in 1841, in Dresden, to teach the pi-



anoforte and has since been an exceedingly productive and popular composer. Works : More than 300, including : 2 symphonies ; Unpublished oriental symphony ; Concerto for piano-

forte and orchestra ; String quartet ; Pianoforte quartet ; 4 pianoforte trios ; 30 sonatinas for two hands, and 12 sonatinas for four hands ; Many brilliant pianoforte pieces.—Mendel ; Fétis ; do., *Supplément*, ii. 535.

**SPOFFORTH, REGINALD**, born at Southwell, Nottingham, England, in 1768, died at Kensington, London, Sept. 8, 1827. Glee composer, pupil of his uncle, Thomas Spofforth, organist of Exeter Cathedral, and of Benjamin Cooke. In 1793 he won two prizes from the Glee Club for his glees : *See! smiling from the rosy East*, and *Where are those hours?* He published about 1799, a set of glees, one of which, *Hail smiling morn*, at once caught the public ear and is still popular. A number of his MS. glees were published after his death by W. Hawes. The following are some of his best : *How calm the evening* ; *Kingcup*, *daffodil*, and *rose* ; *While the madly raging nations* ; *The spring, the pleasant spring* ; *Come bounteous May* ; *Health to my dear*.—Grove ; *Harmonicon* (1833), 186.

**SPOHR, LOUIS**, born at Brunswick, April 5, 1784, died at Cassel, Nov. 22, 1859. Two years after his birth, his father, a physician, moved to Seesen. Louis soon gave such convincing signs of extraordinary talent that his parents, both of whom were musical, decided that he should be educated to follow music as a profession. He was sent to Brunswick to study under Maucourt, an excellent violinist in the Brunswick orches-



tra, and made such rapid progress that in 1796 he played a concerto of his own composition before the court. The Duke of Brunswick took an interest in him, and in 1798 he joined the orchestra. In 1801 he began to take lessons of Franz Eck, then the most noted violinist in Germany, and next year he received a pension from the Duke, to enable him to accompany Eck to Russia. After eighteen months passed at Moscow, he returned to Brunswick, and continued his studies until 1804, when he undertook a professional trip through Saxony and Prussia on his own account. His success was immense, and in 1805 he accepted the post of court *Concertmeister* at Gotha. Soon afterwards he married Dorothea Scheidler, then the most famous harpist in Germany. In 1807 he made a second concert tour, in which his success, especially at Vienna, was such that his reputation as a violinist became European. In 1813 he became *Kapellmeister* at the Theater an der Wien, for which he wrote his opera, *Faust*. This, however, was not given, and it was probably disappointment at this that caused Spohr to resign his post in 1817. He immediately went to Italy with his wife, giving concerts with much *éclat* in Milan, Venice (where he played a *sinfonia concertante* of his own with Paganini), Florence, Rome, and Naples. On his return to Germany, via Switzerland, in 1818, he was made *Kapellmeister* at Frankfurt-on-the-Main. In 1819 he visited Paris and London, his success, especially in the latter city, serving to swell his already great reputation in Germany. In 1822 he settled in Cassel, where he was appointed *Kapellmeister*, and which remained his home until his death. For a long time he continued to exercise a



strong influence upon German music, being recognized as one of the best conductors. He was in great demand for musical festivals, as Ferdinand Hiller was afterwards, and conducted the following: Halberstadt, 1828, 1835; Nordhausen, 1829; Norwich (England), 1839; Aix-la-Chapelle, 1840; Lucerne, 1841; Brunswick, 1844; Bonn (for the inauguration of the Beethoven statue), 1845; Manchester, 1845, etc. In 1852 he was called to London to superintend the mounting of his *Faust*. His first wife died in 1834; his second wife was a pianist of some note.

Works—I. Oratorios and Cantatas: *Das jüngste Gericht*, Erfurt, Jan. 1, 1812; *Die letzten Dinge*, Cassel, March 24, 1826; *Des Heilands letzte Stunden*, ib., April 17, 1835; *Der Fall Babylons*, ib., April 9, 1841; *Das befreite Deutschland*, dramatic cantata, MS.

II. Operas: *Die Prüfung* (written 1806, not given); *Alruna* (written 1808, id.); *Die Eulenkönigin* (written 1808, id.); *Der Zweikampf mit der Geliebten*, Hamburg, November, 1811; *Faust*, op. 60, Frankfurt, 1818; *Zemire und Azor*, ib., April 4, 1819; *Jessonda*, op. 63, Cassel, July 28, 1823; *Der Berggeist*, op. 73, ib., March 24, 1825; *Pietro von Albano*, op. 76, ib., Oct. 13, 1827; *Der Alchymist*, ib., July 28, 1830; *Die Kreuzfahrer*, ib., Jan. 1, 1845.

III. Church Music: Mass for 5 solo voices and 2 5-part choruses, op. 54; 3 Psalms for double chorus and soli, op. 85; Hymn to St. Cecilia, chorus and soprano solo, op. 97; Psalm xxiv., for chorus, soli, and piano-forte, op. 97a; Hymn, "Gott, du bist gross," for chorus, soli, and orchestra, op. 98; Vater unser (Klopstock), op. 104; Do. (Mahnmann), no opus number; Psalm cxxviii., for chorus, soli, and organ, op. 122; Psalm lxxxiv. (Milton), for chorus, soli, and orchestra, op. 134.

IV. For orchestra: 9 Symphonies: No. 1, in E-flat, op. 20; No. 2, in D minor, op. 49; No. 3, in C minor, op. 78; No. 4, *Die Weihe der Töne*, in F, op. 86; No. 5, in C minor (the Fantasia, op. 99, is used as

4<sup>tes</sup> Doppel-Quartett.

L. Spohr.

Allegro.

Violino I  
Violino II  
Viola  
Cello

Violino I  
Violino II  
Viola  
Cello

Violino I  
Violino II  
Viola  
Cello

Violino I  
Violino II  
Viola  
Cello

the first movement), op. 102 ; No. 6, *Historical* symphony, in G, op. 116 ; No. 7, *Irdisches und Göttliches im Menschenleben*, for 2 orchestras, in C, op. 121 ; No. 8, in G minor, op. 137 ; No. 9, *Die vier Jahreszeiten*, in B minor, op. 143. 8 Overtures : No. 1, in C minor, op. 12 ; No. 2, to *Die Prüfung*, in D, op. 15A ; No. 3, to *Alruna*, in E-flat, op. 21 ; To *Macbeth*, in B minor, op. 75 ; Fantasia on Raupach's *Tochter der Luft*, in the form of a concert-overture, in C minor, op. 99 ; Im ernsten Styl, in D, op. 126 ; To *Das befreite Deutschland* ; To *Der Matrose*. Notturmo for wind and Janitscharen-Musik, in C, op. 34 ; Erinnerung an Marienbad, waltzes, in A minor, op. 89.

V. For solo instruments with orchestra : Quartet concerto, for 2 violins, viola, and violoncello, with orchestra, op. 131 ; Concertante No. 1, for 2 violins with orchestra, in A minor, op. 48 ; Do., No. 2, for do., op. 88 ; Potpourri on *Jessonda*, for violin, and violoncello, with orchestra, in A-flat, op. 64. 15 Concertos for violin ; No. 1, in A minor, op. 1 ; No. 2, in D minor, op. 2 ; No. 3, in C minor, op. 7 ; No. 4, in B minor, op. 10 ; No. 5, in E-flat, op. 17 ; No. 6, in G minor, op. 28 ; No. 7, in E minor, op. 38 ; No. 8, "In modo d'una scena cantante," in A minor, op. 47 ; No. 9, in D minor, op. 55 ; No. 10, in A minor, op. 62 ; No. 11, in G, op. 70 ; No. 12 (Concertino No. 1), in A minor, op. 79 ; No. 13 (Concertino No. 2), in E, op. 92 ; No. 14 (Concertino No. 3), "Sonst und jetzt," in A minor, op. 110 ; No. 15, in E minor, op. 128. Grande Polonaise, for violin and orchestra, in A minor, op. 40 ; Potpourri on *Jessonda*, for do., in A minor, op. 66. 2 Concertos for clarinet : No. 1, in C minor, op. 26 ; No. 2, in E-flat, op. 57.

VI. Chamber-music : Nonet for violin, viola, violoncello, double-bass, flute, oboe, clarinet, bassoon, and horn, in F, op. 31 ; Octet for violin, 2 violas, violoncello, clarinet, 2 horns, and double-bass, in E, op. 32 ; 4 double-quartets for strings : No. 1, in

D minor, op. 65 ; No. 2, in E-flat, op. 77 ; No. 3, in E minor, op. 87 ; No. 4, in B-flat, op. 136 ; Septet for pianoforte, flute, clarinet, horn, bassoon, violin, and violoncello, op. 147 ; Sextet for strings, in C, op. 140 ; 7 quintets for strings : Nos. 1 and 2, in E-flat and G, op. 33 ; No. 3, in B minor, op. 69 ; No. 4, in G minor, op. 91 ; No. 5, in G minor, op. 106 ; No. 6, in E minor, op. 129 ; No. 7, in G minor, op. 144 ; Quintet for pianoforte, flute, clarinet, horn, and bassoon, in C minor, op. 52 ; The same arranged for pianoforte and strings, op. 53 ; Quintet for do., op. 130 ; 34 quartets for strings : Nos. 1, 2, in C and G, op. 4 ; No. 3 (quatuor brillant), in D minor, op. 11 ; Nos. 4, 5, in C and A, op. 15 ; No. 6, in G minor, op. 27 ; Nos. 7-9, in E-flat, C minor, and F minor, op. 29 ; No. 10, in A, op. 30 ; No. 11 (quatuor brillant), in E, op. 43 ; Nos. 12-14, in C, E minor, and F minor, op. 45 ; No. 15 (quatuor brillant), in B minor, op. 61 ; Nos. 16-18, in E-flat, A minor, and G, op. 58 ; No. 19 (quatuor brillant), in A, op. 68 ; Nos. 20-22, in A minor, B-flat, and D minor, op. 74 ; Nos. 23-25, in E, G, and A minor, op. 82 ; No. 26 (quatuor brillant), in E-flat, op. 83 ; Nos. 27-29, in D minor, B-flat, and A minor, op. 84 ; No. 30 (quatuor brillant), in A minor, op. 93 ; No. 31, in A, op. 132 ; No. 32, in C, op. 141 ; No. 33, in G, op. 146 ; No. 34, in E-flat, op. 152 ; Potpourri No. 1, on airs by Dalayrac, for violin, with accompaniment of 2d violin, viola, and bass, op. 5 ; Do. No. 2, on themes by Mozart, in B-flat, for do., op. 22 ; Do. No. 3, on themes by Mozart, for violin, with accompaniment of quartet, flute, oboe, clarinet, 2 bassoons, 2 horns, in G, op. 23 ; Do. No. 4, on themes by Mozart, for violin, with accompaniment of 2d violin, viola, and bass, in B, op. 24 ; Variations No. 1. for do., in D, op. 6 ; Do. No. 2, for do., in A minor, op. 8 ; 5 trios for pianoforte, violin, and violoncello : No. 1 (concertant), in E minor, op. 119 ; No. 2 (concertant), in F, op. 123 ; No. 3 (concertant), in A minor, op. 124 ; No. 4, in B-flat, op. 133 ; No. 5, in G minor,

op. 142; 14 duos concertants, for 2 violins, op. 3, 9, 39 (D minor, E-flat, E), 67 (A minor, D, G minor), 148 (F), 150 (D), 153 (C); Grand duo, for violin and viola, op. 13; Sonata for pianoforte (or harp) and violin, in B, op. 16; 3 duos concertants for pianoforte and violin: No. 1, in G minor, op. 95; No. 2, in F, op. 96; No. 3, in E, op. 112; Introduction and rondo, for do., in E, op. 46; Grand rondo for do., op. 51; Rondo alla spagnuola, for do., in C, op. 111; "Elegisch und humoristisch;" 6 duettinos for do., op. 127; 6 Salonstücke for do., op. 135; 6 do. for do., op. 145; Potpourri for do. (after op. 24), op. 42; Do. on airs from Die Zauberflöte, in F-sharp minor, op. 50; Do. on airs from Das unterbrochene Opferfest, op. 56; Fantasia for do., on airs from Der Alchymist, op. 117; Do. for do. (or harp and violin), on airs by Handel and Abt Vogler, op. 118; 3 sonates concertantes for harp and violin: in E-flat, op. 113; in E-flat, op. 114; in A-flat, op. 115; 36 violin studies by Fiorillo, with 2d violin part added; Violinschule; Sonata for pianoforte solo, in A-flat, op. 125; Rondoletto for do., in G, op. 149; Potpourri for clarinet, in F, op. 80; Fantasia and variations for do., in B-flat, op. 81; Fantasia for harp, in A-flat, op. 35; Variations for do., in F, op. 36.

VII. Songs and Part-songs: Scena and aria for soprano, with orchestra, op. 71; Bass air from Das befreite Deutschland,

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with do.; Song from the play Der Matrose, with do.; 53 songs with pianoforte, in 9 books, op. 25, 37, 41, 72, 94, 101, 103 (with clarinet obligato), 105, 139; 6 songs for baritone, with violin obligato, op. 154; Ansie am Clavier, sonatina for pianoforte and voice; 3 duets for soprano and tenor, op. 107; 3 do. for 2 soprani, op. 108; 12 4-part songs for male voices, op. 44, 90; 12 do. for mixed

voices, op. 120, 151; Many songs published in various collections. Many of Spohr's works are still in MS.—Louis Spohr's Selbstbiographie (Cassel, Wigand, 1860–61; English translation, London, 1865); A. Malibran, Louis Spohr, sein Leben und Wirken (Frankfort, Sauerlander, 1860); —Grove; Fétis; do., Supplément; Mendel. SPONHOLTZ, ADOLF HEINRICH, born at Rostock, Mecklenburg, March 12, 1803, died there in 1851. Organist and pianist, attracted attention by his playing in concerts, when a mere boy, but was obliged to study theology, and had already preached often when he suddenly devoted himself entirely to music. He became organist of St. Mary's in his native city. Works: Symphonies, and other compositions for orchestra; Motets; Pianoforte music; Songs. —Schilling, Supplement, 405.

SPONTINI, GASPARO (LUIGI PACIFICO), conte di Sant' Andrea, born at Majolati, in the Marches of Ancona, Nov. 14, 1774, died there, Jan. 24, 1851. His parents were peasants, and three of his brothers entered the priesthood, for which he himself was also destined. His bent for music showed itself early, but met with no encouragement, and he ran away from



his uncle's house in Jesi, whither he had been sent to be educated, to that of another relative in Monte San Vito, who had him take music lessons from one Quintiliani. But the uncle at Jesi was soon prevailed upon to take him back and have him taught by local musicians. In 1791 he entered the Conservatorio della Pietà de' Turchini in Naples, where he studied counterpoint and composition under Sala and Tritto, and singing under Tarantino, or, according to

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## SPONTINI

Florimo, Salieri. In 1796 he left the Conservatorio secretly to write his first opera, *I puntigli delle donne*, for the Argentina, in Rome; the result was so successful that, on his return to the Conservatorio, Piccini took him under his own care, and gave him instruction in dramatic composition. After writing several operas for Rome, Florence, and Naples, he was called in 1800 to the court at Palermo, but soon left there for Marseilles and, in 1803, for Paris, where he began with giving music lessons. His *Finta filosofa* had a moderate success at the Italiens, but his next opera, *La petite maison*, was hissed off the stage. In the same year, 1804, the tide of fortune turned, and Jouy gave him his rejected libretto of *La vestale* to set to music for the Opéra. But, before entering upon so important a task, Spontini first wrote *Milton* for the Feydeau, a work in which a decided change from his earlier light Italian style is noticeable. He was appointed chamber-composer to the Empress Joséphine, and his favor at court was further increased by his cantata, *L'ecceles-gara*, in honour of the battle of Austerlitz. In 1807 *La vestale* was brought out at the Opéra, after much opposition and delay, occasioned in part by the difficulty Spontini experienced in writing in the more elaborate and highly dramatic style of the French lyric tragedy. The work was a splendid success, and placed him at once upon the pinnacle of fame. Equally successful was his *Fernand Cortez* in 1809. Shortly after its production, he married the daughter of Jean Baptiste Érard. In 1810 he was made director of the Théâtre des Italiens, where, among other works, he brought out Mozart's *Don Giovanni* in its original shape for the first time in Paris. Pecuniary difficulties brought about his dismissal in 1812, and in 1814 Louis XVIII. appointed him his court composer, with a pension of 2,000 francs. Some occasional operas, written to glorify the Restoration, were followed in 1819 by *Olympie*, which, however, only had a succès d'estime.

Shortly before its production, Spontini had accepted the offer of the post of court composer and general music director from Friedrich Wilhelm III., of Prussia, and in the spring of 1820 he moved to Berlin, where he began a brilliant career with some superb performances of *Cortez*. But, with all the admiration his genius excited, and in spite of his recognized ability as a conductor, it gradually became evident that there were traits in his character which unfitted him for his post. He was immeasurably fond of power, and both incautious and overbearing in his exercise of it; he came continually into conflict with other officials, from whom he would brook no opposition, and his ill-concealed jealousy of Weber served to arouse considerable popular feeling against him. At length, in 1841, he was dismissed from his post, although allowed to retain the title and the salary. In 1842 he returned to Paris, where he passed most of the remainder of his life in leisurely retirement, for he never could bring himself to compose after the blow his self-love had received in Berlin. He died in his native town, on a trip he had taken to Italy for his health. During the last few years of his life he suffered much from hypochondria, deafness, and loss of memory. He was given the degree of Doctor by the University of Halle, and elected to the Berlin Academy in 1833, and the French Académie in 1839; was Knight of the Prussian Order of Merit and many other orders; and in 1844 was raised by the Pope to the rank and title of Conte di Sant'Andrea. Spontini may be looked upon as the greatest figure in the history of French tragic opera, between Gluck and Meyerbeer. The practical labour of composition gave him much trouble; he wrote with almost unexampled slowness and difficulty, and was a poor score-reader. He has been charged with a lack of poetic imaginativeness, but in melodic invention and dramatic power he has had few superiors. His handling of the orchestra is original, and

his orchestration notable for its generally sombre colouring.

Works—I. Operas: *I puntigli delle donne*, Rome, Teatro Argentina, 1796; *L'eroismo ridicolo*, Rome, 1797; *Il finto pittore*, ib., 1798; *Teseo riconosciuto*, Florence, 1798; *L'isola disabitata*, ib., 1798; *Chi più guarda meno vede*, ib., 1798; *Berenice*, Naples, 1798; *La fuga in maschera*, ib., 1799; *L'amore segreto*, ib., 1799; *La finta filosofa*, ib., 1799; *I quadri parlanti*, Palermo, 1800; *Sofronia e Olindo*, ib., 1800; *Gli Elisi delusi*, ib., 1800; *Gli amanti in cimento*, ossia *il geloso audace*, Rome, 1801; *La principessa d'Amalfi*, Venice, 1802; *Le metamorfosi di Pasquale*, ib., 1802; *La petite maison*, Paris, Opéra Comique, May, 12, 1804; *Milton*, ib., ib., Nov. 27, 1804; *Julie, ou le pot de fleurs*, ib., ib., March 12, 1805; *La vestale*, ib., Académie Impériale de Musique, Dec. 11, 1807; *Fernand Cortez, ou la conquête du Mexique*, ib., ib., Nov. 28, 1809, and in a remodelled version, May 28, 1817; *Pélage, ou le roi et la paix*, ib., ib., Aug. 23, 1814; *Les dieux rivaux, ou les fêtes de Cythère* (with Berton, Kreutzer, and Persuis), ib., ib., June 21, 1816; *Olympie*, ib., ib., Dec. 20, 1819; *Nurmahal, oder das Roseuiest zu Kaschmir*, Berlin, May 27, 1822; *Aleidor* (MS.), ib., May 23, 1825; *Agnes von Hohenstaufen*, Act I., ib., May 28, 1827, the whole opera, June 12, 1829, and in a remodelled version, Dec. 6, 1837; *Das verlorene Paradies* (unfinished MS., written 1838–40).

II. Other works: *L'eccehla gara*, cantata, Paris, Feb. 8, 1806; *Sensations douces, mélancoliques et douloureuses*, 6 songs with harp (Paris, 1805–09); Prussian national

with tableaux vivants, ib., at court, Jan. 27, 1821; Hymn for the coronation of Emperor Nicholas of Russia, ib., Dec. 18, 1826; *Gott segne den König*, cantata, Halle Musical Festival, 1829; *Domine salvum fac regem*, 12 voc. with organ, trumpets, violoncelli, and double-basses, Berlin, Oct. 15, 1840; French, Italian, and German songs with pianoforte.—Grove, iii. 665; Louis de Loménie, M. Spontini, par un homme de rien (Paris, 1841); E. M. Oettinger, Spontini (Leipsic, 1843); Elogio . . . da G. Ignazio Montanari (Ancona, 1851); Raoul-Rochette, Notice historique sur la vie et les ouvrages de M. Spontini (Paris, 1852); Fétis; do., Supplément; Wagner, Erinnerungen an Spontini, Ges. Schrift. und Dicht., v. 116.

SPONTONE, BARTOLOMEO, born in Bologna, about 1529, died (?) Madrigal composer, studied counterpoint under Nicolò Mantovani, afterwards in Rome under Jacopo da Ponte, and Morales. On his return to Bologna he became a singer at S. Petronio in 1551, and was maestro di cappella of that church in 1577–83. He held the same position at the cathedral of Verona in 1588. Works: Three sets of madrigals for 4 and for 5 voices (Venice, 1558, 1567, 1583); 1 book of masses (Venice, 1588). His compositions are found in the following collections of madrigals: *I dolci Frutti* (Venice, 1570); *Musica di XIII autori illustri* (ib., 1576); *Il primo fiore della Ghirlanda musicale* (ib., 1577); *Il Lauro secco* (ib., 1577); *Il Gaudio* (ib., 1556); *Spoglia amorosa* (ib., 1592); *De' floridi virtuosi d'Italia* (ib., 1586); *Symphonica Angelica* (Waelrant, Antwerp, 1594); *Madrigali pastorali* (ib., 1604). Cipriano di Rore printed a Dialogo a 7 by him in 1568. A fine 4-part madrigal, *The Joyous Birds*, is given by Hullah in Part Music.—Fétis, Supplément, ii. 537; Gaspari, Memorie riguardanti la storia dell'arte musicale in Bologna al xvi. secolo.

SPOSA DEI SAGRI CANTICI, LA, oratorio by Alessandro Scarlatti, first performed in Naples in 1710.

*L'Am Devot*  
*Spontini*

hymn, "Wo ist das Volk," Berlin, Oct. 18, 1818 (Schlesinger); *Lalla Rukh*, Festspiel







**SPOSO DELUSO, LO** (The Deluded Bridegroom), ossia la rivalità di tre donne per un solo amante, Italian opera buffa in two acts, music by Mozart, written in 1784. The author of the libretto is unknown, and Mozart's work was left unfinished. It is supposed to be composed for the text set by Cavaliere Palo, and given in Padua in 1787. The text-book bears the names in Mozart's handwriting of the singers expected to appear in the original cast. These are : Bocconio, a wealthy and foolish man, Signor Benucci ; Eugenia, a noble Roman woman, betrothed to Bocconio, but formerly to Don Asdrubale, whom she still loves, Signora Fischer ; Don Asdrubale, an officer of Tuscany and lover of Eugenia, Signor Mandini ; Bettina, niece of Bocconio, enamoured of Don Asdrubale, Signora Cavalieri ; Pulcherio, a woman-hater, and a friend of Bocconio, Signor Bussani ; Gervasio, Eugenia's tutor, Signor Pugnetti ; and Metilde, virtuoso of singing and dancing, enamoured of Don Asdrubale, Signora Teyber. The opera opens with preparations for the wedding of Bocconio with Eugenia. His friends jeer at him, and while he is defending himself the bride is announced. Pulcherio endeavours to establish more regard between the betrothed couple, calling Eugenia's attention to Bocconio's amiability and his to Eugenia's beauty. Don Asdrubale, Eugenia's former lover, whom she believes to have fallen in battle, comes to greet the bride. He is on his way to Rome to wed her, and is startled to find that she is about to marry another. The unfinished work ends here with a terzet, expressing the confusion and embarrassment of Eugenia, Bocconio, and Don Asdrubale. The autograph is in the possession of André, Offenbach-on-the-Main, who has published a pianoforte score (Offenbach, 1855). Breitkopf & Härtel, Mozart Werke, Serie v., No. 38 (Supplement). — Köchel, Verzeichniss, No. 430 ; Jahn, Mozart, iv. 172 ; do. (Townsend), iii. 59.

**SPRING SYMPHONY**, in A, by John Knowles Paine, op. 34, first performed in Cambridge, Massachusetts, March, 1880. It is the composer's second symphony, and was written in 1879-80. I. Introduction. Adagio sostenuto (The Departure of Winter) ; Allegro ma non troppo (The Awakening of Nature) ; II. Scherzo, Allegro (May Night Fantasy) ; III. Adagio (A Romance of Spring-time) ; IV. Allegro gioioso (The Glory of Nature). It was conducted by the composer at a Brooklyn (N. Y.) Philharmonic Concert, 1883 ; and in Boston, 1884. Full score and pianoforte arrangement for four hands published by Schmidt & Cranz (Hamburg).—Upton, Standard Symphonies, 201.

**SPRÜCHE** (Proverbs or Sentences), sung in the Berlin Cathedral after the reading of the Epistle ; set for that church by Mendelssohn, op. 79. They are for eight-part chorus. I. Weihnachten (Christmas), Allegro moderato (1845) ; II. Am Neujahrstage (New Year's Day), Andante (1843) ; III. Am Himmelfahrtstage (Ascension Day), Allegro maestoso e moderato (1845) ; IV. In der Passionszeit (Passion Week), Adagio (1845) ; V. Im Advent (Advent), Andante (1846) ; Am Charfreitage (Good Friday), Sostenuto e grave (1844). Posthumous Work No. 7. Breitkopf & Härtel, Mendelssohn Werke, Serie xiv., No. 109.

**STABAT MATER** (The Lamentation of the Blessed Virgin Mary), a sequence sung in the Roman Catholic Church between the Epistle and the Gospel at High Mass on the Friday of Passion Week, and the third Sunday in September. It is also sung in the Sistine Chapel as an Offertorium on the Thursday in Holy Week. The poem, one of the finest examples of mediæval Latin, was written by Jacobus de Benedictis towards the end of the 13th century. Several readings of it are extant, and there are four versions of its plain-chant melody : two in the first Mode (in the Ratisbon editions of the Gradual and the Vespers) ; one in the fourth Mode (in the Mechlin

Office-Books), and one that was sung in the 15th century to a Melody known as "Comme feme" in the thirteenth Mode. The earliest setting of the Stabat Mater is by Josquin Després, one of the most ingenious works of this composer. It is written in the thirteenth Mode transposed. The cantus firmus is sung by the tenor, accompanied in elaborate counterpoint by four other voices. This was sung by the Gluck Society, London, May 24, 1881. It was first printed in Petrucci's "Motetti della Corona," Lib. iii., No. 6 (Fossombrone, 1519); and published by Choron (Paris). Palestrina left two settings of the Stabat Mater: one for a double-chorus of eight voices, which has been sung for many years in the Sistine Chapel on the Thursday of Holy Week. This was first printed in Burney's "La Musica della Settimana Santa;" by Choron (Paris); in Alfieri's "Raccolta di Musica Sacra" (vol. vi., Rome, 1845); by Breitkopf & Härtel, Palestrina Werke (vol. vii.), and revised edition with introduction of solo voices, by Richard Wagner (1877). The other, for twelve voices in three choirs, which Ambros accords to Felice Anerio on the authority of an entry in the catalogue of the Altaemps-Ottoboni collection in the library of the Collegio Romano, is proved to be by Palestrina, and was first printed in Alfieri's "Raccolta di Musica Sacra" (vol. vii., Rome, 1846); also by Breitkopf & Härtel, Palestrina Werke, vol. vii. Astorga's Stabat Mater, for four voices with orchestra, was probably composed for the Society of Antient Musick of London, and it was performed at Oxford in 1713. Copies of the score are in the British Museum and the libraries of Berlin and Vienna. Hauptmann considered this Stabat Mater superior to Pergolesi's. The score was published by Breitkopf & Härtel (Leipsic, 1879); by Peters (ib.); and an edition with additional accompaniments, by Robert Franz (Leuckart, Breslau). Pergolesi's Stabat Mater, for soprano and contralto with

accompaniment of two violins, viola, bass, and organ, was written at the request of the Confraternity of San Luigi di Palazzo of Naples. It was Pergolesi's last work, and one of his most widely known compositions. It was published by Bonjour (Paris); by Porro (ib.); an edition with Paisiello's addition of wind instruments (ib.); five different editions with pianoforte accompaniment (ib.); by Carnaud (Lyons); two German editions with German words, one in full score by Schwickert (Leipsic); the other with pianoforte, by Christiani (Hamburg); edition with instrumentation by A. Lvoff (Schlesinger, St. Petersburg, 1834; Berlin, 1840); and an edition by Hullah (London). Hiller adapted Klopstock's Passion to the music of this work arranged for four voices, with addition of flutes and oboes. Steffani wrote a fine Stabat Mater for two soprani, two tenors, one alto, and one bass, with accompaniment of two violins, three violas, bass, and organ, which he presented to the Academy of Antient Musick, London, in 1724, on his election as honorary president for life. A Stabat Mater in C minor, by Clari, is in the Royal Library of Copenhagen, and was published in Novello's edition of the Fitzwilliam MSS. of Cambridge. Other important settings of the Stabat Mater include one for two voices, and one for four voices, by Alessandro Scarlatti (Rome, 1713); one by Haydn, for four voices and orchestra, composed about 1771. Published by Breitkopf & Härtel (Leipsic, 1831); pianoforte arrangement by C. Zulehner (Simrock, Bonn, 1831); one by Padre Vito (1783); one for three voices, by Pietro Raimondi; one by Gesualdo Lanza; one by Angelo Inzenga; and one by the Chevalier Neukomm. Rossini's Stabat Mater, for soli, chorus, and orchestra, first performed in public at the Salle Ventadour, Paris, Jan. 7, 1842, with Grisi, Albertazzi, Mario, and Tamburini, is his most celebrated sacred composition. It was written in 1832 at the request of his friend Aguado, who wished him to compose a sacred work

for the Spanish minister, Don Valera. Rossini became ill, and Tadolini wrote the last four numbers of this composition, which was dedicated to Valera with a stipulation that it should remain in his possession. After Valera's death, his heirs sold the MS. to a publisher in Paris. Rossini then claimed the copyright, and gained his suit at law. He composed four new numbers to replace those by Tadolini, and sold the work to Troupenas for 60,000 francs. Rossini's *Stabat Mater* has been censured as being too operatic in style for church music, but it is, nevertheless, one of the most popular of short sacred compositions, owing to its melody and graceful floriture. It was first sung in the salon of Henri Herz, in Paris, Oct. 31, 1841. Théodore Labarre played the pianoforte accompaniment, and the solos were sung by Mme Viardot-Garcia, Mme Labarre, Alexis Dupont, and Géraudy, under the direction of M. Girard. It was first given in Berlin and London in 1842; in Rome in 1843; by the Handel and Haydn Society, Boston, Feb. 26, 1843; first in New York in 1848, and by the Oratorio Society of New York in 1878. The duet "*Quis est homo*" was sung by Patti and Alboni, at Rossini's funeral in the Church of the Trinity, Paris, Nov. 21, 1868. The score was published by Schott (Mainz, 1842); by Ricordi (Milan, 1843); and by Novello (London). The last setting of importance is by Antonín Dvořák, for soli, chorus, and orchestra, first performed by the London Musical Society, March, 1883. It was written in 1875, and its merit recognized by Brahms and Joachim, the latter of whom secured its performance in London. It was subsequently given at the Worcester and Hereford (Festivals).—Grove, ii. 687; iii. 683, 699; Pohl, Haydn, ii. 65; Chrysander, Händel, i. 130; Ambros, v. 61; Waldersee, *Mus. Vorträge*, ii. 166; Edwards, Rossini, 332; Escudier, *do.*, 253; *Allgem. mus. Zeitg.*, i. 204; xxxiii. 165; xxxiv. 469; xxxvi. 5; xlii. 783; xliv. 281; *Athenæum*

(1883), i. 353; Upton, *Standard Oratorios*, 90, 253.

STABILE, ANNIBALE, born in the first half of the 16th century, died in Rome, probably in 1595. Church composer, pupil of Palestrina, became maestro di cappella at S. Giovanni in Laterano, in 1575, at the church of the German college, and at S. Apollinaris in 1576, and at Santa Maria Maggiore in 1592. Works: Three books of motets, for 5-8 voices (Venice, 1584, 1585, 1589); 3 books of madrigals, for 5 voices (*ib.*, 1572, 1584, 1585); 2 books of *Sacre modulationes*, for 5-8 voices (*ib.*, 1586); Litanies for 4 voices (*ib.*, 1592); other works in Gardano's *Dolci affetti* (1568), and *Trionfo di Dori* (1596), in Phalèse's *Lauro verde* (Antwerp, 1591), *Harmonia celeste* (*ib.*, 1593), and *Paradiso musicale* (*ib.*, 1596).—Fétis; Mendel; Riemann.

STABINGHER (properly Stabinger), MATTIA, born in Germany, about 1750, died in Venice, about 1815. Virtuoso on the flute, appeared in Paris, in 1775, went to Milan in 1778, to Florence in 1784, and afterwards settled in Venice. Works—*Ballets*: *Calipso abbandonata*, Milan, 1779; *La sconfitta delle Amazzoni*, *Le avventure d'Ircana*, *ib.*; *La morte d'Arrigo*, Bologna, 1784; *L'astuzia di Bettina*, opera buffa, Florence, 1784. 6 quatuors concertants for flute and strings (Venice, 1792); Sextuors concertants for *do.* and 2 horns (*ib.*, 1792); 12 duos for flutes; 6 sonatas for 2 flutes and bass.—Fétis; Mendel.

STADE, HEINRICH BERNHARD, born at Ettischleben, near Arnstadt, Schwarzburg-Sondershausen, May 2, 1816, died at Arnstadt, May 29, 1882. Organist, made concert tours in Germany and won applause especially for his playing of Bach's works; he became city cantor and organist at Arnstadt, and deserves well for the restoration of the organ in St. Boniface's there, on which Bach had played during his first office in 1703-7. Works: Sonata, and other detached pieces for organ; *Der*

wohlvorbereitete Organist, ein Präludien-Choral- und Postludienbuch, 2 parts (Sondershausen).—Mendel; Riemann.

STADE, (FRIEDRICH) WILHELM, born at Halle in 1817, still living, 1890. Organist, pupil of Schneider at Dessau; was for a time Kapellmeister of Beethmann's dramatic company, which played alternately at Halle and Dessau, then became music director at the University of Jena, and in 1860 Court organist, and Kapellmeister at Altenburg. Works: Festival cantatas; Overture to Schiller's *Braut von Messina*; Symphonies; Psalm; Organ and pianoforte music; Songs.—Mendel; Riemann.



STADEN, JOHANN, born at Nuremberg, about 1579, died there, buried Nov. 15, 1634. Organist, at first in Bayreuth at the court of the margrave Christian, then lived

at Kulmbach until 1610, then at Bayreuth, and in 1616 returned to his native city, where he became organist at St. Lorenz, and in 1620 at St. Sebaldus. Works: *Neue teutsche Lieder, nach Art der Villanellen*, etc. (Nuremberg, 1606); *Neue teutsche geistliche Gesänge*, etc. (ib., 1609); *Neue teutsche Lieder, sampt etlichen Galliarden*, etc. (ib., 1609); *Venus-Kränzlein newer musikalischer Gesäng*, etc. (Jena, 1610); *Fragment eines Festgesanges* (Nuremberg, 1615); *Harmoniae sacrae pro festis praecipuis totius anni*, etc. (ib., 1616); *Neue Pavanen, Galliarden*, etc. (ib., 1618); *Magnificat* (with Valentin Dretzl) for new year's day (ib., 1620); *Harmoniarum sacrarum continuatio* (ib., 1621); *Plausus Noricus* (ib., 1622); *Drei christliche Bet-Gesäng*, etc. (ib., 1622); *Harmonicae meditationes animae* (ib., 1622); *Haus-Musik geistlicher Gesäng*, etc. (ib., 1623, 1624, 1628 (3),

1646); *Kirchen-Musik geistlicher Gesäng und Psalmen*, 2 parts (ib., 1625, 1626); *Opuseulum novum von Pavanen*, etc. (ib., 1625); *Prima vox harmoniae novae sacrarum cantionum*, etc. (ib., 1628); *Musicalischer Freuden- und Andachtswecker* (ib., 1630); *Hertzentrosts-Musica geistlicher Meditationen* (ib., 1630); *Hertzens Andachten geistlicher Gesänglein* (ib., 1631); *Harmoniae variatae sacrarum cantionum* (ib., 1632); *Geistlicher Musikklang*, etc. (ib., 1633); *Johannis Staden operum musicorum posthumorum* (ib., 1643).—*Monatshefte f. Musik-Gesch.*, xv. 101, 107, 119.

STADEN, SIGISMUND GOTTLIEB (Theophilus), born at Nuremberg in 1607, died there in 1655. Organist, son and pupil of the preceding, whom he succeeded in office at St. Sebaldus. He is the composer of the oldest extant German musical drama. Works: *Das geistliche Waldgedicht oder Freudenspiel, genannt Seelewig*, Nuremberg, 1644; *Seelen-Musik trostreicher Lieder* (Nuremberg, 1644); *Der sieben Tugenden Planeten-Töne oder Stimmen, ein Aufzug* (ib., 1645); *Unterschiedlicher Poeten musikalische Friedensgesänge* (ib., 1651). He also edited Hassler's *Kirchengesänge, Psalmen und geistliche Lieder, auf die gemeinen Melodeyen, vermehrt mit 18 Liedern von Joh. Staden, S. G. Staden und zwei Unbekannten* (ib., 1637).—Harsdörffer, *Frauenzimmergesprächspiele* (Nuremberg, 1644); *Monatshefte f. Musik-Gesch.*, xiii. 53; Reissmann, *Allgem. Gesch. d. Mus.*, ii. 159.

STADLER, Abt MAXIMILIAN, born at Melk, Nether Austria, Aug. 7, 1748, died in Vienna, Nov. 8, 1833. Church composer and writer on music, chorister in the monastery of Lilienfeld, when ten years old; studied in the Jesuit College at Vienna, where he was organist. In 1766 he entered the Benedictine Abbey at Melk, was ordained priest in 1772, and became professor of theology in 1775; was appointed abbot of Lilienfeld in 1786, and of Kremsmünster in 1789. He then lived at

Linz, 1791–96, then in Vienna, and after officiating as parish priest at Alt-Lerchenfeld in 1803–10, and at Böhmisch-Kraut in 1810–16, returned to Vienna. Mozart and Haydn were among his musical friends, and, at the request of the former's widow, he put that composer's musical bequest in order. Works: Music to Collin's tragedy *Polyxena*, Vienna, 1811; *Die Befreiung von Jerusalem*, ib., 1816, Zürich, 1829; *Seladon*, cantata (about 1766); *Funeral cantata*, 1767; *Das Gewitter*, cantata; *Die Frühlingsfeier*, do., Vienna, 1816; *Missa solemn*, with full orchestra; *Requiem*, do.; *Psalm exi.*, do.; *Gott*, hymn with do.; *Offertories*, and *graduals*, with do.; Other masses, *Requiems*, *Te Deum*, etc., with organ; *Sonatas* and *fugues*, for piano-forte and organ; *Concerto* for violoncello; 3 quartets for strings; 6 trios for do., etc. He published: *Vertheidigung der Echtheit des Mozart'schen Requiems* (Vienna, 1826), and *Nachtrag* to do. (ib., 1827).—Fétis; Mendel; N. *Necrol. der D.* (1833), 736; *Oesterr. Revue* (Vienna, 1864), iv. 173, 185, 187, 192; v. 154; *Pietznigg, Mittheilungen aus Wien* (Vienna, 1833), 114, 150; *Schilling*; *Wurzbach*.

STADLMAYER (Stadlmair, Stadelmeyer), JOHANN, born at Freising, Bavaria, about 1560, died at Innsbruck (?), after 1646. Church composer, at first in the service of Archduke Maximilian of Austria, at Gratz, Styria, then Kapellmeister to Emperor Rudolph II. in Prague, and later to the Archduchess Claudia, Grand Duchess of Tuscany, at Innsbruck. Works: *Missæ octo vocum* (Prague, 1593); do. (Augsburg, 1596); do., with continuo (ib., 1610); *Sacrum Beatissimæ Virginis Mariæ canticum* (Munich, 1603); *Super Magnificat symphonie variæ* (Innsbruck, 1614); *Musica super cantum gregorianum seu missæ sex vocum*, with continuo (Augsburg, 1612); *Missæ concertatæ*, 10 et 12 vocum in 2 chori distributæ (ib., 1616); *Hymni vespertini cum 5 voc. et instrumentis* (ib., 1617); *Apparatus musicus sacrarum cantionem*, 6–24 voc. et

instrumentis (ib., 1619); *Miserere mei Deus*, 4–8 voc. (ib., 1621); *Ode sacræ Jesu Christo*, etc., a quinque vocibus (Innsbruck, 1638); *Salmi a due e tre voci con due violini o cornetti* (ib., 1640); *Missæ breves a 4 cum una pro defunctis et alia 5 voc. concertatæ* (ib., 1641, 1660); *Psalmi vespertini omnes cum Magnificat*, etc.; *Psalmi integri a quatuor vocibus*, etc. (ib., 1641); *Psalmis L. Davidis modis musicis compositus*, 4–8 vocibus, etc. (ib., 1646).—Fétis; Mendel; Riemann.

STADTFELDT, (CHRISTIAN JOSEPH FRANZ) ALEXANDER, born at Wiesbaden, April 27, 1826, died at Brussels, Nov. 4, 1853. Pianist, son of a military band-master; played in concerts at the age of nine. On receiving a stipend from the King of Belgium he became a pupil at the Brussels Conservatoire, won first prizes for piano-forte and harmony, and studied counterpoint under Fétis, winning in 1849 the grand prix for composition. He then went to Paris, and was preparing to bring out a grand opera, when ill health compelled his return to Brussels. Works—Operas: *Abu Hassan*, about 1850; *Hamlet*, given at Darmstadt, 1857, and at Weimar, 1882; *L'illusion*; *La Pedrina*, not given; *Le dernier jour de Marino Faliero*, lyric scene; *La vendetta*, cantata; *Le songe du jeune Scipion*, do.; *La découverte de l'Amérique*, overture; *Concert overture*; 4 symphonies; 2 concertinos for piano-forte and orchestra; *Hymn* for chorus and orchestra; *Mass* with orchestra; *Te Deum*, do.; Other church music, with organ; *Quartet* for strings; *Trio* for piano-forte, oboe, and bassoon; *Choruses* for male voices.—Fétis; Mendel.

STAFFA, Il barone GIUSEPPE, born at Naples in December, 1807, died there, May 18, 1877. Amateur dramatic composer, pupil of Francesco Ruggi and of Giacomo Tritto. Member of the Naples Academy, president of its musical section. Works—Operas: *Primo alla tenda di Achille*, Naples, 1828; *Francesca da Rimini*, ib.,

## STAHLKNECHT

1831; *Un matrimonio per ragione*, ib., 1835; *La battaglia di Navarrino*, ib., 1837; *La zingara*, ib., 1845; *Il merciajuolo ambulante*, ib., 1846; *Alceste*, ib., 1851. Mass for chorus and orchestra. Treatise on harmony; do. on composition.—Fétis, *Supplément*, ii. 539.

**STAHLKNECHT, ADOLF**, born at Warsaw, June 18, 1813, died in Berlin, June 24, 1887. Violinist, pupil of Luge at Breslau, and of Mühlenbruck and Saint-Lubin in Berlin, made extensive concert tours with his brother Julius, and in 1844 established trio evenings with him and the pianist Steifensand, whose place was taken later by Löschhorn. Works: *Casimir*, König von Polen, opera; 2 masses; 2 psalms; Liturgical songs for the Berlin cathedral choir; 7 symphonies; 36 entr'actes; Quintets; 25 quartets; 5 trios; Fugues; Songs. His brother Julius (born at Posen, March 17, 1817), is a violoncellist, pupil of Drews and Wranitzky in Berlin, where he is royal Concertmeister and solo violoncellist. He has composed several concert pieces for his instrument.—Mendel.

**STAINER, Sir JOHN**, born in London,



June 6, 1840, still living, 1890. Organist and composer; was a chorister boy in St. Paul's Cathedral in 1847-56, and while there studied harmony under William Bayley and counterpoint under Charles Steggall; later was a pupil at

St. Sepulchre's of George Cooper in organ playing. In 1854 he became organist and choir-master of St. Benedict and St. Peter, Paul's Wharf, and in 1856 organist at St. Michael's College, Tenbury; in 1859 he matriculated at Christ Church, Oxford, and in 1860 went to Magdalen College, Oxford, where he succeeded Blyth as organist, and shortly afterward succeeded Stephen Elvey

as organist to the university. In 1872 he succeeded Sir John Goss as organist of St. Paul's Cathedral, London, which position he resigned in 1888 on account of failing eyesight; and in 1889 he was elected professor of music at Oxford. He is also a member of the Royal Academy of Music, a fellow of the Tonic Sol-fa Association, an examiner for degrees for several universities, an ex-principal of the National Training School, organist of the Albert Hall, and since 1882 has been government inspector of music in elementary schools in succession to Dr. Hullah. B.A., Oxford, 1863; Mus. Doc., ib., 1865; M.A., ib., 1866; Legion of Honour, 1880; Hon. Mus. Doc., Durham, 1885; Knighted, 1888. Works: *Gideon*, oratorio; *The Crucifixion*, do., 1887; *The Daughter of Jairus*, cantata, Worcester Festival, 1878; *Saint Mary Magdalen*, cantata, Gloucester Festival, 1883; *Church Services in E-flat, A, and D*; *Communion Service*; *Magnificat and Nunc dimittis*, in A; *Anthems*, and other church music; *Organ music*. He is author also of popular manuals on *Harmony*, *Composition*, *The Organ*, and other didactic works.—Grove; Brown; Fétis, *Supplément*, ii. 540; Mendel; Riemann.

**STAINLEIN-SAALEINSTEIN, Le comte LOUIS CHARLES GEORGES CORNEILLE DE**, born in Hungary, July 3, 1819, died at Angleur-lez-Liège, Belgium, Nov. 22, 1867. Amateur violoncellist, appeared with success in concerts in Germany and France, and in 1857 gave chamber music soirées in Paris with Sivori, Casimir Ney, Van Gelder, and Ernst Lübeck, in which he introduced, of his own compositions, two quartets for strings, a trio for pianoforte and strings, and a sonata for violoncello and pianoforte.—Fétis, *Supplément*, ii. 540.

**STAMATY, CAMILLE MARIE**, born in Rome, March 23, 1811, died in Paris, April 19, 1870. Pianist, pupil of Fessy and Kalkbrenner in Paris, where he made his début in public in 1835, and devoted himself to teaching his instrument; in 1836 he

went to Leipsic, intending to remain some time, allied himself with Mendelssohn and Schumann, studying composition under the former; but homesickness and the entreaties of his pupils induced him to return to Paris in January, 1837. He was the master of Gottschalk and of Saint-Saëns. Works: Concerto for pianoforte and orchestra; Trio for pianoforte, violin, and violoncello; Études concertantes, 2 books; 2 sonatas, fantasies, variations, études, etc., for pianoforte.—Fétis; Mendel.

STAMITZ, ANTON, born at Mannheim in 1753, died probably in Paris, date not known (1820?). Violinist, son of the following, accompanied his elder brother, Karl, to Paris in 1770, and seems to have remained there. Works: Twelve quartets for strings; 6 trios for do.; Violin concerto; 6 duos for violin and violoncello; 6 trios for flute and strings; Nocturnes, or airs variés for violin and violoncello; 6 duets for violin and flute; 3 concertos for harpsichord; Concertos for violoncello and other instruments.—Fétis; Riemann; Gerber; Schilling.

STAMITZ, JOHANN KARL, born at Deutsch-Brod, Bohemia, in 1719, died at Mannheim in 1761. Violinist, entirely self-taught; in 1745 he was appointed Concertmeister and director of chamber music at the court of the Elector at Mannheim. Coming before Haydn in time, his compositions were noteworthy in their day, and he was the founder of the so-called Mannheim school, whose traditions were afterwards transplanted to Munich. Works: Six sonatas for harpsichord and violin; 12 sonatas for violin and bass; 12 symphonies; 6 violin concertos; 6 trios for two violins and bass; Exercises imitating violin duets. In MS.: 21 violin concertos, 11 symphonies, 9 violin solos, 2 concertos and many sonatas for the harpsichord.—Dlabacz; Wurzbach; Mendel; Gerber; Schilling; Fétis.

STAMITZ, KARL, born in Mannheim, May 7, 1746, died in Jena in 1801. Violinist, son and pupil of the preceding, studied

later under Cannabich. He entered the Mannheim orchestra in 1767; went to Paris in 1770, and was in the service of the Duc de Noailles until 1785. He then gave concerts in Germany and Austria, lived some time at Nuremberg, was in the service of Prince Hohenlohe in 1787, directed the amateur concerts at Cassel in 1789–90, was settled in St. Petersburg several years, and became director of the academic concerts at Jena in 1800. Jean Paul Richter has immortalized him and his viola d'amore in "Hesperus." Works: Der verliebte Vormund, comic opera, Frankfurt; Dardanus, grand opera, St. Petersburg; 10 symphonies; 4 symphonies for two violins; Concerto for pianoforte; 7 concertos for violin; Duos, trios, and quartets for strings, etc.—Mendel; Riemann; Fétis; Gerber; Schilling.

STANFORD, CHARLES VILLIERS, born in Dublin, Ireland, Sept. 30, 1852, still living, 1890. Dramatic composer, son of John Stanford, examiner in the court of chancery, Dublin, who was an enthusiastic amateur; pupil in composition of Arthur O'Leary and Sir Robert Stewart. He matriculated at Queen's College, Cambridge,



as choral scholar, and in 1873 succeeded Dr. J. L. Hopkins as organist of Trinity College; was graduated in 1874 with classical honours and became conductor of the University Musical Society. In 1874–76 he studied at Leipsic under Reinecke, and in Berlin under Kiel. He received the degree of M.A. from Cambridge in 1877, and was elected professor of composition and orchestral playing at the Royal College of Music, London; Hon. Mus. Doc., Oxford, 1883; Director of the Philharmonic Society, 1884; Conductor of the Bach Choir, 1885. Works—Operas: The Veiled Prophet of

Khorassan, text by Squier from "Lalla Rookh," German version by Kapellmeister Frank, Hanover, Feb. 6, 1881; The Canterbury Pilgrims, cantata in three acts, Drury Lane, London, April 28, 1884; *Savonarola*, opera in three acts and a prologue, Hamburg, April 18, 1884. The *Three Holy Children*, oratorio, Birmingham Festival, 1885; The Resurrection, cantata, poem by Klopstock, for tenor solo, chorus, and orchestra, Cambridge, 1875; Psalm xlv. for soli, chorus, and orchestra, Cambridge, 1877; Overture, Songs, and Entr'actes to Tennyson's drama "Queen Mary," Manchester, 1880; *Elegiac Ode*, Norwich Festival, 1884; Choruses and incidental music to the *Eumenides* of Æschylus, Cambridge, 1885; The *Revenge* (Tennyson), ballad for chorus and orchestra, Leeds Festival, 1886; Symphony for orchestra, No. 1, in B-flat, 1879; Do., No. 2, *Irish*, in F minor, 1887; Do., No. 3, in F, 1889; *Elegiac* Symphony for orchestra, in D minor, Cambridge, 1882, Gloucester Festival, 1883; Festival overture for orchestra, Gloucester Festival, 1877; Serenade for orchestra, in five movements, Birmingham Festival, 1882; Queen of the Seas, concert overture, for the tercentenary of the defeat of the Armada, Dec. 12, 1888; Sonata for pianoforte and violoncello, op. 9; Do. for pianoforte and violin, op. 11; 3 Intermezzi for pianoforte and violin, clarinet, or violoncello, op. 13; Quartet for pianoforte and strings, in F, 1879; Quintet for pianoforte and strings; Concerto for violoncello and orchestra; Suite in D, for violin and orchestra, 1889; Courante, Sarabande, and Gavotte for pianoforte, op. 2; Toccata for pianoforte, op. 3; Pianoforte sonata, in D-flat, 1884; Morning, Communion, and Evening Service, in B-flat, op. 10; Festival Evening Service in A, for chorus, orchestra, and organ, 1880; Awake, my heart, choral hymn, Klopstock, op. 16; Songs from George Eliot's "Spanish Gypsy," op. 1; 6 Songs of Heine, No. 1, op. 4; Do., No. 2, op. 7; 6 Songs, op. 14; Fifty Irish Melo-

dies, arranged and edited, 1883; Carmen sæculare (Tennyson), for soprano solo and chorus, for the Queen's Jubilee, 1887, and other works.—Grove; Riemann.

STANKOVIĆ, CORNEL, born at Buda, Hungary, Aug. 21, 1831, died there (or in Vienna), April 17, 1865. Vocal composer, pupil in Vienna, of Willmers on the pianoforte, and of Sechter in composition; collected the original melodies of Servian folk songs, sacred and profane, and also the ancient Slovenic orthodox ritual songs, in three books. Works: *Srbske pjesme*, 54 national songs, with pianoforte; *Srbske narodne pjesme*, 30 folk songs for chorus, with pianoforte; *Bugarski Kadril* (Bulgarian quadrille); *Bulgaren-Polka*; *Serben-Quadrille*; *Masses*, National dances, etc.—*Slovník naučný* (Prague, 1872), viii. 967; Wurzbach.

STANLEY, ALBERT AUGUSTUS, born at Manville, Rhode Island, May 25, 1851, still living, 1890. Organist, pupil at the Leipsic Conservatorium, in 1871-75, of Wenzel, Papperitz, Paul, and Ernst Friedrich Richter. On his return to America he gave organ recitals in various cities, and settled in Providence, where he is organist of Grace Church. In 1886 he was president of the Music Teachers National Association. Works: *City of Freedom*, ode for soli, chorus, and organ, op. 9; Psalm of Victory, soli, chorus, and organ; Suite for violin and pianoforte; Songs and part-songs; Organ music.

STANLEY, JOHN, born in London, Jan. 17, 1713, died there, May 19, 1786. Organist, blind from infancy, pupil of Reading and Greene, became organist of All Hallows in 1724, of St. Andrews, Holborn, in 1726, of Temple Church in 1734, and of the Chapel Royal in 1782. Mus. Bac., Oxford, 1729. He was esteemed by Handel, some of whose





musical bequests he inherited, and after the death, in 1774, of John Christopher Smith, he associated himself with Thomas Linley in continuing the oratorio performances. Works—Oratorios: Jephthah, 1757; Zimri, 1760; Arcadia, or the Shepherd's Wedding, 1761; The Fall of Egypt, 1774. 12 cantatas for voice, harpsichord, and violin; 3 do. and 3 songs for voice and instruments; 6 concertos for 7 instruments; 6 do. for 6 instruments; 8 sonatas for flute and continuo; 8 soli for flute.—Grove; Riemann.

STARCK, INGEBORG. See *Bronsart*.

STARK, FRIEDRICH THEOPHIL, born at Waldenburg, Silesia, Aug. 29, 1742, died there, May 20, 1807. Organist and cantor at Waldenburg. Works—Oratorios: Die Gedanken und Empfindungen beim Kreuze Jesu auf Golgotha; Die Pharisäer; Die Passion. Collection de 160 fugues et préludes pour l'orgue (Mainz, 1792).—Fétis; Mendel.

STARK, HUMPHREY JOHN, born in England, May 22, 1854, still living, 1890. Organist and choir-master of Holy Trinity Church, London, 1875. One of the founders of Trinity College, London; Mus. Bac., Oxford, 1875. Works: Festival setting of Magnificat and Nunc dimittis; Evening Service with orchestra; Anthems; Organ music; Songs.

STARK, LUDWIG, born in Munich, June 19, 1831, died in Stuttgart, March 22, 1884. He studied philosophy at the university of his native city, and composition under Ignaz and Franz Lachner. After a short residence in Paris in 1856, he founded the Conservatorium at Stuttgart, with Lebert, Laiblin, Brachmann, Faisst, and others, and for many years was one of its most prominent teachers. He also founded and long directed the Gesangverein. He visited Weimar in 1861 and Italy in 1873; received the title of royal professor in 1868, and a doctor's degree in 1873. Works: Songs and choruses; Pianoforte and instrumental music; Grosse Klavierschule (with Lebert); Other instructive

works and various collections of classical compositions.—Riemann; Mendel.

STARKE, FRIEDRICH, born at Elsterwerda, Prussian Saxony, in 1774, died at Döbling, near Vienna, Dec. 18, 1835. Horn player, pupil of the town musician Görner at Grossenheim, where he learned all the string and wind instruments; studied theory from the works of Türk, Kirnberger, and Marburg, and travelled two years as Kapellmeister of a circus troupe. He next played at the theatre in Salzburg, was for two years pianoforte teacher at Wels, then took part in the campaigns in Switzerland and on the Rhine, as Kapellmeister of a regiment, and after the war studied composition under Albrechtsberger in Vienna. When his regiment was ordered to Russia, he took a temporary leave of absence, obtained a position in the opera orchestra, retaining it when, later on, he resumed his former duties as military Kapellmeister, and was pensioned in both capacities, retiring to Döbling. Works: Die Schlacht bei Leipzig, Tongemälde, 1816; Marches for military band; Many dances for orchestra; Variations and potpourris for various instruments; Quartet for pianoforte, flute, violin, and violoncello; do. for pianoforte and strings; Sonata for pianoforte, horn, and violoncello; Many pieces for pianoforte; 3 masses, with orchestra; Offertory, Tantum ergo, etc., with do. Wiener Pianoforte-Schule (1819–20).—Fétis; Schilling.

STAR-SPANGLED BANNER, THE, an American national song. It was written by Francis Scott Key (1780–1843), on the frigate *Surprise*, during the bombardment of Fort McHenry by the British in 1814. Key had gone to release a friend captured by the enemy, but was not permitted to return to Baltimore. He witnessed the engagement all night, and at dawn, when he saw that the "Star-Spangled Banner" was still floating from the ramparts, wrote the verses, which, on his arrival in Baltimore, he had printed under the direction that they

should be sung to the tune of "Anacreon in Heaven." The song was first sung in a tavern near the Holiday Street Theatre, Baltimore, by Ferdinand Durang. The tune of "Anacreon in Heaven" was composed by John Stafford Smith between 1770 and 1775, to words by Ralph Tomlinson, president of the Anacreonic Society, which held its meetings at the Crown and Anchor Tavern in the Strand, London. This tune was published by Longman & Broderip (London); and in the fifth book of "Canzonets, Catches, Canons, and Glees, sprightly and plaintive," by John Stafford Smith. Key's song was first printed by Captain Benjamin Eades (Baltimore). It is contained also in Key's poems, printed with an introduction by Roger B. Taney (New York, 1857).—Notes and Queries, Third Series, vi. 429; Fourth Series, xi. 50.

STAR-SPANGLED BANNER, THE, concert variations for the organ on, by Dudley Buck, op. 23. Published by Schirmer (New York). Concert variations for the organ, in C, by John Knowles Paine, op. 3b.

STARZER, JOSEPH, born in Austria in 1727 (?), died in Vienna, April 22, 1787 (?), or in 1793 (?). Violinist, seems to have passed the greater part of his life in Vienna, but nothing is known of his musical training, or the position he held; probably he was in the orchestra, or Kapellmeister at one of the theatres. In 1762 he went as Konzertmeister to St. Petersburg, but returned to Vienna in 1768 or 1770. He enjoyed great reputation as a composer of ballet music. Works—Ballets: Die drei Pächter; Die Wildschützen; Adelheid von Ponthieu; Die Horatier; Ballo delle cinque sultane; Il giudizio di Paride; Diana ed Endimione; Roger e Bradamante; Li pastori di Tempe; Parodie de Médée; Agamemnon; Die Belagerung von Wien; Le Cid; Paride; Montezuma; Thésée en Crète; Les moissonneurs; Les muses. La passione di Jesu Cristo, oratorio; Symphonies, and soli for various instruments.—Fétis; Schilling; Wurzbach.

STASNY, LUDWIG (Luděk), born in Prague, Feb. 26, 1823, died at Frankfort-on-the-Main, Oct. 30, 1883. Instrumental composer, pupil at the Conservatorium in Prague, was band-master of an Austrian regiment in 1846-68, and in 1871 became Kapellmeister in the Palmengarten at Frankfort. He is especially known through his popular dances, and his orchestral arrangements from Wagner's later operas. An opera, Die beiden Goldschmiede, was given at Mainz, 1879.—Riemann.

ŠTASTNÝ (Stiasny), JAN, born in Bohemia about 1774, died (?). Violoncellist, and one of the most remarkable composers for his instrument, about whose life nothing is known beyond the not well-confirmed fact that he was a member of the orchestra at Frankfort. His compositions were well known and highly esteemed in France and England. Works: Twelve duetti concertanti; Concertino, for quartet; Trio for violoncello; Divertissement, for do. with violin and bass; Air et variations avec rondo; do. avec andante; 2 sonatas; 12 petites pièces; 12 pièces faciles.—Dalibor (Prague, 1860), No. 8; Wurzbach.

STEFANI, JAN, born in Prague in 1746, died at Warsaw (?) in 1826, or 1831, or Feb. 23, 1829 (?). Violinist, first instructed in the school of the Benedictines in Prague, then studied in Italy; is said to have belonged afterwards to the imperial orchestra in Vienna. In 1771 he went to Warsaw to conduct the music of King Stanisław August of Poland. Works—Operas: Krakowiaki i Górali, Warsaw, 1794; Wdzięczni poddani (The grateful subjects), ib., 1796; Drzewo zaczarowane (The enchanted Tree), ib., 1797; Frozyna, ib., 1806; Rotmistrz (Captain) Górecki, ib., 1807; Polka (The Polish Maiden), 1807; Stary myśliwy (The old Huntsman), Papiarius, ib., 1808. Masses; Many polonaises for orchestra.—Dalibor (Prague, 1863), Nos. 33, 34; Slovník naučný (ib., 1859), viii. 1002; Sowinski; Wurzbach.

STEFANI, JÓZEF, born at Warsaw, May 16, 1802, died (?). Dramatic and church composer, son of the preceding, pupil of Elsner at the Conservatorium in Warsaw; as a boy he sang in the chorus of the opera, then played the viola in the orchestra, and later on conducted the ballet music. Works: *Lekeye botaniczne* (Botany lesson), comic opera; *Pioran*, operetta; ballets: *Apollo and Midas*; *Dyabeł rozkochny*; *Okrężne*; *Wesele w Ojcowie*; Music to melodramas; Cantata; 13 masses; Requiem for male voices; *Te Deum*, *Benedictus*, etc.; *Polonaises* for orchestra, and Polish songs.—*Fétis*; *Mendel*; *Sowiński*.

STEFFANI, AGOSTINO, born at Castel Franco, Venetia, in 1655, died at Frankfort-on-the-Main in 1730. Nothing is known of his parentage. He probably entered one of the Venice conservatories at an early age, and certainly became a boy chorister at San Marco, where Count Tattenbach was so delighted with his voice that he took him to Munich, where he was educated at the expense of the Elector Ferdinand Maria, studying the organ under Johann Kaspar von Kerl, and soon becoming Hof- and Kammermusik. In 1673 he went to Rome to complete his musical education, and there began to compose industriously. Next summer he returned to Munich with Ercole Bernabei, who succeeded Kerl, although it is improbable that he had studied under him while in Rome. Almost immediately after his return, he published his 8-voice *Psalmodya vespertina*, which established his reputation; indeed, Padre Martini made extracts from it for examples in his *Saggio di Contrappunto*. In 1675 he was appointed court organist, and in 1680 was ordained a priest, with the title of Abbate di Lepsing. In 1681 he began to compose for the stage, having before written only for the church; about this time, too, he was made director of the Elector's chamber music. But high as he was in the Elector's favour, and large as his appointments were, he left Munich on Bernabei's death in 1687,

on finding that Bernabei's son succeeded his father as Hof-Kapellmeister, thus destroying all hope of further promotion for himself. He went to Hanover, where he was cordially received, and soon became intimate with the Duchess Sophia, Leibnitz, and Ortensio Mauro, the composer. The new Opera House was dedicated in 1689, with *Henrico Leone*, an opera by both Mauro and Steffani. In 1692 Steffani was sent as envoy extraordinary to the German Courts to overcome the objections made to the Emperor's raising the younger branch of the house of Brunswick-Lüneburg to the ninth Electorate, and was so successful that Innocent XI. was prevailed upon to make him Bishop (in partibus) of Spiga, in Anatolia. In 1698 he was sent as ambassador to Brussels. The Elector Ernst August dying the same year, Steffani entered the service of the Elector Palatine at Düsseldorf, where he became privy councillor and papal protonotarius for North Germany. Henceforth his time was devoted to diplomacy far more than to music. In 1729 he went once more to Italy, where he became intimate with Cardinal Ottoboni. Steffani was one of Handel's greatest fore-runners in opera, and was one of the finest contrapuntists of all time. It was undoubtedly only the superior genius of Handel and Bach that could have overshadowed a reputation so brilliant as his was during his lifetime. Works—I. Operas: *Marco Aurelio*, Munich, 1681; *Il Solone*, ib., 1685; *Audacia e rispetto*, prerogativo d'amore, disputate in Campo di Marte, ib., 1685; *Servio Tullio*, ib., January, 1686; *Alarico il Baltha*, cioè l'audace, rè dei Gothi, ib., Jan. 18, 1687; *Niobe*, regina di Tebe, ib., 1688; *Enrico detto il Leone*, Hanover, 1689; *La lotta di Alcide con Achelos*, ib., 1689; *La superbia d'Alessandro*, ib., 1691; *Orlando generoso*, ib., 1691; *Le rivali concordi*, ib., 1692; *La libertà contenta*, ib., 1693; *I trionfi del fato*, o le glorie d'Enea, ib., 1695, and in German, as *Das mächtige Geschick bei Lavinia und Dido*, Hamburg,

1699 ; Baccanali, Hanover, 1695 ; Briseide, ib., 1696 ; Alcibiade (in German), Hamburg, 1696 ; Atalanta (do.), ib., 1698 ; Armínio, Düsseldorf, 1707 ; *Tassilone*, ib., 1709 ; Enea, ossia amor vien dal destino, Hanover, 1709. The following are doubtful : Il zelo di Leonato, Hanover, 1691 ; Der siegende Alcides, Hamburg, 1696.

II. Other works : Laudate pueri, 9 voc. in 2 choruses (autograph MS. in the Fitzwilliam Museum, Cambridge, dated November, 1673) ; Laudate Dominum, a 8 canti concertati in 2 cori (do., Dec. 30, 1673) ; Tribuamus Domino, 8 voc. in 2 choruses (do., 1673) ; Sperate in Deo, 5 voc. (do., 1674) ; Beatus vir, 3 voc., with 2 violins and bass (do., no date) ; Psalmodia vespertina volans 8 plenis vocibus concinenda, etc. (Munich, 1674) ; Sacer Janus Quadrifrons 3 vocibus vel duabus qualibet prætermissa modulandus (ib., 1685) ; Sonate da camera a 2 violini, alto e continuo (ib., 1679) ; Duetti da camera a soprano e contralto con il basso continuo (very famous indeed) (ib., 1683) ; Quanto certezza habbia da suoi principii la musica, etc. (Amsterdam, 1695) ; German translations of do. by Andreas

Royal Academy of Music, where he became professor of harmony and organ in 1851. He was organist successively of Christ Chapel (1847), Christ Church (1855), and Lincoln's Inn (1865). Mus. Bac. and Mus. Doc., Cambridge, 1851. Works : Rejoice in the Lord, sacred cantata ; Church Services ; Anthems ; Hymns, carols, etc.

STEGMANN, KARL DAVID, born at Dresden in 1751, died at Bonn, May 27, 1826. Dramatic composer, pupil of the organist Zilllich, and in composition of Homilius. He was an excellent pianist, but went on the stage as a tenor singer, appearing first at Breslau in 1772, and was engaged at Hamburg in 1778-1811, then left the stage and settled at Bonn. Works—Operas : Der Kaufmann von Smyrna, Königsberg, 1773 ; Das redende Gemälde, ib., 1774 ; Die Rekruten auf dem Lande, Mitau, 1775 ; Apollo unter den Hirten, Hamburg, about 1779 ; Clarisse, ib., 1781 ; Macbeth, ib., 1784 ; Erwin und Elmire, ib., about 1785 ; Philemon und Baucis, Gotha, 1777 ; Die herrschaftliche Kähe, Dantzic, 1775 ; Heinrich der Löwe, Frankfort-on-the-Main, 1792. Many overtures, and inci-

*et Augustin Louis de Triga*

Werckmeister (Quedlinburg, 1699), and Jean Laurent Albrecht (Mühlhausen, 1760). —Grove, iii. 693 ; Hawkins, iv. 287, 291 ; Burney, iii. 534.

STEFFENS, JULIUS, born at Stargard, Pomerania, July 12, 1831, died at Wiesbaden, March 4, 1882. Virtuoso on the violoncello, pupil of Moritz Ganz in Berlin, and of Karl Schubert in St. Petersburg, where he was for many years a member of the imperial orchestra. He travelled extensively with Jaell and Vieuxtemps. Works : Two concertos for violoncello and orchestra ; Soli, etc., for violoncello.—Riemann.

STEGGALL, CHARLES, born in London, June 3, 1826, still living, 1890. Organist, pupil of Sterndale Bennett at the

dental music to dramas ; Ballets ; 3 characteristic overtures for orchestra ; 12 symphonies for do. ; 2 symphonies concertantes ; Symphonie concertante for 2 pianofortes, violin, and orchestra ; Te Deum with orchestra ; 2 concertos for pianoforte ; Concerto for violin ; do. for clarinet ; do. for trumpet ; Quartet for strings ; Trio for do. ; 6 trios for pianoforte and strings ; Pianoforte music ; Choruses and songs. —Fétis ; Mendel ; Schilling.

STEGMAYER (Stegmayr, Stegmeyer), FERDINAND, born in Vienna, Aug. 25, 1803, died there, May 6, 1863. Pianist and violinist, pupil of Triebenensee, Riotte, and Seyfried ; became correpetitor at the theatre in Linz in 1819, then at the Kärnth-

nerthor Theater in Vienna, and in 1825 music director at the Königstädter Theater in Berlin. In 1829–30 he was Kapellmeister of Röckel's German opera troupe in Paris, then at the theatre in Leipsic in 1831–32, in Bremen in 1839–40, in Prague in 1843–46, and returned to Vienna, where he taught music for two years, then conducted the opera in the Josephstädter Theater, and soon after was elected Chormeister of the Männergesang-Verein. In 1853–57 he was instructor of dramatic and choral singing at the Conservatorium, and in 1858 founded the Singakademie, with Dr. August Schmidt. He was then for a year Kapellmeister at the opera house, and finally at the Carltheater. Works: Festival overture; Mass, and other church music; Several cantatas; Quartets for string and wind instruments; Duos for 2 horns and guitars; 12 German dances; *Ruf zur Freude*, collection of waltzes; Choruses and songs.—*Fétis*; *Wurzbach*.

STEIBELT, DANIEL, born in Berlin in 1765, died in St. Petersburg, Sept. 20, 1823. Pianist, pupil of Kirnberger. His career as a composer and virtuoso began in 1789, when he gave concerts in Saxony and Hanover. Thence he went to Mannheim, and in the beginning of 1790 arrived in Paris, where for a time he shared with Hermann popular favour. They competed in a sonata for pianoforte, *La Coquette*, composed for Marie Antoinette, each contributing a movement, but Steibelt's style carried off the palm, and he was soon installed as the reigning virtuoso. He next tried the stage in 1793, and became a popular teacher, having as pupils some of the most eminent women of the time, Mlle de Beauharnais, afterwards Queen of Holland, and others. He injured



his reputation by a dishonest transaction with the publisher Boyer, who had procured him much powerful patronage and had otherwise befriended him. He was glad to leave Paris for London, where he made his first appearance at Saloman's Benefit Concert in 1797; in that year he wrote also his celebrated pianoforte concerto in E, *L'orage*, which became as generally popular as a drawing-room piece as the famous *Battle of Prague*. His next work was an English opera. He visited Germany in 1799, going to Hamburg and Dresden, where he was enthusiastically received, and to Prague, Berlin, and Vienna; in this last place he was rash enough to challenge Beethoven, his reputation as a rival of Beethoven's having preceded him. Beethoven's victory was of so decided a nature that Steibelt refused to meet him again, and soon returned to the more congenial atmosphere of Paris. He took with him the score of Haydn's *Creation*, then unknown in Paris, and it was performed with Steibelt presiding at the pianoforte, at the Opéra on Christmas Eve, 1800, and was overwhelmingly successful; but the old scandals being revived, he soon after left Paris again for London, where he became exceedingly popular as a pianist and as a teacher in fashionable circles. In 1805 he returned to Paris, but pressed hard by his old creditors, he suddenly started for St. Petersburg in October, 1808, stopping to give concerts at Frankfort, Leipsic, Breslau, and Warsaw. He was appointed in 1810, director of the French opera in St. Petersburg to succeed Boieldieu, and maître de chapelle to the emperor. Works—Operas: *Roméo et Juliette*, Paris, 1793; *Albert and Adelaide*, London, 1798; *La princesse de Babylone*, given in St. Petersburg; *Cendrillon*, ib.; *Sargines*, ib.; *Le jugement de Midas* (unfinished). Ballets: *Le retour de Zéphire*, Paris, 1802; *Le jugement du berger* Paris, London, 1804; *La belle laitière, ou Blanche*, reine de Castille, ib., 1805; *La fête de l'empereur*, St. Petersburg, 1809; *Der blöde*

Ritter, *ib.*, before 1812; *La fête de Mars*, intermezzo, Paris, 1806. *Ouverture en symphonie*, for orchestra; *Waltzes* for do.; *Concerto* for harp and do.; *Pot-pourri*; 8 concertos for pianoforte and orchestra; Quintets, quartets, trios, for pianoforte and strings; Many sonatas for do.; Sonatas, fantasias, rondos, variations, etc., for pianoforte.—Fétis; Grove; Mendel; Riemann; Schilling.

STEINBACH, EMIL, born at Lengenrieden, Baden, Nov. 14, 1849, still living, 1890. Instrumental composer, pupil of the Leipsic Conservatorium in 1867-69, and conductor of the city orchestra in Mainz, since 1877; has composed orchestra and chamber music, and songs. His brother and pupil Fritz (born at Grünsfeld, Baden, June 17, 1855), pupil also at the Leipsic Conservatorium, was second Kapellmeister at Mainz in 1880-86, and since then Hof-Kapellmeister at Meiningen. He has composed a sextet, sonata for violoncello, and songs.—Riemann.

STEINERNE HERZ, DAS (*The Stony Heart*), German romantic opera in four acts, text by J. V. Widmann, from a story by Hauff, music by Ignaz Brüll, first represented at the Deutsches Landestheater, Prague, Dec. 19, 1888.

STEINFELD, ALBERT JACOB, born in Hamburg, June 4, 1741, died there in 1824. Pianist, became organist at Archangel in 1765, lived afterwards one year in St. Petersburg and, having returned to his native city, became organist in 1776 at Bergedorf. Works: Six quartets for 2 clarinets, and 2 horns; Duos for flutes; 6 soli for flute; Sonatas for pianoforte; Sonatinas, rondos, etc., for do.; Odes for voice and pianoforte.—Fétis; Mendel.

STEINKÜHLER, EMIL, born at Düsseldorf, May 12, 1824, died at Ghent, Nov. 22, 1872. Pianist and violinist, first instructed by his father, appeared in public at the age of ten, and made a concert tour through the Rhine countries. On his return he was much influenced by Mendels-

sohn's arrival at Düsseldorf, and in 1841 went to Frankfort and studied five years under Aloys Schmitt. After a visit to Paris, he settled at Lille, whence he removed to Ghent in 1870. Works: *Die Alpenhütte*, opera; *Cesario*, do., Düsseldorf, 1848; 3 symphonies; Concert overtures; Trio for pianoforte and strings; Pieces for pianoforte and violoncello; Choruses for male voices; Songs.—Fétis; Mendel.

STEPHENS, CHARLES EDWARD,



born in London, March 18, 1821, still living, 1890. Pianist, pupil of Cipriani Potter on the pianoforte, of I. A. Hamilton in harmony, counterpoint, and composition, and of Henry Blagrove on the violin. He was organist successively

of St. Mark's, Myddleton Square, 1843; Trinity Church, Paddington, 1846; St. John's, Hampstead, 1856; St. Mark's, St. John's Wood, 1862-63; St. Clement Dane's, 1864-69; St. Saviour's, Paddington, 1872-75; Associate of the Philharmonic Society, 1850, member, 1857; has been repeatedly chosen director. Fellow of the College of organists, 1865; Hon. member of Royal Academy of Music, 1870; licentiate, *honoris causa*, Trinity College, London, 1877. He won the prize of Henry Lester's choir for his part-song, *Come, fill ye right merrily* (1858), and first and second prizes, Trinity College, for the best string quartet (1879). Works: Trio for pianoforte and strings; quartet for do.; Symphony; Several concert overtures, among which No. 4, *a Dream of Happiness*, Crystal Palace, 1875. Many works for pianoforte and organ; Vocal music, comprising anthems and services, songs, ballads, part-songs, etc.—Grove; Fétis, *Supplément*, ii. 545.

STERKEL, Abt JOHANN FRANZ XAVER, born in Würzburg, Dec. 3, 1750,

died in Mainz, Oct. 12, 1817. Instrumental and vocal composer, pupil of Kette and Weissmandel, organists at Würzburg; attended the university in his native town; became vicar and organist at Neumünster; and in 1778 was appointed chaplain and organist to the Elector of Mainz, with whom he travelled through Italy. Returning to Germany, he was advanced to a canonry, and in 1793 became Kapellmeister to the Elector. He received a similar appointment in 1807 at Ratisbon, where he founded a singing-school. The young Beethoven went to hear him play, and he complimented the youth on some variations recently published. Works: Ten symphonies; Quintet for strings; 6 trios for do.; 6 duos for do.; 2 overtures; Sonatas for violin and pianoforte; 6 concertos for pianoforte; Rondos and fantasias for do.; 10 collections of Lieder; 3 do. of Italian canzonets; 2 do. of Italian duets and arias; An opera, *Farnace*; 4 masses.—Fétis; Schilling; Gerber.

**STERN, GEORG FRIEDRICH THEOPHIL**, born in Strasburg, July 24, 1803, died there, December, 1886. Organist, pupil of Schmutz and Conrad Berg, became organist at St. Peter's when only sixteen, then lived for a few years at Carlsruhe, teaching music, and in 1830 returned to Strasburg, where he resumed his former position, and in 1841 became organist at the New Temple (Protestant). Works: Sacred cantatas for soli and chorus; 7 collections of organ music; Pianoforte pieces; Songs.—Fétis; Mendel.

**STERNBERG, CONSTANTIN IVANOVITCH**, Edler VON, born in St. Petersburg, Russia, July 9, 1852, still living, 1890. Instrumental and vocal composer, pupil at the Leipsic Conservatorium, in 1865-67, of Moscheles on the pianoforte, of Richter in theory, and of Hauptmann in composition, and at the Akademie der Tonkunst, Berlin, in 1873-75, of Kullak on the pianoforte. Between these periods he conducted light opera and later grand opera at several German theatres (Leipsic, Würz-

burg, Kissingen, and Dresden), and lastly served as conductor at the Court Opera, Mecklenburg. In 1875-78 he organized for the Grand-Duke of Mecklenburg an academy for music study, and was pianist to his court; in 1878-80 he travelled with Mme Désirée Artôt through nearly all Europe and much of Asia, and in 1880 went to America. After concert tours with Wilhelmj, and afterwards with Minnie Hauk, throughout the United States, he settled in 1886 in Atlanta, Georgia, as director of the College of Music connected with the Atlanta Female Institute, where he still resides. Mr. von Sternberg has been brought into close connection in the past with Liszt, Rubinstein, the brothers Schwarwenka, Moszkowski, and other prominent musicians; has had symphonies, pianoforte and other compositions dedicated to him, and has received several foreign decorations. Works: More than 150 pieces for pianoforte, published in Germany by Bote & Bock and J. Hanauer, and in the United States by Schirmer, Schubert, Prochazka, and Ditson; Violin and violoncello music; Organ music; Songs, part-songs, etc.

**STEUERLEIN, JOHANN**, born at Schmalkalden, Hesse, July 5, 1546, died at Meiningen, May 5, 1613. Amateur composer and imperial poet-laureate; at first secretary at Wasungen, in 1580 secretary of the chancery at Meiningen, and in 1604 mayor of that city. Works: *Cantiones lateinisch und deutsch*, etc. (Nuremberg, 1571); *Christlicher Morgen- und Abendsegen*, etc. (ib., 1573); xxiv. *Weltliche Gesaeng*, etc. (Erfurt, 1574); *Teutsche Passion* (ib., 1576); *Cantiones quatuor et quinque vocum* (Nuremberg, 1578); *Epithalamia* (ib., 1587); xxvii. *neue geistliche Gesaeng* (Erfurt, 1588); *Der 150. Psalm*:



Laudate Dominum, etc. (ib., 1588); Der 117. Psalm (ib., 1599); Christliche Gesänglein an S. Gregory, etc. (Jena, 1604), Das teutsche Benedicite und Gratias, etc.—Fétis; Mendel.

STEUERMANN, LASS' DIE WACHT. See *Fliegende Holländer*.

STEVENIERS, JACQUES, born at Liège in 1817, still living, 1890. Violinist, pupil of Wéry and of Meerts at the Conservatoire of Brussels, where he obtained the first prize in 1838. Having travelled through Holland in 1842, he played in the principal cities of Germany, then visited Denmark, Sweden, and Russia. In 1845 he was in Paris and London, and in 1847 travelled through the Rhine provinces. In 1848 he returned to Brussels, and in 1854 was appointed professor of classical pianoforte music at the Conservatoire. Works: Les satires de Boileau, comic opera, Brussels, about 1850; Le maréchal ferrant, do., ib., 1862; Other comic operas; La sirène, concertino for violin and orchestra or pianoforte; La prière, sacred melody for violin and quartet; Fantaisies and morceaux de salon, for violin and pianoforte, etc.—Fétis.

STEVENS, RICHARD JOHN SAMUEL, born in London in 1757, died there, Sept. 23, 1837. English glee composer; educated in St. Paul's Cathedral choir under Richard Savage; obtained prizes from the Catch Club for his glees: "See what horrid tempests rise" (1782), and "It was a lover and his lass" (1786). Appointed organist of the Temple Church and of the Charter House in 1786; professor of Music at Gresham College in 1801. He edited Sacred Music for one, two, three, and four voices, from the works of the most esteemed composers, Italian and English (3 vols.). Works: Three sets of glees, and some songs. Nine of his glees and catches are included in Warren's collections. He set several of Shakespeare's songs, "Ye spotted snakes," "Blow, blow thou winter wind," "Sigh no more, ladies."—Grove; Harmonicon (1833), 186.

STEVENSON, Sir JOHN ANDREW, born in Dublin about 1762, died at Meath, Sept. 14, 1833.



Organist and bass singer, pupil of Dr. Murphy; chorister of St. Patrick's and Christ Church Cathedrals, Dublin, 1773-79. Subsequently vicar choral of both. Member of Trinity College,

Dublin. Mus. Doc., Dublin, 1791. Knighted, 1803. Works: New music to O'Keefe's farces, The Son-in-Law, and The Agreeable Surprise. Operas: The Contract, 1783; Love in a Blaze, 1800; The Patriot; The Burning of Moscow. Thanksgiving, oratorio; Morning and Evening Services and Anthems, 2 vols. (1825). He is best known by his collection of Irish Melodies with words written by Moore and by his prize glees: Alone on the sea-beaten rock (1797), Borne on you blaze (1812).—Grove; Fétis; Mendel.

STEWART, Sir ROBERT PRESCOTT, born in Dublin, Dec. 16, 1825, still living, 1890. Organist, educated as a chorister of Christ Church Cathedral, Dublin, appointed organist there at the age of eighteen, organist of Trinity College, Dublin, in 1844, and conductor of the University of Dublin Choral Society in 1846. Mus. Doc., 1851. Vicar-choral of St. Patrick's Cathedral in 1852. He represented Ireland at the Peace Jubilee, Boston, in 1872, and was knighted by Earl Spencer on his return. In 1873 he was appointed conductor of the Dublin Philharmonic Society. He took six prizes for his glees and part-songs, among which are: The Dream (1871); The Nightingale (1848); Earth, fling off thy wintry wildness (1855). His more important works include: Ode for the opening of the Cork Exhibition, 1852; Ode on Shakespeare, Birmingham Festival, 1870; 2 cantatas; A Winter's Night Wake, The Eve of St. John;



Service in G ; Anthems ; Church Hymnal.—Grove.

STIASNY. See *Štastný*.

STICH, JAN VÁCLAV (Johann Wenzel) (Italian, Giovanni Punto), born at Zchuzicz, near Czaslau, Bohemia, in 1748, died in Prague, Feb. 16, 1803. Virtuoso on the horn, pupil of Josef Matiegka in Prague, of Ssindel'arz in Munich, and of Hampel and Handek in Dresden ; on his return to Prague, he remained there for three years with his patron, Count Thun, then made a series of concert tours through Germany, Hungary, Italy, where he italianized his name, under which he rapidly won the reputation of the foremost virtuoso on his instrument, continuing his travels through Spain, England, the Netherlands, and France. In 1781 he entered the service of the Prince Bishop of Würzburg, and in 1782 went to Paris as chamber musician to the Comte d'Artois (afterwards Charles X.). During the Reign of Terror he was chef d'orchestre of a small vaudeville theatre, and in 1799 returned to Germany ; in Vienna he enchanted Beethoven, who wrote a sonata for him, and played it with him at a concert, April 11, 1800. In the following year he visited Prague after an absence of thirty-three years, and in 1802 allied himself with Dussek, who had just gone to Prague, and with whom he planned to return to Paris, when he was overtaken by a fatal malady. He was one of the greatest artists on his instrument, and also a good violinist. Works : Fourteen concertos for horn, and orchestra ; Hymne à la liberté, with orchestra ; Sextet for horn, clarinet, bassoon, and strings ; Quintet for horn, flute, and strings ; 24 quartets for horn and strings ; 20 trios for horn ; many duos for do. ; Trios and duos for string instruments ; Études for horn ; Method for horn (Paris, 1798).—Fétis ; Mendel ; Riemann ; Schilling ; Wurzbach.

STIEHL, HEINRICH (FRANZ DANIEL), born at Lübeck, Aug. 5, 1829, died at Revel, May 1, 1886. Organist, pupil of

and Hauptmann. Became organist of St. Peter's and director of the Singakademie in St. Petersburg in 1853, lived in Vienna in 1867, visited London in 1872-73, and was in Belfast in 1874-77, as conductor at the Philharmonic Society ; he founded there the Cecilia Society ; returned to London, and in 1880 went to Revel, Russia, as organist, and conductor of a musical society. Works : Jery und Bätely, operetta ; Der Schatzgräber, do. ; Ouverture triomphale ; The Vision, for orchestra ; 3 trios for pianoforte and strings ; Quartet for strings ; Sonata for pianoforte and violoncello ; Schneewittchen, a pantomimic intermezzo ; Nocturnes, Valse caprice, Lieder ohne Worte, and more than 160 other pieces for pianoforte.—Grove ; Riemann ; Fétis, Supplément, ii. 546.

STILLE AMARE, contralto arioso of Tolomeo, in B-flat minor, with accompaniment of strings complete, in Handel's *Tolomeo*, Act III., Scene 4. Published also separately, with the accompaniment transcribed by Robert Franz (Leipsic, Kistner).

STIRLING, ELIZABETH (Mrs. Frederick Albert Bridge), born at Greenwich, England, Feb. 26, 1819, still living, 1890. Organist, pupil of W. B. Wilson and Edward Holmes, and in harmony of J. A. Hamilton and Sir G. A. Macfarren. Organist of All Saints, Poplar, 1839-58, then at St. Andrew's, Undershaft, 1858-80. She was married to F. A. Bridge, conductor and lecturer, May 16, 1863. Works : Pedal fugues and slow movements for organ ; Arrangements from Handel, Bach, and Mozart ; About 50 songs and part-songs. In 1856 she submitted an exercise, Psalm cxxx., for five voices and orchestra, for the degree of Mus. Bac., Oxford ; but although accepted, it was not performed, owing to the want of power to grant a degree to a woman.—Grove.

STOBÁUS, JOHANN, born at Graudenz, July 6, 1580, died at Königsberg, Sept. 11, 1646. Church composer, pupil of Johann Eccard at Königsberg, where he frequented

the university, and in 1601 entered the elector's chapel as bass singer; in 1602 he became cantor of the



cathedral, and in 1627 electoral Kapellmeister. Works: Cantiones sacre (Frankfort, 1624); Motets for 5 voices (Dantzic, 1634); Preussische Festlieder, for 5-8

voices (with Eccard, 1642, 1644); Many songs for special occasions.—Mendel; Riemann.

**STOLTZER, THOMAS**, born at Schweidnitz, Silesia, about 1490, died at Buda, Hungary, Aug. 29, 1526. Contrapuntist, became Kapellmeister to King Louis of Hungary; was one of the most distinguished German musicians of the 16th century. His works are scattered in the following collections of the time: Graphäus's *Novum et insigne opus* (Nuremberg, 1537); Petrejus's *Psalmorum selectorum* (ib., 1538-39); Rhau's *Symphonie jucundæ* (Wittenberg, 1538), *Vesperarum precum officia* (ib., 1540), *Sacrorum hymnorum* (ib., 1542), *Bicinia gallica*, etc. (ib., 1543); and Ott's *Hundert und fünfzehn guter newer Liedlein* (Nuremberg, 1544).—Fétis; Mendel.

**STOLZENBERG, CHRISTOPH**, born at Wertheim, Saxony, Feb. 21, 1690, died at Ratisbon about 1760. Church composer, pupil of Cantor Deinl at Nuremberg, became cantor at Salzburg in 1711, and at Ratisbon in 1714. Works: Three complete year books of church music; 15 festival cantatas; Several hundred detached sacred compositions, German and Latin; Concertos for various instruments.—Gerber; Schilling.

**STÖLZL (Stoelzel), GOTTFRIED HEINRICH**, born at Grünstädtl, Saxony, Jan. 30, 1690, died at Gotha, Nov. 27, 1749. Dramatic and church composer, pupil of Cantor Umlauf at Schneeberg, and of Melchior Hofmann in Leipsic; settled at Breslau

to teach, and in 1713 went to Italy, where he made the acquaintance of all the famous musicians in Venice, Florence, and Rome. After his return via Innspruck, he spent some time in Prague, and in 1717 at Bayreuth; entered the service of the Count of Gera in 1719, but only six months later went as Hof-Kapellmeister to Gotha. Works—Operas: *Narcissus*, Breslau, 1711; *Valeria*, *Artemisia*, *Orion*, Naumburg, 1712; *Venus und Adonis*, Prague, 1714; *Acis und Galathea*, ib., 1715; *Das durch die Liebe besiegte Glück*, ib., 1716; *Diomedes*, Bayreuth, 1717; *Der Musenberg*, Gotha, 1723; *Rosen und Dornen*, pastoral; 12 other operas and operettas; 14 oratorios; 8 double year books of cantatas and motets; Masses; 16 serenades; More than 80 pieces of table-music; Overtures, symphonies, concertos for various instruments, etc.—Fétis; Gerber; Mendel; Riemann; Schilling.

**STÖR, KARL**, born at Stolberg, in the



Hartz, June 29, 1814, died at Weimar, Jan. 17, 1889. Violinist, pupil of Taubert at Halle, and of Götze and Lobe at Weimar, where he became court musician in 1827, and in 1857 Hof-Kapellmeister, which post a disease of the eyes com-

pelled him to resign. He appeared with success in concerts at Dresden in 1838, at Leipsic and Berlin in 1840, at St. Petersburg, whither he went with Dreyschock, at Jena, etc. Works: *Die Flucht*, opera, Weimar, 1843; *Ballets*; *Tonbilder zu Schiller's Lied von der Glocke*, for orchestra; *Ritterliche Ouvertüre*; *Im Thüringer Lande*, concert overture: *Ständchen*, Concertstück for violoncello with orchestra; Choruses for male voices; Songs, etc.—Mendel; Schilling.

**STORACE, STEPHEN**, born in London, Jan. 4, 1763, died there, March 25, 1796. Dramatic composer, pupil of his father,

Stefano Storace, an eminent Italian contrabassist who settled in England. At the age of ten Stephen played the most difficult violin music by Tartini and Giardini, and at twelve entered the Conservatorio di San Onofrio, Naples, where he studied harpsichord, violin, and composition. After visiting the principal cities of Italy and Vienna, where he produced two operas with his sister, Anna Selina Storace, a celebrated soprano singer, he returned to England in 1787, and devoted himself to composition. He was almost the first English composer who introduced into his works the modern finale, in which the business of the scene is carried on by concerted music. Works: *Gli sposi malcontenti*, Vienna, 1785; *Gli equivoci*, ib., 1786; *The Doctor and the Apothecary*, *La cameriera astuta*, opera buffa, London, 1788; *The Haunted Tower*, ib., 1789; *No Song, no Supper*, ib., 1790; *The Siege of Belgrade*, *The Cave of Trophonius*, ib., 1791; *The Pirates* (the finale of which is considered his masterpiece), *Dido, Queen of Carthage*, ib., 1792; *The Prize*, musical entertainment, *My Grandmother*, musical farce, ib., 1793; *Lodoiska*, musical romance (with adaptations from Cherubini and Kreutzer), *The Glorious First of June*, *The Cherokee*, comic opera, ib., 1794; *The Three and the Deuce*, musical drama, ib., 1795; *Mahmoud, or the Prince of Persia*, ib., 1796; *Music to Coleman's Iron Chest*, 1796. Quintets and a sextet for strings and flute; *Sonatas for harpsichord*; *Songs*.—Grove; *Fétis*; *Hogarth*, *Memoirs of Mus. Drama*, ii. 442; *Mendel*, ix. 466; *Harmonicon* (1828), 1.

STORCH, ANTON, born in Vienna, Dec. 25, 1843, died there, April 19, 1873. Dramatic composer, son and pupil of the following, became Kapellmeister at the Josephstädter Theater, and was engaged in the same capacity at the theatres of Olmütz, Moravia, Esseg, Slavonia, and Wiener-Neustadt, then again in Vienna at the Strampfer Theater, and in Gratz, Styria. Works—Operettas, *Liederspiele*, and music to popular plays: *Die Jungfer Tant'*; *Feine Leute*; *Was ein*

*Weib kann*; *Die Musikanten*; *Neue freie Zeit*; *Ein Nachtstündchen*; *Der Räuber Mohr*; *Königin Chignon*, and many others. *Potpourris on operatic themes*; *Dance music*; *Choruses for male voices*; *Songs*.—Wurzbach.

STORCH, A. M., born in Vienna, Dec. 22, 1813, died there, Dec. 31, 1887. Violinist and dramatic composer, pupil of Michael Eckel, and at the Conservatorium of Georg Hellmesberger and Böhm, also private pupil of Franz Clement and Maysecker, and in composition of Kessler and Seyfried. On the death of his master, Clement, he succeeded him as solo violin and orchestra director at the Theater an der Wien, and after a number of years became Kapellmeister at the Carl Theater, later at the Josephstädter Theater. In 1843–51 he was Chormeister of the Männergesang-Verein, and in 1854–68 director of the Musikverein at Linz, whence he returned to his former position at the Josephstädter Theater in Vienna; then was again at the Carl Theater, and later at the Strampfer Theater. In 1864 he was elected Chormeister of the Austrian Sängerbund. His choruses and quartets for male voices, and his songs, are extremely popular. Works: *Anuranth*, lyric opera; *Die Zaubergaben*, comic opera. Operettas: *Der Schneider von Kabul, oder das Festkleid*; *Prinz Tangenichts*; *Romeo und Julie*; *Die Werbung*; *Van Dyck*; *Das Orakel*, ballet; *Harlekin in der Blumenwelt*, do.; *Anitta*, do.; *Music to many dramas, character plays, and farces*; 3 masses; *Te Deum*; *Offertories*; *Gospels*, and chorals; *Overtures and entr'actes*, marches, and dance music; More than 1,000 choruses and songs.—Allgem. Wiener Mus. Zeitg. (1846), Nos. 69 and 70; Wurzbach.

STORM, THE, chorus by Haydn, on Peter Pindar's words, "Hark, the wild uproar of the waves," first performed in London, March 26, 1791.

STORY OF SAYID, THE, cantata for soli, chorus, and orchestra, text by Joseph Bennett, music by Alexander Campbell Mac-

## STRADELLA

kenzie, first given at Leeds, England, Oct. 13, 1886. The libretto is founded on Edwin Arnold's "Pearls of the Faith." Characters represented: Sayid, an Arab chief; Sâwa, a Hindoo prince; Ilmas, daughter of Sâwa; a watchman; and a horseman. Sayid who, at the head of an Arab band, is invading Sâwa's land, is defeated, captured, and sentenced to death. Sâwa recognizes Sayid as his rescuer at a former time, and offers to grant him any request save that of life. Sayid begs that he may visit his father, and Ilmas, daughter of Sâwa, offers herself as his hostage. During Sayid's absence Sâwa announces that the gods have demanded that the hostage must be sacrificed. Ilmas, arrayed in bridal robes, is led to execution, but at the last moment Sayid returns. He presents himself to Sâwa and bids Ilmas farewell, when Sâwa, relenting, bids Sayid live, and the happiness of the lovers is inferred from the invocation of the chorus, "Love the Conqueror," which closes the work. The solos were sung by Mme Albani, Ilmas; Barton McGuckin, Sayid; and Mr. Watkin Mills, Sâwa.—*Atheneum* (1886), ii. 508; Upton, *Standard Cantatas*, 233.

**STRADELLA, ALESSANDRO.** The place and date of his birth and death are unknown. The generally accepted story is that he was born either in Naples or Venice about 1645, and that he was murdered in Genoa about 1670. The story of his murder is taken from Bonnet-Bourdelot's *Histoire de la musique et de ses effets* (Paris, 1715); but the account is too improbable for credence, and many details in it have been proved to be false. The date of Stradella's death is more probably about 1681. No musician has ever been made the subject of more unwarranted romancing than he; and it is curious that none of the stories told about him are supported by even the faintest direct or circumstantial evidence, what evidence there is pointing almost without exception to their being untrue. In fact, nothing is known of his life, except that he was in Genoa shortly before

his death, a cantata of his, "Il barcheggio," written for the wedding of Carlo Spinola and Paola Brignole, of that city, bearing the date July 6, 1681. His name appears on the lists of no Italian Conservatorio; all that is positively known of him is that he was generally famous as a composer, and that he had relations of some sort with the Contarini family in Venice. Whether Ortesia Contarini was his pupil and mistress, and afterwards his wife, or not, is, however, very doubtful. It is significant of the cloud that hangs over this indubitably great man's history, that the composition which has been most universally associated with his name, the aria di chiesa, "Pietà, Signore," is almost certainly not by him. The authorship of this favorite air is a well-kept secret, but there is considerable evidence to show that it was written as a practical joke on the musical public by Fétis, Niedermeyer, Rossini, or Francesco Rossi. The airs, "O del mio dolce ardor," and "Se i miei sospiri," both attributed to Stradella, are equally spurious. Works: San Giovanni Battista, oratorio, 5 voc. with instruments; Susanna, do., 1681; Corispero, opera, Venice, about 1665; Orazio Cocoli sul ponte, do., Ferrara, about 1666; Trespolo tutore, do., Venice, 1667; La forza del amore paterno, do., Genoa, 1678; Il barcheggio, cantata, Genoa, 1681; 6 oratorios, 11 dramas, and 131 other compositions in the library at Modena; Canti a voce sola, in the library of San Marco, Venice; 1 motet 2 voc., and 8 cantatas 1 and 2 voc. in Christchurch Library, Oxford; Medea, cantata, in the British Museum; Il Nerone, do., ib.; 2 MS. cantatas, 2 ariettas, and a duet, in the Harleian Library; 8 madrigals, 3 duets, and a sonata for 2 violins and bass (all in MSS.) in the Add. MSS.—*Grove*, iii. 721; Fétis; Catelani, *Delle opere di A. Stradella esistenti nell' Archivio Musicale della R. Biblioteca Palatina di Modena* (Modena, 1866).

**STRADELLA**, French lyric drama, text by Deschamps and Pacini, music by Flo-

tow, first represented at the Théâtre du Palais-Royal, Paris, in February, 1837; then recomposed as a grand opera and produced at Hamburg, Dec. 25, 1844. The libretto is founded on the generally received, though probably apocryphal, story of Alessandro Stradella, the musician. Published by Böhme (Hamburg, 1845). Other operas on this subject: in French, by Louis Niedermeyer, text by Deschamps and Pacini, Paris, March 3, 1837. In Italian: by Schimon, text by Cempini, Florence, 1846; by Vincenzo Moscuzza, text by Quercia, Naples, July, 1850; by Giuseppe Sinico, Lugo, 1863; and *Il cantore di Venezia*, by Virginio de' Marchi, Florence, April 3, 1866, and as *Stradella*, Nice, March, 1869.—*Revue et Gaz. mus. de Paris* (1836-37), 79; *Neue Zeitschr.*, xxii. 201, 209.

**STRAIGHT MINE EYE HATH CAUGHT**, soprano aria of *L' Allegro*, in G major, with accompaniment of 2 violins and bass, in Handel's *L' Allegro*, *il Pensieroso*, ed *il Moderato*, Part I., No. 24.

**STRAKOSCH, MORITZ**, born at Lemberg, Galicia, in 1830, died in Paris, Oct. 9, 1887. Pianist, pupil in Vienna of Simon Sechter in composition, made concert tours through Italy, Spain, France, and England, and in 1845 went to America, where he lived principally in New York until 1860, teaching, and playing in concerts. He is now remembered chiefly as the instructor of Adelina Patti, his sister-in-law, whom he accompanied for a time on her travels. Works: *Sardanapal*, opera, about 1860 (MS.); *Giovanna di Napoli*, do., given in New York; Many pièces de salon, and other music for pianoforte.

**STRANIERA, LA** (*The Stranger*), opera in two acts, text by Romani, music by Bellini, first represented in Milan, Feb. 14, 1829. The libretto is founded on a romance by the vicomte d'Arlincourt. There is no overture. Original cast: Léopold de Valdebourg, Tamburini; Arthur, Reina; Adelaide, Mlle Unger; Isoletta, Mme Lalande. The opera was first given in Leip-

sic in 1831; in Berlin and Vienna in 1832; in Paris in 1833; in London, at the King's Theatre, June 23, 1832. Published by Haslinger (Vienna, 1832); by Breitkopf & Härtel (Leipsic, 1833).—*Clément et Larousse*, 640; *Harmonicon* (1829), 104; *Allgem. mus. Zeitg.*, xxxi. 298; xxxv. 165.

**STRATONICE**, opéra-héroïque, in one act, text by Hoffmann, music by Méhul, first represented at the Feydeau, Paris, May 3, 1792; at the Académie Royale de Musique, Paris, March 30, 1821, with recitatives by Daussoigne, nephew of the composer. Cast at the Opéra, Paris, March 30, 1821: Stratonice, Mlle Grassari; Séleucus, M. Nourrit; Antiochus, M. Lefeuillade; Érasistrate, M. Laïs. The opera was given in Berlin, translation by C. Herklots, with Mme Schulz, Herr Eunike, Stümer, and Blume, in August, 1815. Same subject, *Stratonice*, Italian opera by Leonardo da Vinci, Naples, 1720.

**STRATTON, GEORGE WILLIAM**, born at West Swanzey, New Hampshire, Aug. 1, 1830, still living, 1890. He began to study music when seven years old, learning the clarinet and leading a small band, in 1839-42, as a youthful prodigy. In 1848 he began to study harmony, the organ, and the pianoforte in Manchester, New Hampshire, under Rev. W. H. Cudworth; in 1850-51 studied harmony and composition under August Kreissmann, a pupil of Mendelssohn, and in 1856-57 counterpoint, fugue, and composition under L. P. Homer, of Boston. From 1850 to 1866 he lived in Manchester as a teacher, organist, and conductor; in 1866 he established himself in Boston as an importer and wholesale dealer in musical merchandise; in 1871 he went to Europe, and since then has spent much time abroad, chiefly in Germany and Italy. In 1885 he erected in his native town a building for a free library and art gallery, which he has filled with books, pictures, and music gathered abroad. Works: *The Buccaneer*, grand opera in three acts, 1858; *The Fairy Grotto*, school operetta, 1859;

Laila, do., 1860; Genevieve, do., 1869; The Fairy Grotto, do. (second setting), 1872; Concert overtures, Nos. 1, 2, 3, 4; More than 200 pieces of pianoforte music; Songs, part-songs, etc.

STRAUSS, EDUARD, born in Vienna,



March 15, 1835, still living, 1890. The youngest son of Johann Strauss, the elder, after whose death he devoted himself to music; learned the harp, and studied composition under Preyer. He made his first appear-

ance as a conductor in 1862, took the place of his brother Johann in St. Petersburg in 1865, and in 1870 was appointed conductor of the court balls in Vienna. He has given concerts with his orchestra in the leading cities of Germany, and is still the popular conductor in the city of which his family has long been a characteristic musical feature. Works: About 200 waltzes, dances, and other popular compositions.—Wurzbach; Mendel, *Ergänz.*, 445; Fétis, *Supplément*, ii. 550.

STRAUSS, JOHANN, the elder, born in Vienna, March 14, 1804, died there, Sept. 25, 1849. He was the son of an innkeeper, and early showed musical talent, but his parents thought best to apprentice him to a book-bind-



er, from whom he ran away. A friend found him, took him back to his parents, and persuaded them to give their consent to his becoming a musician. Then he studied the violin under Polyschansky, and theory

under Seyfried. His violin teacher procured him opportunities of playing the viola in quartets in private houses, and at the age of fifteen he joined Pamer's orchestra at the dancing hall called the Sperl. In 1823 he joined Lanner and the Drahane brothers, the quartet playing in different public houses, Strauss having also to pass around the plate for contributions. He acted as deputy conductor for Lanner until 1825, when they separated. Next year he was at the head of an orchestra of fourteen in the hall of the Schwan; then was engaged for a hotel in the Döbling suburb; and later, at the garden concerts of the Zwei Tauben, produced his Opus 1, *Täuberl-Walzer*. After conducting concerts at the halls Zur Kettenbrücke in 1828–29, he was engaged for the Sperl in 1830–36. His reputation and engagements increased so rapidly that his orchestra soon numbered about 200, from which he selected a company capable of executing the most difficult music. In 1834 he was made Kapellmeister of the 1st Vienna Bürger-Regiment, and next year the musical direction of the court balls and festivals was intrusted to him. As his fame was fast becoming European, the idea of making concert tours occurred to him. He visited Pesth in 1833, Berlin, Leipsic, and Dresden in 1834, West Germany in 1835, and North Germany, Holland, and Belgium in 1836. Then he made a contract with 28 of his orchestra for the year 1837–38; played with great success in Paris, though Musard and Dufresne were his rivals, with the former of whom he joined forces for a time; gave concerts in France and Belgium, and in the chief cities of Great Britain, whence he returned to Vienna in an almost dying condition. His reappearance at the Sperl excited much enthusiasm, and in 1840 he began conducting at the Imperial Volksgarten. After short tours in 1841 and 1844, he visited North Germany in 1845, was remarkably successful in Berlin, and on returning to

## STRAUSS

Vienna was formally appointed conductor of the court balls. In 1846 he travelled in Silesia, and next year was in Berlin again and in Hamburg. The Vienna revolution of 1848 found expression in the titles of some of his pieces, but as marching threatened to usurp the place of dancing, he was more in sympathy with the old régime. This gave rise to some unpleasant demonstrations, when in 1849 he gave concerts in many German cities on his way to Brussels and England. He appeared in London and other English cities with great success, and returned to Vienna in July of 1849. In a few weeks he was taken sick with the scarlet fever, and never recovered. He was small and neat in personal appearance, with a singularly shaped head, and he was seen at his best with a violin in his hand. Often he was called the Waltz King, and he was certainly one of the most popular musicians that ever lived. He raised dance music to a higher level, and as a conductor cultivated also classical music. Works: 251 in number, consisting of 152 waltzes, 24 galops, 6 cotillons and contredanses, 13 polkas, 32 quadrilles, 18 marches, and 6 pot-pourris. The Kettenbrücken, Gabrielen, Taglioni,

STRAUSS, JOHANN, the younger, born in Vienna, Oct. 25, 1825, still living, 1890.

Son of Johann the elder; as the father wanted none of his sons to take up music, he attended the gymnasium and Polytechnic Institute, and then became a bank clerk. His mother, meanwhile, had secretly



allowed him to have a violin teacher, and had sent him to Drechsler for composition lessons, so that he wrote a waltz at the age of twelve. Unable to bear his father's compulsion, he appeared in 1844 as a conductor at Dommayer's Casino in Hietzing, playing his own and his father's music. On the death of his father in 1849, he united the two orchestras, played in Warsaw and the chief cities of Germany, and engaged from 1855 to conduct the summer concerts at the Petropaulowski Park in St. Petersburg for ten years. In 1862 he married the singer, Henriette Treffz, and soon began to give up the composition of dance music for that of opera. He was made conductor of the court balls in Vienna in 1863, but later resigned the position. He has visited Paris, London, Boston, New York, and the principal cities of Italy. Soon after the death of his first wife, he married in 1878 another singer, Angelica Dittrich. Many decorations

*Johann Strauss*



Victoria, Cäcilien, Elektrische Funken, and Donau-Lieder, were among his most famous waltzes.—Wurzbach; Mendel; Schilling; Fétis; Scheyrer, Johann Strauss's musikalische Wanderung durch das Leben (Vienna, 1851); Hanslick, Concertwesen in Wien, i. 364; ii. 13.

and honours have been bestowed upon him. His waltzes are immensely popular, one of them, An der schönen, blauen Donau, being almost a national air with the Viennese, and his operettas rival in popularity those of Offenbach and Lecocq. Works—Operettas: *Indigo* und die vierzig Räuber,

1871; *Der Karneval in Rom*, 1873; *Die Fledermaus*, 1874; *Cagliostro*, 1875; *Prinz Methusalem*, 1877; *La Tsigane* (remodelled from *Die Fledermaus*), Paris, 1877; *Blindekuh*, 1878; *Das Spitzentuch der Königin*, 1880; *Der lustige Krieg*, 1881; *Eine Nacht*

*Johann Strauß*

in Venedig, 1883; *Der Zigeunerbaron*, 1885; *Simplicius*, 1887. About 400 waltzes, polkas, quadrilles, and other dances.—Ambros, *Bunte Blätter*, ii. 42; *Illustr. Zeitg.* (1878), No. 1840; *N. illustr. Zeitg.* (1873), i. No. 9; Wurzbach; Riemann; Fétis, *Supplément*, ii. 549; Hanslick, *Die moderne Oper*, 333.



STRAUSS, JOSEPH, born in Vienna, Aug. 25, 1827, died there, July 22, 1870. Second son of Johann Strauß; owing to his father's unwillingness to make a musician of him, he became an architect, but pursued the study of music in secret, and during the illness of his brother Johann, in 1853, conducted for him. Then he formed an orchestra of his own, and gave concerts and composed industriously, though his health had always been delicate and seemed to grow worse from exertion. In 1870 he went to Warsaw against the advice of his friends; the abuse of some Russian officers, enraged by his refusal to play for their drunken orgies, caused a severe illness, and his wife succeeded in getting him to Vienna only to die within a few days. Works: 283 in number, comprising waltzes, polkas, and other exceedingly popular dance music. He made also about 300 arrangements for orchestra.—Wurzbach; Mendel, *Ergänz.*, 445; Fétis, *Supplément*, ii. 550.

STRAUSS, JOSEPH, born at Brünn in 1793, died at Carlsruhe, Dec. 1, 1866. Violinist, pupil of his father, and in Vienna of Blumenthal, Urbani, and Schuppanzigh, and in composition of Josef Teyber, and Albrechtsberger. He appeared with success in concerts, and in 1810 was engaged as solo violin at the theatre in Pesth. In 1813 he went as Kapellmeister to Temesvar, and in 1814 to Hermannstadt, to conduct the German opera. Called to

his native city in 1817, he acted there for a short time as Kapellmeister, then undertook a concert tour through Germany, and in 1822 accepted a call to organize German opera at Strasburg, whence he went as Concertmeister to Mannheim, and there was soon after entrusted temporarily with the functions of Kapellmeister. His brilliant success as a conductor of opera led to his immediate appointment as court music director at Carlsruhe, which post he filled more than forty years. In 1840 he conducted the German opera in London, and on his return thence, the music festival at Speyer. He was pensioned in 1865. Works.—Operas: *Faust's Leben und Thaten*, Hermannstadt, 1815; *Die Söhne des Waldes*, ib., 1816; *Armiodan*, Carlsruhe, 1836; *Zelide*, ib., 1837; *Berthold der Zähringer*, ib., 1838; *Die Schlittenfahrt nach Nowgorod*, 1846, ib.; *Der Währwolf*, ib., 1840, and Vienna (over fifty times). Music to the drama *Die Belagerung Wiens*; do. to *Auffenberg's Der Löwe von Kurdistan*; *Judith*, oratorio; *Das Lob Gottes*, cantata; *Huldigungs-Cantate*; 2 masses; *Te Deum*; *Graduals* and *offertories*; 2 symphonies; *Concerto for violin and orchestra*; *Variations brillantes for do.*; *Sextet for harp and wind instruments*; *Quartet for strings*; *Potpourris for violin, with trio*; 12 variations for violin, and duo; *Soli for violin*; *Songs*.—Fétis; Mendel; Wurzbach.

STRAUSS, RICHARD, born in Munich, June 11, 1864, still living, 1890. Instrumental composer, pupil of W. Meyer, was made court music director at Meiningen in



1885, at Munich in 1886, and went to Weimar in 1889 as second Kapellmeister at the court theatre. Works: Two symphonies; *Aus Italien*, symphonic poem; *Wanderers Sturmlied*, for chorus with orchestra; *Serenade* for 13 wind instruments; *Concerto* for violin; do. for horn; *Quartet* for piano-forte and strings; *Sonata* for violoncello.—Riemann.

**STRAVAGANZE DEL CONTE, LE**, Italian opera by Cimarosa, first represented at the Teatro Fiorentini, Naples, in 1772.

**STREGHE, LE** (Witches' Dance), a set of variations for the violin, with orchestral accompaniment, by Paganini. The original MS. claims the air as original, but it is supposed to have been taken from the ballet, "Il noce di Benevento." The variations are enormously difficult and present peculiar combinations of harmonics and pizzicato, which, when played by Paganini, always created extraordinary enthusiasm.—Fétis, Paganini (English ed.), 86.

**STREIT ZWISCHEN MICHAEL UND DEM TEUFEL, DER** (The Combat between Michael and the Devil), oratorio, text from Revelations (xii. 7-12), music for double chorus, orchestra, and organ, by Johann Christoph Bach, performed at Leipsic and Hamburg. The original score is in the Berlin Library.

**STREIT ZWISCHEN PHŒBUS UND PAN, DER** (Contest between Phœbus and Pan), cantata for six voices, with accompaniment of three trombones, drums, two flutes, two oboes, two violins, viola, and continuo, text by Picander, music by Johann Sebastian Bach, first given at the summer meeting of the Musical Society, Leipsic, in 1731. The text is founded on the Greek myth of the contest of Marsyas, the Phrygian flute-player, with Apollo. Marsyas is here supplanted by Pan, who tries his skill with Apollo, and, instead of Marsyas it is Midas who is flayed alive for preferring Pan's music to that of Apollo. The Lydian Mountain god, Timolus, is introduced as arbitrator of the dispute, and also Momus, the god

of mirth, and Mercury. Bach's intention in this work was to describe the two styles of music, and to make a contrast between the opera and the light school of music prevailing at that period, and his own compositions of solidity, strength, and skill, which had been severely criticised. He portrays himself in the aria in B minor. The character of Midas is thought to be a satire on Johann Adolph Scheibe, one of Bach's adverse critics. The cantata was published by the Bachgesellschaft, Year XI. (1861).—Spitta, Bach, ii. 473, 740; do. (Bell), ii. 642-48; iii. 258; Dehn, S. W., J. S. Bach als Polemiker (Westermann's Magazine, Oct. 1856); Lindner, E. O., *Zur Tonkunst* (Berlin, 1864); Baumgart, Dr. E., *Ueber den Streit zwischen Phœbus und Pan* (Breslau, 1873.)

**STRIDE LA VAMPA**. See *Trovatore*.

**STRIGGIO, ALESSANDRO**, born in Mantua, Italy, about 1535, died there after 1584. Organist and lute player, and one of the first composers of intermezzi; lived at first at the court of Cosimo de' Medici, in Florence, and afterwards became maestro di cappella at the court of Mantua. Works—Intermezzi: *L' amico fido*, 1565; *Psyche*; Festival music for the Florentine court, 1569; do. (with Strozzi, Caccini, and Merulo), 1579; 3 books of madrigals for 6 voices (Venice, 1566-68); Book of madrigals for 5 voices (ib., 1560); *Il cicalamento delle donne al bucato, e la caccia*, etc. (ib., 1584); *Di Hettore Vidue e d' altri*, etc., madrigali a 5 e 6 voci (ib., 1566); Madrigals in various collections of the times.—Fétis; Mendel; Riemann.

**STRONG, GEORGE TEMPLETON**, born in New York, about 1855, still living, 1890. Instrumental and vocal composer, studied in Germany, where he still resides. His name frequently occurs in German concert programmes, and he has published about forty compositions, chiefly through Kistner, Leipsic. Works: *Five Charakterstücke* for pianoforte, op. 6; *In Tirol*, 9 *Charakterstücke* for do., op. 7; *Suite* for do., in C minor, op. 8; *Gestrebt-Gewon-*

nen-Gescheitert, march for orchestra with violin obligato, op. 12 ; Undine, symphonic poem for orchestra, op. 14 ; Klänge aus dem Harzgebirge, 7 Charakterstücke for pianoforte for four hands, op. 17 ; Drei Bagatellen for do., op. 21 ; Ballade, in G minor, for pianoforte, op. 22 ; Romanze, in G, for violin and pianoforte, op. 23 ; 3 Charakterstücke, for pianoforte, op. 24 ; Wie ein fahrender Hornist sich ein Land erblickt, for soli and male chorus with orchestra, op. 26 ; 3 Sinfonische Idyllen, for pianoforte four hands, op. 29 ; Die verlassene Mühle, for solo and male chorus with orchestra, op. 30 ; Erzählungen, 5 pieces for pianoforte, op. 31 ; 3 Gesänge, for mezzo-soprano with pianoforte, op. 32 ; Zweite Ballade, in G minor, for pianoforte, op. 34 ; In den Bergen, symphony ; Tonstück, for English-horn and organ, given at the Festival of the General Association of German Musicians, Carlsruhe, 1885.

STRUCK, JOHANN BAPTIST, called Batistin, born of German parents in Florence, about 1680, died in Paris, Dec. 9, 1755. Dramatic composer, went as violoncellist to Paris, where he and Labbé were the first to play the violoncello in the orchestra ; he was a great favourite with Louis XIV., who accorded him two pensions. Works—Operas : Méléagre, Paris, 1709 ; Manto la fée, ib., 1711 ; Polydore, ib., 1720. Many ballets for the court festivals at Versailles ; 4 books of cantatas (1706, 1708, 1711, 1714) ; Collection of airs (Paris, 1709).—Fétis.

STRUENSEE, overture and incidental music, by Meyerbeer, to the five-act drama of his brother, Michael Beer, written for the Princess of Prussia, and first performed in Berlin, Sept. 19, 1846. This is Meyerbeer's only work in this style, and it contains some of his best music. The overture, one of his most successful instrumental compositions, was first performed by the London Philharmonic Society in 1848. The

entr'acte music is entitled : I. "Der Aufrühr ;" II. "Der Ball ;" III. "Die Dorfschenke." The other music includes a March, a Benediction, and a Polonaise. Arranged for the pianoforte by Theodor Kullak and C. Klage (Schlesinger, Berlin, 1847).—Allgem. mus. Zeitg., xlviii. 795, 811 ; Neue Zeitschr., xxvi. 215, 219 ; Mendel, Meyerbeer, 53 ; Hanslick, Concertwesen in Wien, ii. 387.

STRUNGK (Strunck), NIKOLAUS ADAM, born at Celle, Hanover, in 1640, died in Leipsic, Sept. 23, 1700. Virtuoso on the violin and dramatic composer, son and pupil of Delphin Strungk (organist, 1601-94), whom he assisted at the organ when only twelve years old ; then pupil at Lübeck of Schnittelbach on the violin. In 1660 he became first violinist in the ducal orchestra at Brunswick, then at Celle, whence he made a concert trip to Vienna, and later at Hanover. In 1678 he went as music director to Hamburg, then became chamber organist to the Duke of Hanover, who conferred on him a canonry, and with whom he visited Italy, in Rome winning the admiration of Corelli. On his return he played again in Vienna before the emperor, and about 1685 was called to Dresden as Vize-Kapellmeister, and in 1694 succeeded Bernhardt as Hof-Kapellmeister. In the same year he established an Italian opera at Leipsic, during the fair, and settled there permanently in 1696, resigning his post in Dresden. Works—Operas : Der glücklichste steigende Sejanus, Der unglücklichste fallende Sejanus, Hamburg, 1678 ; Die liebreiche, durch Tugend und Schönheit erhöhte Esther,

*Nicolaus Adam Strungk*  
*Erzollkammer*

Doris, Die drei Töchter des Cecrops, ib., 1680 ; David, oder der königliche Sklave, ib. ; Theseus, Semiramis, Florette, ib.,

1683 ; *Alceste*, Leipsic, 1693 ; *Chloris* ; *Atalanta* ; *Rosalinde*, ib., 1695 ; *Jupiter und Alkmene*, Phokas, Pyrrhus, ib., 1696 ; *Demetrius*, *Orion*, *Zenobia*, ib., 1697 ; *Circe*, *Berenice*, *Alexander*, *Scipio und Hannibal*, ib., 1698 ; *Agrippina*, *Ixion*, *Erechtheus*, ib.—Fétis ; Gerber ; Mendel ; Schilling.

STRUNZ, JACOB, born at Pappenheim, Bavaria, in 1783, died in Munich, after 1849. Instrumental and vocal composer, pupil of Metzger and Peter von Winter in Munich, where he obtained a position in the royal orchestra at the age of fourteen. After a short time he left Munich, travelled through Germany, Holland, and England, giving concerts, and in 1800 became bandmaster of a French regiment, with which he made the campaign in Italy ; stationed after its conclusion at Antwerp, he took his leave and settled there, having become a great favourite with the public. About 1808 he went to Paris, where he taught and composed, and in 1823 accepted the post of Inspecteur des subsistances militaires during the war in Spain. On the conclusion of peace, he lived for a time at Barcelona, then travelled for seven years through Spain, Greece, Asia, Egypt, and the Balearic Isles, and returned to Paris in 1831. About to retire from public life, he lost his entire fortune through a failure, and had recourse to arranging operatic music for wind instruments. He composed, in 1834, two ballets for the opening of the Théâtre Nautique, and soon after was despatched to Germany, to engage a German opera troupe for that theatre, which, however, had to close its doors before his return. He afterwards held an inferior position at the Opéra Comique, and on the opening of the Théâtre de la Renaissance became its music director. In 1849 he had retired to Munich. Works : *Bouffarelli, ou le prévôt de Milan*, opéra-comique, Brussels, about 1806 ; *Les courses de Newmarket*, do., Paris, 1818 ; *Les nymphes des eaux*, ballet, *Guillaume Tell*, do., ib., 1834 ; *Music to Victor Hugo's "Ruy Blas,"* Cantate héroïque, Antwerp,

1807 ; *Messe solennelle* ; 4 concertos for flute ; 3 do. for violoncello ; Concerto for horn ; Several fantasias for do. ; Sextet for 2 clarinets and 4 string instruments ; Quintets for flute and strings ; Quartets for strings ; Duos for flutes ; French romances, with pianoforte.—Fétis ; Schilling, Supplement, 411.

STUMPF, JOHANN CHRISTIAN, died at Frankfort, in 1801. Virtuoso on the bassoon, lived in Paris in 1785, then was a member of the orchestra at Altona until 1798, when he became Repetitor at the Stadttheater in Frankfort. Works : About 60 entr'actes for orchestra ; Pieces for 2 clarinets, 2 horns, and 2 bassoons ; Concerto for flute ; 4 concertos for bassoon ; Quartet for bassoon and strings ; Duos for bassoons ; do. for clarinets ; do. for violin and violoncello ; do. for violoncellos ; Duos and trios for violins.—Fétis ; Mendel.

STUNTZ, JOSEPH HARTMANN, born at Arlesheim, near Basel, July 25, 1793, died in Munich, June 18, 1859. Dramatic composer, pupil of Peter von Winter in Munich, where he became Chormeister at the opera in 1823, Kapellmeister in 1824, and succeeded his master as Hof-Kapellmeister in 1826. Works—Operas : *La rapresaglia*, Milan, 1819, and, as *Schloss LoWiński*, Vienna, 1826 ; *Costantino*, Venice, 1820 ; *Elvira e Lucindo*, Milan, 1821 ; *Argene ed Almira*, Turin, 1822 ; *Heinrich IV. zu Ivry*, Munich, 1823 ; *Caribald*, ib., 1824 ; *Rosa*, Munich, 1845 ; *Adasman und Balsora*, ballet, ib., 1831. Several masses with orchestra ; do. with organ ; Motets, offertories, etc. ; *Stabat Mater*, Vienna, 1822 ; 2 cantatas ; 2 overtures ; Symphonies ; Quartet for strings ; Choruses for male voices ; Nocturnes for 2 voices.—Fétis ; Mendel.

STURM, DER, overture to Shakespeare's *Tempest*, by Georg Vierling, op. 6. Published by Trautwein (Berlin). Overture, same title and subject, by Taubert, op. 134.—Mus. Wochenblatt (1877), 719.

STURM, DER, fantasia on "The Tempest," for orchestra, by Peter Ilitsch Tschai-

kowsky, op. 18, first given at the Symphony Concert, St. Petersburg, Dec. 4, 1874.

**SUBTLE LOVE, WITH FANCY VIEWING**, soprano aria of Cleopatra, in A major, with accompaniment of violins in unison, and bass, in Handel's *Alexander Balus*, Act I., Scene 3. Published also separately, with the accompaniment filled out by Otto Dresel (Leipsic, Breitkopf & Härtel).

**SUCH, EDWIN CHARLES**, born in London, Aug. 11, 1840, still living, 1890. Instrumental and vocal composer, pupil of Ferdinand Hiller at Cologne. Mus. Bac., Cambridge, 1877. Works: *Narcissus and Echo*, dramatic cantata; *The Water-sprite*, cantata; *Psalm xlvii.*, for solo, chorus, and orchestra; Anthems, part-songs, and songs; Pianoforte pieces.

**SUCHER, JOSEPH**, born at Döbör, Eisenburg, Hungary, Nov. 23, 1844, still living, 1890. He studied singing and the violin in Vienna, and became a choir-boy in the court chapel in 1854; began the study of law, but gave it up for music, and studied theory under Sechter. Then he became Vize-Chormeister of the academic Gesangverein, Solo-Correpetitor of the Court Opera, and later conductor of the newly opened Comic Opera. In 1876 he went to Leipsic as conductor of the Stadttheater, and next year married the singer, Rosa Haselbeck. They settled in Hamburg in 1879, and visited England in 1882. Both are good interpreters of Wagner. Works: *Waldfräulein*, cantata; *Overtures*; *Masses*; *Songs*.—Wurzbach; Mendel; Fétis, Supplément, ii. 551; Mus. Wochenblatt, x. 3, 20.

**SUDDS, WILLIAM F**—, born in London, England, March 5, 1843, still living, 1890. Instrumental and vocal composer, self-instructed on the violin, guitar, flute, cornet, and violoncello. His parents removed to the United States when he was seven years old, and settled on a farm at Gouverneur, New York. He enlisted as a soldier soon after the outbreak of the civil war, and received his first music lessons from

a French professor in New Orleans in 1864, while convalescent in an army hospital. In 1873 he entered the Boston Conservatory of Music, where he studied the organ under Eugene Thayer, and the violin and composition under Julius Eichberg. He is now a music dealer and teacher, and organist of the First Baptist Church at Gouverneur. Works: *Sextet, moreau caractéristique* for strings, op. 156, written for the New York Philharmonic Society, 1887; More than 100 pieces of pianoforte music; *Songs* and part-songs; Several collections, original and selected; Didactic works and Schools for pianoforte and reed organ.

**SU! DEL NILO.** See *Aïda*.

**SUEVUS, FELICIANUS**, guardian of the Capuchin convent at Strasburg, in 1650, afterwards music director of a monastery at Innspruck, where he still was in 1661. Works: *Cithara patientis Jobi versa in luctum*, motets for 3 voices, 2 violins, and basso continuo (Strasburg, 1647); *Magnificat seu vaticinium Dei Parentis*, etc. (Inspruck, 1651); *Psalmi vespertini* (ib., 1651); *Fasciculus musicus sacrorum concentuum* (ib., 1656); *Litania B. M. Virginis Lauretane* (ib., 1661); *Motetti a 2-5 voci con violini*; *Sacra Eremus piarum cantionum*, etc.; *Tuba sacra, seu concerti a 1-3 voci*; *Magnificat a 3 voci*.—Fétis; Mendel.

**SÜHNOPFER DES NEUEN BUNDES, DAS** (The Sin-offering of the New Covenant), oratorio, by Carl Loewe, written between 1848 and 1860.

**SUITE ALGÉRIENNE** (Algerian Suite), consisting of a *Prélude*, *Rhapsodie mauresque*, *Rêverie du soir*, and *Marche militaire française*, by Saint-Saëns. Published by Durand, Schœnewerk et Cie (Paris).

**SUITE ARLÉSIENNE**, suite for orchestra by Georges Bizet, compiled from his incidental music to Alphonse Daudet's drama, "L'Arlésienne." I. *Prelude*; II. *Minuetto*; III. *Adagietto*; IV. *Carillon*. Published by Choudens (Paris).

**SUITE CRÉOLE**, for orchestra, by J. A. Broekhoven, first performed at the Music

Teachers' National Association, Boston, Massachusetts, June 30, and July 2, 1886.

**SUITE IN UNGARISCHER WEISE**, for orchestra, in F, by Joachim Raff, op. 194. I. Ouverture, *An der Grenze*, Adagio; II. Träumerei, *Auf der Puszta*, Larghetto; III. Bei einem Aufzug der Honvéd, Quasi marcia; IV. Volkslied mit Variationen, Adagio; V. Vor der Czarda, Larghetto, and Finale, Vivace.

**SULAMITH**, cantata for soli, chorus, and orchestra, text from the Bible, music by Dr. Leopold Damrosch, first performed by the Oratorio Society of New York, April 22, 1882. The solos were sung by Miss Sims and Mr. A. L. King. The score, dedicated to the Oratorio Society of New York, published by G. Schirmer (New York, 1882).

**SULAMITH**, cantata for soli, chorus, and orchestra, text by Julius Rodenberg, music by Rubinstein, first given in Hamburg, Nov. 8, 1883. Published by Polini (Hamburg, 1885). *Die vergnügte Sehnsucht der sehnenenden Sulamith*, oratorio by M. C. Wiedeburg, Hamburg, 1718; and *Sulamith og Salomon*, Danish cantata, by Johann Peder Emil Hartmann, about 1850.

**SULLIVAN**, Sir ARTHUR SEYMOUR, born in London, May 13, 1842, still living, 1890. Dramatic composer, chorister in Chapel Royal under Helmore, then pupil at the Royal Academy of Music, 1856-58, of Goss and Bennett, and at the Leipsic Conservatorium, 1858-61, of Plaidy, Moscheles, Richter, Rietz, and Hauptmann. After his return to London, he became organist of St. Michael's Church, Chester Square, and in 1867-71 conducted the music at St. Peter's, Onslow Gardens. In 1874-76 he was musical adviser



to the Royal Aquarium Company, and organized and himself conducted its ad-

mirable band; for the seasons of 1878-79 he conducted the Promenade Concerts at Covent Garden, and for those of 1875-77 the Glasgow Festivals, and in 1880 and 1883 the Leeds Festivals. He was principal of the National Training School at South Kensington, in 1876-81, and since 1880 has been a member of the Council of the Royal College of Music. In 1878 he acted as British Commissioner for music at the International Exhibition in Paris, when he was decorated with the Legion of Honour, and in 1883 he was knighted. Honorary Mus. Doc., Cambridge, 1876; do., Oxford, 1879. Order of Saxe-Coburg-Gotha. Works—Operas and operettas: *The Sapphire Necklace* (not given); *Cor and Box*, *The Contrabandista*, 1867; *Thespis*, 1871; *Trial by Jury*, *The Zoo*, 1875; *The Sorcerer*, 1877; *H. M. S. Pinafore*, 1878; *The Pirates of Penzance*, 1880; *Patience*, 1881; *Iolanthe*, 1882; *Princess Ida*, 1884; *The Mikado*, or the Town of Titipu, 1885; *Ruddygore*, or the Witch's Curse, 1887; *The Yeomen of the Guard*, 1888; *The Gondoliers*, or *The King of Barataria*, 1889. *L'île enchantée*, ballet, 1864. Oratorios: *The Prodigal Son*, Worcester Festival, 1869; *The Light of the World*, Birmingham Festival, 1873; *The Martyr of Antioch*, Leeds Festival, 1880. Cantatas: *Kenilworth*, Birmingham, 1864; *On Shore and Sea*, London, 1871; *The Golden Legend*, Leeds Festival, 1886, Worcester, Mass., 1889. Music to "The *Tempest*," Crystal Palace, 1862; to "The *Merchant of Venice*," 1871; to "The *Merry Wives of Windsor*," 1874; to "Henry VIII.," 1878; Overture and incidental music to "Macbeth," 1888. Overtures: *The Sapphire*

*Arthur Sullivan*

*Necklace* (MS.); *In Memoriam*, Norwich Festival, 1866; *Marmion*, 1867; *Ouverture*

di Ballo, 1869. Procession March, 1863 ; Symphony in E, Crystal Palace, 1866 ; 2 Te Deum ; Anthems, and many hymn tunes ; I wish to tune, ode for baritone with orchestra ; Part-songs, and songs.—Grove ; Fétis, Supplément, ii. 551.

SULZER, JULIUS, born in Vienna, about 1837, still living, 1890. Son and pupil of the following, and pupil of Sechter, then studied in Italy under several masters, and was maestro concertatore at various theatres there. About 1862 he travelled through Europe and Asia, played at Constantinople before the sultan in 1864, was in Prague in 1865, and became Kapellmeister of the Italian opera at Bucharest in 1867, and Court Kapellmeister to the Prince of Roumania in 1868. During the carnival of 1870 he conducted the opera at the court theatre in Turin, then visited Milan, appeared in concerts there, and in 1871 at Malta. Since 1875 he has been Kapellmeister at the Hof-Burgtheater in Vienna. Works : Johanna von Neapel, opera, Prague, 1865 ; Held Michael, do., Bucharest, 1870 ; Symphonic tone-painting ; Preghiera for horn and pianoforte ; Pianoforte music, and songs.—Wurzbach.

SULZER, SALOMON, born at Hohenems, in Vorarlberg, March 30, 1804, still living, 1890. Vocal composer, pupil in Switzerland of Lippmann, with whom he travelled through France ; became cantor in his native village, when only sixteen years old, and in 1825 at the synagogue in Vienna, where he studied composition under Seyfried. In 1844–47 he was professor of singing at the Conservatorium. He received the gold medal for science and art, and in 1868 the Order of Franz Joseph ; also various other medals. His great services to Jewish music consist in the reduction to rhythm and harmony of the old religious melodies. Among his friends he numbered Meyerbeer, Schubert, Schumann, Paganini, Thalberg, Liszt, and many others, and in 1866 he was presented with a silver laurel from the artists of Vienna. Works :

Schir Zion, a collection of Jewish hymns ; Dudaim, songs for school and home ; Psalms, and secular songs.—Wurzbach ; Mendel ; Hanslick, Concertwesen in Wien, ii. 400.

SUMER IS ICUMEN IN (Summer has come in), rota or round for six voices, four of which sing the rota, while two others sing the accompaniment called “pes.” This composition, on illuminated vellum, preserved in the collection of Harleian MSS., British Museum, one of the oldest existing specimens of part-writing, is believed to date from the 13th century. Mr. William W. Chappell, who has investigated the question minutely, thinks that it was composed by John of Fornsete, a monk in the Abbey of Reading, and that it was written in 1226 (certainly not later than 1236). Sumer is icumen in is, therefore, the earliest known example of mediæval music to which a date can be assigned, and it defines the fact that the early English school is, at least, a century and a half older than the first Flemish school (1370–1430), so long considered the earliest school of polyphonic music. The MS., in perfect preservation, corresponds exactly with the handwriting of the early part of the 13th century. The structure of the rota gives further evidence of the antiquity of the English school, for it shows clearly that music had made great progress before the system of notation had been applied. Dr. Rimbault shows that the song is founded on the old ecclesiastical litany chant, “Pater de cœlis Deus.” The flowing melody and the rhythm resemble the Folksong, evolved from remote antiquity. The mixed character of the part-writing has puzzled musical antiquaries. It includes passages of rude discant, strict counterpoint, progressions which belong to the time of Palestrina, and constant violation of cardinal rules, such as the formation of consecutive fifths. No explanation has been made of the two distinct systems of part-writing, separated by the lapse of two or three centuries, which occur in this work.

In the MS., the notes, signature, and English words are black; the lines of the stave, the cross indicating the entrance of the second voice, the Latin words, directions for singing, and the second initial letter are blue; and the first and third initial letters are red. —Grove, iii. 268, 765; iv. 1; Catalogue of the Harleian MSS., i. 978; Chappell, Popular Music of the Olden Time, i. 21; Burney, ii. 93; Hawkins, i. 408; Coussemaker, L'Art harmonique aux XII. et XIII. siècles, 144-150; Ritter, Music in England, 22; Metcalfe, the Rounds, Catches, and Canons of England.

**SUMM' UND BRUMM.** See *Fliegende Holländer*.

**SUONI LA TROMBA.** See *Puritani*.

**SUPERBIA D'ALESSANDRO, LA** (Alexander's Pride), Italian opera, text by Mauro, music by Steffani, dated, in the conducting score, 1691. It contains many songs with obligato instrumental parts, and one song with cembalo solo.

**SUPPÉ, FRANZ VON** (Francesco Ezechiele Ermenegildo, Cavaliere Suppé-De-melli), born at Spalato, Dalmatia, April 18, 1820, still living, 1890. Dramatic composer; first studied the flute, and, sent by his father to study philosophy at the university of Padua, continued his musical education under Cigala and Ferari, and is said to have received some suggestions from Donizetti. He became the pupil of Sechter and Seyfried in Vienna; was Kapellmeister at the Josephstädter Theater there, then at Presburg, at Baden, and again in Vienna, at the Theater an der Wien, until 1862, and at the Carl-Theater since 1865. Works—Comic operas and Operettas: *Der Apfel*, Zara, 1834; *Das Mädchen vom Lande*, Vienna, 1847; *Paragraph 3*, ib., 1858; *Das Pensionat*, ib., 1860; *Die Kartenschlägerin*, *Zehn Mädchen und kein Mann*, ib., 1862;



*Flotte Bursche*, ib., 1863; *Das Corps der Rache*, *Pique-Dame*, Franz Schubert, ib., 1864; *Die schöne Galatea*, ib., 1865; *Leichte Cavallerie*, *Freigeister*, ib., 1866; *Banditenstreiche*, ib., 1867; *Die Frau Meisterin*, *Tantalusqualen*, ib., 1868; *Isabella*, ib., 1869; *Cannebas*, ib., 1870; *Die Prinzessin von Dragant*, Prague, 1870; *Futinitza*, Vienna, 1876; *Der Teufel auf Erden*, ib., 1878; *Boccaccio*, ib., 1879; *Donna Juanita*, ib., 1880; *Der Gaskogner*, ib., 1881; *Herzblättchen*, ib., 1882; *Die Afrikareise*, ib., 1883; *Des Matrosen Heimkehr*, Hamburg, 1885; *Bellman*, Vienna, 1887; *Die Jagd nach dem Glück*, ib., 1888. Music to many farces, vaudevilles, etc. *Missa dalmatica*; *Requiem*; *Symphony*; *Overtures*, including *Dichter und Bauer*; *Quartets*; *Songs*. —Wurzbach; Fétis, Supplément, ii. 553.

**SUPPLIANT, À GENOUX.** See *Fille du Régiment*.

**SURCOUF**, comic opera, music by Robert Planquette, represented at the Folies-Dramatiques, Paris, Oct. 6, 1887. *Surcouf* was a pirate, a celebrity of Saint-Malo, Brittany. The opera was a success.

**SUR MES GENOUX, FILS DU SOLEIL.** See *Africaine*.

**SURPRISE SYMPHONY** (Mit dem Paukenschlag), in G, by Haydn, written in 1791. The second movement in C is the one which gave the name Surprise to the symphony. It is based on a simple phrase, which begins pianissimo and ends with the unexpected crash of the entire orchestra and a sharp blow on the kettledrums (Paukenschlag). I. Adagio cantabile, Vivace assai; II. Andante; III. Menuetto, Allegro molto; IV. Finale, Allegro di molto. Salomon Set, No. 3; Breitkopf & Härtel, No. 6.—Upton, Standard Symphonies, 157.

**SUSANNA**, oratorio in three acts, author of text unknown, music by Handel, first given at Covent Garden, London, in 1749. This work, composed when Handel was sixty-three years of age, is dated, at the beginning, July 11, 1748; at the end of the first part, July 21, 1748; at the end of the

second, August 21st; at the end of the third, August 9th; and the final date, Aug. 24, 1748. It was given four times at Covent Garden in 1749, and revived there in March, 1759. The work is more in the character of a serious opera than an oratorio. The choruses do not rank with Handel's greatest, but this composition contains some of his best solos, and is remarkable for its melody and the beauty of its instrumental accompaniments. Characters represented: Susanna (S.); Joachim, her husband (A.); Chelsias, her father (B.); Daniel (T.); First Elder (T.); Second Elder (B.); and a Judge (B.). Susanna is persecuted by two Elders, but remains true to her husband Joachim. Her aria, "If guiltless blood be your intent," has been frequently sung as a bravura air at musical festivals, and her song, "Ask if yon damask rose" was long popular. It was sung in the opera "Love in a Village" (1762), to the words "Let rakes and libertines." This oratorio was sung in London in 1876, under the direction of Mr. H. Weist Hill, with additional accompaniments by Mr. Halberstadt. The score, in Buckingham Palace, was first published by Walsh (London); Händel-Gesellschaft, Breitkopf & Härtel (Leipsic, 1858).—Rockstro, Handel, 290; Athenæum (1876), i. 508.

SÜSSMAYER, FRANZ XAVER, born at Steyer, Upper Austria, in 1766, died in Vienna, Sept. 17, 1803. Dramatic composer, pupil of Georg Pasterwitz, in the Benedictine monastery of Kremsmünster; then pupil of Mozart and Salieri in Vienna. He became Kapellmeister at the National-Theater in 1792, and second Kapellmeister at the court opera in 1794. He was the intimate friend of Mozart, and received from the great composer's lips directions for completing the unfinished Requiem. Works: Moses, oder der Auszug aus Egypten, opera, Vienna, 1792. Operettas: Die schöne Schusterin, ib.; L'incanto superato, ib., 1793; Der Spiegel aus Arkadien, ib., 1794; Die neuen Arkadier; Der Türke in Neapel, Prague, 1794; Die edle Rache, Vienna,

1795; I due Gobbi (with Paër), London, 1796; Die Freiwilligen, Vienna, 1796; Der Wildfang, ib., 1798; Der Marktschreier, ib., 1799; Soliman II., ib., 1799; Die Jagd; Gulnare, ib., 1800; Phasma, ib., 1801; Liebe macht kurzen Process (with others), ib., 1801. Cantatas: Der Retter in Gefahr; Ariadne a Nossos; Der Kampf für den Frieden; Cantate auf die Ankunft des Erzherzogs Karl. Church music.—Wurzbach; Mendel; Fétis; Schilling; Gerber.

SVENDSEN, JOHAN (SEVERIN), born



at Christiania, Norway, Sept. 30, 1840, still living, 1890. Violinist, son of a military band-master; wrote his first composition for the violin at the age of eleven. He enlisted in the army at fifteen as a member of the band, first as clar-

inetist, became band-master, played then as flutist, at the same time perfecting himself on the violin. Having left the army in 1861, he played for a time in the orchestra of the theatre, then travelled through Sweden and North Germany, and two years after was presented with a liberal stipend by the king, Karl XV., which enabled him to perfect himself as a violinist. Soon after, having been attacked by paralysis in the hand, he gave up the bow for composition, went in 1863 to Leipsic, where his works were already known, and entered the finishing class in the Conservatorium, studying under Hauptmann, David, Richter, and Reinecke. He received the honorary grand medal of the Academy before leaving Leipsic in 1867, travelled in Denmark, Scotland, and Norway, and in 1868 went to Paris, playing in Musard's orchestra and at the Odéon, and became intimate with de Bériot, Vieuxtemps, and Léonard. He returned to Leipsic in 1870, conducted the Euterpe concerts in 1871-72, and the concerts of the Music Association at Christiania in



1872-77, and had several decorations conferred on him by the king. In 1877 he revisited Leipsic, went to Munich, and spent the winter in Rome; visited London in the summer of 1878, then was in Paris till 1880, when he returned to his former post at Christiania. In 1883 he was appointed court Capelmester at Copenhagen. Works: Quartet for strings, in A minor, op. 1; Quartets for men's voices, op. 2; Octet for strings in A minor, op. 3; Symphony in D, op. 4; Quintet for strings in C, op. 5; Concerto for violin and orchestra in A, op. 6; Do. for violoncello and orchestra in D minor, op. 7; Overture in C, to Björnson's drama of *Sigurd Slembe*, op. 8; Le carnaval à Paris, for orchestra, op. 9; Marche funèbre for Charles XV., op. 10; *Zorahayde*, legend for orchestra, op. 11; Polonaise for do., op. 12; Coronation march for Oscar II., op. 13; Marriage cantata for chorus and orchestra, op. 14; Symphony No. 2, in B-flat, op. 15; Carnaval des artistes norvégiens, op. 16; *Norwegische Rhapsodien* for orchestra, op. 17, 19, 21, and 22; Overture to *Romeo und Julia*, op. 18; Scandinavian airs, arranged for string quartet, op. 20; Five songs, French and German, op. 23; Four do., French and Norwegian, op. 24; Romance by Popper, arranged for violoncello and pianoforte, op. 25; Romance for violin and orchestra, in G., op. 26; Arrangements for orchestra of pianoforte works by Bach, Schubert, and Schumann; do. of Norwegian, Swedish, and Icelandic folk-songs. — Grove; Fétis, *Supplément*, ii. 555; Riemann; *Mus. Wochenblatt*, ii. 214, 230.

SWALLOW DUET. See *Mignon*.

SWAN, TIMOTHY, born at Worcester, Massachusetts, July 23, 1758, died at Northfield, Mass., July 23, 1842. He began to teach music early, lived at Groton in 1774, and at Northfield in 1775, and was probably one of the editors of *Federal Harmony*, published about 1795. He published also *The New England Harmony* (Northampton, 1801), and the *Songster's Museum* (1803).

Among the best known of his psalm tunes are Ocean, Poland, China, and Pownal.

SWEELINCK, JAN PIETER, born at Amsterdam, between April and October, 1562, died there, Oct. 16, 1621. Organist, pupil of Jakob Buyck, pastor of the Old Church, at Amsterdam. It has been said that he



studied in Venice under Zarlino and Gabrieli, but this idea probably arose from his having made a close study of Zarlino, and from having translated his *Istituzioni harmoniche*. He was appointed organist in his father's place, between 1577 and 1581, and was for a generation considered the glory of Amsterdam. The greatest of the Dutch poets, Vondel, wrote his epitaph and surnamed him the Phoenix of music. He was a famous player of the clavicymbel, and taught, among other pupils, Christina van Erp, the celebrated lutenist. He was the founder of a school of organists, and his influence was felt throughout northern Germany, nearly all the leading organists of the next generation having been his scholars. His pupil Scheidemann handed down the tradition to Reinecke, and it found its consummation in Sebastian Bach. His organ pieces present the first known example of an independent use of the pedal. Works: His vocal music, the only kind published during his lifetime, includes, besides occasional canons, marriage songs, etc., his chansons françaises, 3 parts (Antwerp, 1592-94); *Rimes françaises et italiennes* (Leyden, 1612); and the great collections of sacred music on which, with his organ music, his fame chiefly rests. These are the *Pseaumes mis en musique*, for 4-8 voices, several editions (Leyden, Amsterdam, Berlin); *Cantiones Sacre* (Antwerp, 1619). A *Regina Cœli* from the latter, 3 Chansons, 8 Psalms in 6 parts, have been

lately reprinted in organ score by the Association for the History of Dutch Music, parts I., VII. and VI. (Utrecht and Amsterdam, 1869-77). Seven of his organ works also have been published for the first time by this Association.—Tiedeman, J. P. Sweelinck (Amsterdam, 1876); Fétis; Riemann; Mendel; Gerber; Viotta; Grove.

**SWEET BIRD, THAT SHUN'ST**, soprano scena of *Il Pensieroso*, in D major, with accompaniment of traversière and strings complete, in Handel's *L' Allegro, il Pensieroso, ed il Moderato*, Part I., No. 17.

**SWERT.** See *De Swert*.

**SYBARTES, LES**, ou les surprises de l'amour, ballet in one act, text by Marmontel, music by Rameau, first represented at the Académie Royale de Musique, Paris, July 12, 1757.

**SYEROFF** (Serow), **ALEXANDER NIKOLAYEVITCH**, born in St. Petersburg, May 11, 1820, died there, Jan. 20 (Feb. 1), 1871. Dramatic composer, considered in Russia second to Glinka only. His musical gifts developed early, but as



his father wished him to follow the law as a profession he had no musical instruction except from an aged female relative, and later from Carl Schuberth on the violoncello. On leaving school he devoted all his spare time to studying the theoretical works of Albrechtsberger, Kirnberger, and others, writing for his own use long criticisms on their works, which laid a good foundation for his position later as a musical critic and writer. It was not till 1850, after holding an appointment in the Crimea, that he forsook the law for music and came before the public, first as a critic and editor, and in 1863 as a dramatic composer. The Czar pensioned him, and thereafter he became known as a purely national composer. He instituted, in 1865, at the

Conservatory of Moscow, lectures on musical history, and at the University of St. Petersburg gave lectures on the theory of music and dramatic composition in 1859 and 1864, and at the Artists' Club there, in 1870, on the development of opera. In 1885 a monument to his memory was erected in St. Petersburg. Works: *Yudit* (Judith), grand opera in five acts, St. Petersburg, May 16, 1863; *Rognyeda*, do., ib., Oct. 27, 1865; *Taras Bulba*, do. (unfinished, text taken from Gogol's epic), 1866; *Kuznyets Wakula* (Wakula the Smith), do. (unfinished), 1867; *Wrażyia siela* (The power of the enemy), do. (5th act finished by Solovieff), ib., 1871; *Ave Maria*, written for

*A. C. Fok*

Adelina Patti, 1868; *Stabat Mater*, for three female voices; Music to Schiller's *Song of the Bell*; Songs, etc.—Fétis, *Supplément*, ii. 511; Riemann; Mendel.

**SYLPHIDE, LA**, ballet in two acts, text by Adolphe Nourrit, music by Schneitzhoeffter, first represented at the Opéra, Paris, March 12, 1832. The part of La Sylphide was one of Mlle Taglioni's greatest, and she was the first to dance it in Paris and in London, where it was given at Covent Garden, July 26, 1832. Thackeray mentions this ballet in "*Pendennis*."

**SYLVAIN**, comédie in one act, text by Marmontel, music by Grétry, first represented at the Italiens, Paris, Feb. 19, 1770. This is one of Grétry's best works, and it was quite as successful as *Lucile*. The baritone Cailleau sang the part of Sylvain, and Mlle Clairon that of his wife, Hélène, in the original cast.—Clément et Larousse, 644; Grétry, *Essais sur la musique*, 177.

**SYLVANA** (Silvana), romantic German opera in three acts, text by Franz Karl Hiemer, music by Carl Maria von Weber, first represented at Frankfort-on-the-Main, Sept. 16, 1810. This opera, which, with its mediæval romanticism, belongs to the

middle group of Weber's dramatic compositions, was the precursor of *Euryanthe*. The music is characteristic of Weber, and the orchestra illustrates and follows the action and pantomime as in Wagner's musical dramas. The overture and several themes were taken from Weber's earlier opera *Das Waldmädchen*, in two acts, text by the Ritter von Stainsburg, and first represented at Freiburg, Nov. 24, 1800. Original cast: Sylvana (S.), Mlle Caroline Brandt; Mechtilde (S.), Mlle Lang; Klara (S.), Mlle Isermann; Rudolf (T.), Herr Mohrhardt; Albert (T.), Herr Hill; Adelhardt (B.), Herr Berthold; Krips (B.), Herr Lux; Fust (B.), Herr Leissring; Kurt (B.), Herr Kröner. It was first given in Berlin, July 10, 1812; in Dresden in 1815; in Leipsic in 1818; and in London, at the Surrey Theatre, Sept. 2, 1828. It was revived at the Stadttheater, Leipsic, March 27, 1885, revision of the text by Ernst Pasqué, of the music by Ferdinand Langer; and it was given at Kroll's Theater, Berlin, July, 1889. Several additions were made to the music, including the Aufforderung zum Tanz, and parts of the pianoforte sonata in A-flat. Two editions of the pianoforte score, arranged by Weber, were published by Schlesinger (Berlin).—Jähns, *Weber Verzeichniss*, No. 87; Weber, Weber, i. 153, 215, 345, 364, 462; *Allgem. mus. Zeitg.*, xiv. 532, 572, 581; xv. 239; xxx. 517; Grove, iv. 412; *Cäcilia*, viii. 271; *Signale* (1885), 385.

**SYLVESTRE, FRANÇOIS XAVIER**, born at Lacoste (Vaucluse) in 1793, died at Aix (Bouches-du-Rhône), July 27, 1856. Church composer, first instructed at Caillaillon by one Derive, then entered the army, and became sous-chef de musique. On the downfall of the Empire, he was married at Lauris, and there studied under Garnier, ex-oboe player at the Opéra. He lived afterwards at Forealquier, then settled at Aix, where in 1829 he assumed the direction of the maîtrise of the Metropolitan church. Works: Four masses for soli,

chorus, and orchestra; Psalms ex., xxi., and exii., for do.; Cantatas; Motets; Canticles, etc.—*Fétis, Supplément*, ii. 557.

**SYLVIE**, ou la nymphe de Diane, ballet in three acts and five tableaux, text by Jules Barbier and L. Méranthe, music by Léo Delibes, first represented at the Opéra, Paris, June 14, 1876. The scene is in the woodlands, where nymphs, dryads, fauns, and satyrs sport. Characters represented: Sylvie, Diane, Cupidon, Thalie, Terpsichore, Aminte, Orion, nymphs, satyrs, fauns, dryads, peasants, and shepherds. The music, which is fanciful and delicate, has been frequently played at concerts in this order: I. Prélude, Les chasseresses; II. Intermezzo et Valse lente; III. Pizzicati; IV. Cortège de Bacchus. The ballet was given in German as Sylvia, die Nymphe der Diana, Vienna, Oct. 25, 1877; and first in New York by the American Opera Company, Academy of Music, March 24, 1886.—*Hanslick, Mus. Stationen*, 96; *Mus. Wochenblatt* (1877), 641; *Signale* (1877), 1025; *Lajarte*, ii. 248.

**SYMPHONIC FANTASIA**, "Spring of Life and Love," for orchestra, by Franz Xavier Arens, first given at the Musical Union, St. Louis, in the season of 1887-88.

**SYMPHONIE ESPAGNOLE** (Spanish Symphony), for violin and orchestra, by Édouard Lalo, op. 21. I. Allegro non troppo; II. Scherzando, Allegro molto; III. Intermezzo, Allegretto non troppo; IV. Andante; V. Rondo, Allegro.

**SYMPHONIE FANTASTIQUE**. See *Épisode de la vie d'un artiste*.

**SYMPHONIE FUNÈBRE ET TRIOMPHALE** (Funeral and Triumphal Symphony), symphony in three parts, for military band, music by Berlioz, op. 15. Composed for the translation of the remains of the victims of July and the inauguration of the Bastille Column, and first performed in the open air, Paris, July 28, 1840, afterwards at the Concerts-Vivienne, Aug. 6-14, 1840. The score was dedicated to the Duc d'Orléans, and published by Maurice Schlé-

singer (Paris). Published with string orchestra and chorus ad libitum, text by Anthony Deschamps.—Jullien, Berlioz (1888), 56, 64, 75.

SYMPHONIE LÉGENDAIRE, with chorus, music by Benjamin Godard, first given at the Châtelet concerts, Paris, Dec. 19, 1886.

SYMPHONIE TRAGIQUE, in C minor, by Asger Hamerik, op. 32, first performed in Baltimore, Maryland, April 18, 1885. I. Grave; II. Andante penitente; III. Allegro marcato; IV. Adagio. The score, dedicated to Ludwig II. of Bavaria, was published by André (Offenbach-on-the-Main, 1886). Transcription for pianoforte by the composer.

SYMPHONIES (Sinfonie), fifteen short pianoforte pieces, in three real parts, written by Johann Sebastian Bach in 1720 or 1723, as a course of instruction for his son, Wilhelm Friedemann. Their form is founded on that of the Italian instrumental trios, as developed by Corelli, Albinoni, and Vivaldi. They follow the *Inventions*, and with these compositions exhibit a wonderful variety of double and triple counterpoint. There are three autographs of these compositions: One, Friedemann Bach's copy, in which the *Inventions* are separated from the *Symphonies*; one, in which each *Invention* is followed by a *Symphony* written in the same key; and one, in which the *Inventions* and *Symphonies* are arranged according to the ascending order of the scale.—Spitta, Bach, i. 672; do. (Bell), ii. 58.

SYMPHONIE ZU DANTE'S DIVINA COMMEDIA, symphony for orchestra, with soprano and alto chorus, by Franz Liszt. I. Inferno (Lento); II. Purgatorio (Andante con moto quasi allegretto); III. Magnificat (L'istesso tempo). The chorus chaunts the Magnificat in the old classic style in the finale, for which the composer wrote two endings, one in which the strains die away as if heard in the distance, the other in exultant Hallelujahs. The score, dedicated

to Richard Wagner, was published by Breitkopf & Härtel (Leipsic, 1858).—Pohl, Liszt, 238; Neue Zeitschr. (1860), ii. 193, 201, 213, 221; Upton, Standard Symphonies, 175.

SYMPHONISCHE DICHTUNGEN (Symphonic Poems), a title chosen by Liszt for twelve orchestral compositions. I. *Ce qu'on entend sur la montagne* (1856); II. *Tasso, Lamento e trionfo* (1854); III. *Les Préludes* (1854); IV. *Orpheus* (1854); V. *Prometheus* (1850); VI. *Mazeppa* (1854); VII. *Festklänge* (1856); VIII. *Heroïde funèbre*; IX. *Hungaria* (1856); X. *Hamlet* (1859); XI. *Hunnenschlacht* (1857–58); XII. *Die Ideale* (1857). Scores published by Breitkopf & Härtel (Leipsic).—Neue Zeitschr. (1863), i. 77, 85, 93.

SYMPSON (Simpson), CHRISTOPHER,

born in England about 1610, died at Turnstile (Holt-born?), about 1670. Virtuoso on the viola da gamba, served in the army raised by the Duke of Newcastle in support of Charles I., and afterwards was



patronized by Sir Robert Bolles, a Leicestershire baronet, whose son he taught the viol. Works: *The Division-Violist, or an Introduction to the Playing upon a Ground* (London, 1659, 1667, 1712); *A Compendium of Practical Music* (ib., 1665, 1667, and several other editions up to 1760); *Art of Discant, or Composing Musik in Parts*, by Dr. Thomas Campian, with annotations thereon by Christopher Symphonie (ib., 1655).—Grove; Fétis; Mendel.

SZAMOTULSKI, WACŁAW (Venceslaus Samotuliensis), born at Szamotuly, Poland, in the 16th century, studied at the College of Lukzanki, Posen, then at the University of Cracow; was afterwards appointed music director to King Zygmunt August. His compositions were universally admired,

though he died when scarcely forty-three years of age. Works: The Lamentations of Jeremiah; Alleluia; Christe qui lux es et dies, motet for 4 voices; Beatus vir, do.; Psalm lxxxv., to Polish words; The Psalm xiv., do.; Evening Prayer for 4 voices; Polish songs, for do.—Fétis, Supplément, ii. 557; Sowiński.

**SZCZEPANOWSKI, STANISLAW**, born at Cracow, in 1814, still living (?), 1890. Virtuoso on the guitar, pupil of Horecki at Edinburgh, whither he went at an early age, and of Fernando Sor in Paris; he returned to Edinburgh, where he gave his first concert in 1839, then made a brilliant tour through Scotland and England, and appeared in Paris, where he won the applause of Chopin, Kalkbrenner, Liszt, etc. After new travels in Europe, he went to London, where he married an Englishwoman, was naturalized, and from time to time undertook concert tours to nearly all the principal cities of Europe. He was a master also on the violoncello, and sometimes played that instrument in his concerts. Works: Phantasy on an English song; La jota aragonesa; Introduction et variations on a theme by Sor, for the left hand only; Les difficultés de la guitare; Souvenir de Varsovie, potpourri militaire; Variations sur un air polonais; Duo comique sur le Carnaval de Venise; Mazureks originales; Quatre mazureks; Many others.—Fétis, Supplément, ii. 558; Sowiński; Wurzbach.

**SZÉKELY, IMRE**, born at Matyfalva, Hungary, May 8, 1823, still living, 1890. Pianist, appeared with success in Paris and London, where he repeatedly took up his abode, at Hamburg, and other cities of Germany, and in 1852 settled at Pesth, where he is much esteemed as a teacher. Works: Pièces symphoniques, for orchestra; Ensembles for string instruments; Concertos for pianoforte; Fantaisies, études, and many morceaux de salon, for do.—Fétis, Supplément, ii. 559; Wurzbach.

**T**ABLEAU PARLANT, LE (The Talking Picture), comédie in one act, text by Anseaulme, music by Grétry, first represented at the Italiens, Paris, Sept. 20, 1769. The work, which contains many pleasing airs, was composed in two months. Mme Laruelle sang the part of Colombine, and M. Clairval that of Pierrot, at the first performance.—Clément et Larousse, 645; Grétry, *Essais sur la musique*, i. 181.

**TACEA LA NOTTE PLACIDA**. See *Il Trovatore*.

**TACETE, OHIMÈ, TACETE**, duet for soprano and bass, in E-flat major, No. X. of the *Chamber-Duets*, by Handel (*Händel-gesellschaft*, 32 B). Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

**TADOLINI, GIOVANNI**, born in Bologna in 1793, died there, Nov. 29, 1872. Dramatic composer, pupil in composition of Mattei, and in singing of Babini; appointed by Spontini in 1811 accompanist and chorus-master at the Théâtre des Italiens, Paris, retaining the post until 1814, when he returned to Italy. He was about twenty years old when he wrote his first opera; in 1830 he returned to Paris with his wife, Eugenia Savorini (born at Forlì, 1809), a well-known soprano singer, and resumed his functions at the Théâtre Italien, but in 1839 went back to Bologna. Works—Operas: *La fata Alcina*, Venice, 1815; *La principessa di Navarra*, Bologna, 1816; *Il credulo deluso*, Rome, 1817; *Tamerlano*, Bologna, 1818; *Il finto molinaro*, Rome, 1820; *Moctar, gran visir di Adrianopoli*, Milan, 1824; *Mitridate*, Venice, 1826; *Almanzor*, Trieste, 1827. Cantatas, romances, and canzonette; Trio for pianoforte, oboe, and bassoon; Rondo for pianoforte and flute.—Fétis; Mendel.

**TA FILLE EN CE MOMENT**. See *La Juive*.

**TAG, CHRISTIAN GOTTHILF**, born at Bayerfeld, Saxony, in 1735, died at Niederzwönitz, July 19, 1811. Church composer, studied at the Kreuzschule in Dresden; cantor at Hohenstein for fifty-three years. Works in MS.: 72 church cantatas for the Sundays and Feastsdays of the entire year; 11 masses and hymns; 46 motets; 20 Christmas arias; 6 Passion arias; 68 Gregoriusarien; 20 wedding songs with clarinets, horns, oboes, and bassoons; 22 choral-preludes for organ; 3 rondos for do.; 4 symphonies for do.; Symphony for orchestra; Quartet for strings. Published works: 6 choral preludes with Trio and Allabreve (Leipsic, 1783); Lieder, 4 collections (ib., 1783, 1785, 1793, 1798); 70 variations on an Andantino, for pianoforte (ib., 1785); 12 preludes, and a symphony for organ (ib., 1795); *Der Glaube*, melody with organ, (ib., 1793); *Urians Reise um die Welt und Urians Nachricht von der Aufklärung* (ib., 1797); *Naumann, ein Todtenopfer* (Berlin, 1803); *Melodie zum Vaterunser*, etc. (Penig, 1803); *Wörlitz, eine Ode* (Berlin, 1803).—Fétis; Mendel; Schilling.

**TAGESZEITEN**, *Die* (The Four Divisions of the Day), four movements for chorus, pianoforte, and orchestra, by Raff, op. 209.

**TÄGLICHSBECK, THOMAS**, born at Ansbach, Bavaria, Dec. 31, 1799, died at Baden-Baden, Oct. 5, 1867. Violinist, pupil of Rovelli and in composition of Gratz in Munich; became violinist in the theatre orchestra there in 1817, and later Kapellmeister. After travelling in Germany, Holland, and Denmark, he was Kapellmeister to the Prince of Hohenzollern-Hechingen in 1827-48; was conductor of the theatre orchestra in Strasburg, settled at Löwenberg, Silesia, in 1852, and spent the rest of his life in Dresden and Baden-Baden. Works: *Weber's Bild*, opera, Munich, 1823; 2 symphonies; *Concerto militaire*, for violin and orchestra; *Concertino* for do.; *Variations* for do.; *Polonaise* for do.; *Mass* with orchestra; *Trio* for pianoforte and strings;

*Duos* for violins; *Sonatas*, *fantasias*, *variations*, and other music for the violin; *Quartets* for mixed voices, with wind instruments; *Quartets* for male voices; *Songs*.—Fétis; Mendel; Riemann; Schilling.

**TAGLIETTI, GIULIO**, born at Brescia about 1660, died (?). Instrumental composer; was professor about 1700 at the Collegio Nobile di S. Antonio in his native city. Works: *Sonate da camera a tre* (Bologna, 1697); *Sei concerti a quattro e sinfonie a tre* (Venice, 1696); *Arie da suonare col violoncello e spinetto*, etc.; *Concerti o capricci a quattro* (Venice, 1699); *Sonate da camera a tre*; *Pensieri musicali ad uso d'arie cantabili*, etc. (Venice, 1709); *Concerti a 4 violini*, etc.; *Sonate a violino e basso*; *Sonate da camera a 2 violini*, etc.; *Arie ad uso delle cantabili*, etc.; *Concerti a quattro con suoi rinforzi*; *Pensieri da camera a 2 violini e basso*.—Fétis; Mendel.

**TAGLIETTI, LUIGI**, lived at Brescia about the end of the 17th century. Instrumental composer, probably a brother of the preceding. Works: *Sonate per violino e violoncello*, etc. (Venice); *Concertini e preludi*, etc.; *Concerti a quattro e sinfonie a tre*; *Sonate a violino e basso*; *Sonata da camera a tre*; *Arie ad uso delle cantabili*, etc.; *Pensieri da camera a tre*.—Fétis; Mendel.

**TAGLIONI, FERDINANDO**, born at Naples, Sept. 14, 1810, still living, 1890. Dramatic and church composer, and didactic writer, son of the famous choreographer Salvatore Taglioni; pupil, at Lucca, of Massimiliano Quilici on the pianoforte, and of Domenico Quilici in harmony and counterpoint; then, at Naples, whither he returned in 1828, pupil of Raimondi and Count Gallenberg. He devoted himself to teaching singing, and formed many distinguished pupils. In 1842-49 he was *maestro di cappella* of the Reale Santa Casa di Lanciano, and also of the theatre there, then *maestro concertatore* at the Teatro San Carlo in Naples until 1852, when he fled to escape punishment for some political offence. After obtaining pardon, he became editor of

the *Gazzetta musicale*. In 1856 he introduced, the first in Italy, historic-classical concerts, for which he wrote the commentaries; he was also the first in Italy to occupy himself with the instruction of choral singing, and founded the first school for it, in Naples, in 1865. Member of several academies. Order of SS. Maurice et Lazare. Works: *Il Gualderano*, opera, Naples, 1838; *I due mariti*, do., ib., 1839; *Maria*, oratorio; *2 Miserere*, with orchestra; *Te Deum*, do., and many other church compositions. He published many biographical and critical articles.—*Fétis*, *Supplément*, ii. 561; *Mendel*, *Ergänz.*, 451; *Riemann*.

**TALE OF THE VIKING**, cantata for chorus, soli, and orchestra, text from Longfellow's "Skeleton in Armor," music by George E. Whiting. Dedicated to Allen A. Brown, of Boston, and published by Schirmer (New York, 1875).

**TALEXY, ADRIEN**, born in France about 1821, died in Paris, February, 1881. Pianist and dramatic composer, devoted himself early to teaching, which he resumed after a not very successful attempt in 1860 to manage an opera troupe in London. Works—Operettas: *Un gargon de cabinet*, Paris, 1872; *La fête des lanternes*, ib., 1872; *Le bouton perdu*, ib., 1874; *Le secret de Rose*, ib., 1875; *Le garçon malgré lui*, ib., 1877; *Quand on manque le coche*, ib., 1878. About 150 compositions for pianoforte.—*Fétis*, *Supplément*, ii. 561.

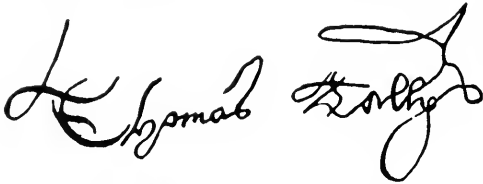
**TALISMANO, IL** (*The Talisman*), Italian opera in three acts, text by Arthur Mattheson, translation by Zaffira, music by Balfe, first represented at Drury Lane, London, June 11, 1874. This, Balfe's last opera, was written in English as *The Knight of the Leopard* and was so composed, but the title was changed when it was given in Italian. The libretto is from Sir Walter Scott's romance of the same title. The score, left unfinished by Balfe, was completed by Sir George Alexander Macfarren. Original cast: Richard Cœur de

Lion, Signor Rota; Sir Kenneth, Knight of the Leopard, Signor Campanini; Emir Sheerkohf, Signor Campobello; Nectabano, slave to Queen Berengaria, Signor Catalini; Il barone de Vaux, a follower of Richard, Signor Rinaldini; Il duca d'Austria, Signor Casaboni; Il rè di Francia, Signor Costa; Berengaria, Queen of England, Mlle Marie Rôze; Edith Plantagenet, Mme Christine Nilsson; Knights, ladies of the court, soldiers, pages, and Saracens. It was given at Her Majesty's Theatre, London, July 6, 1878, under the direction of Sir Michael Costa, who revised the score.—*Athenæum* (1874), i. 802; (1878), ii. 58.

**TALLYS** (Tals, Tallis), THOMAS, born about 1510–20, died in London, Nov. 23, 1585. Organist and contrapuntist of great distinction, supposed pupil of Thomas Mulliner in the choir of St. Paul's Cathedral, whence he is thought to have been removed to the choir of the Chapel Royal; but there is no evidence to support either statement. He was organist of Waltham Abbey until its dissolution in 1540; was appointed Gentleman of the Chapel Royal, about 1542, serving under Henry VIII., Edward VI., and Queens Mary and Elizabeth, conforming outwardly to the various forms of worship which these successive rulers imposed. Together with William Byrd he obtained, Jan. 21, 1575–76, letters patent giving the exclusive right of printing music, and of ruled music paper, for twenty-one years, the first of the kind. The first work printed under the patent was their own *Cantiones* (1575), containing 34 motets, 16 by Tallys and 18 by Byrd. The work is a beautiful specimen of early English musical typography, each voice part being printed separately. It was about this time that Tallys composed his remarkable song of forty parts, originally set to Latin words, adapted to English about 1630. It has been said that the greater part of his music was set to Latin words, but the harmonies to the Responses, the setting of the Cantic, the Creed, and the

## TAMERLANO

Gloria for the Communion Service, were set solely to English. Works: *Cantiones quæ ab argumento Sacræ vocantur, quinque et sex partium* (London, 1575); *The Preces, Chaunts, Te Deum, Benedictus, Responses, etc.* (Church of England Service), first printed in Barnard's collection, 1641, and since reprinted many times by Novello, Rimbault, Jebb, and others; *Spem in alium non habui*, motet for 40 parts—8 choruses of 5 voices each; *The order of the daily Service of the United Church of England and Ireland*, ed. by John Bishop (London, 1843); Many anthems, prayers, and litanies. Manuscripts are in Christ Church Library, Oxford, Music School, *ib.*, Library of Royal College of Music, in the British Museum,



Fitzwilliam Museum, Cambridge, Peterhouse, *ib.*, and in the Library of Rev. Sir F. A. Gore Ouseley.—Grove; Barrett, *English Church Composers*, 20; Burney, *Hist.*, iii. 172–182; Hawkins, *Hist.*, iii. 258; Fétis; *Harmonicon* (1826), 43; Ambros, *Gesch.*, iii. 452; Mendel; Gerber; Schilling.

**TAMERLANO**, Italian opera in three acts, text by Nicolò Haym, music by Handel, first represented at the King's Theatre, London, Oct. 31, 1724. The autograph, in Buckingham Palace, is dated July 3–23, 1724. Scene in Prusia, capital of Bitinia. Original cast: Tamerlano, Emperor of Tartary (A.), Signor Paccini; Bajazete, Emperor of Turkey, taken prisoner by Tamerlano (T.), Signor Borosini; Asteria, daughter of Bajazete, in love with Andronico (S.), Signora Cuzzoni; Andronico, Greek prince and confederate of Tamerlano (C.), Signor Senesino; Irene, princess of Trabisonda, betrothed to Tamerlano (S.), Signora Anna Dotti; Leone, confidant of Tamerlano and of

Andronico (B.), Signor Boschi; and Zaida, confidant of Asteria (silent character). The overture was played at the Handel Commemoration, June 3, 1784. The score, dedicated to the Duke of Rutland, was published by Cluer (London, 1725); *Händelgesellschaft*, Breitkopf & Härtel (Leipsic, 1876). Other operas on the same subject, in Italian: *Il gran Tamerlano*, by Ziani, text by Piovene (?), Venice, 1689; by Pratolino, Florence, 1706; *Tamerlano*, by Gasparini, text by Piovene, Venice, 1716, as *Bajasette*, *ib.*, 1719; by Chelleri, same text, Treviso, 1720; by Leonardo Leo, same text, revised by Stampiglia, Naples, 1722; by Giovanni Antonio Nini, Turin, 1728; by Giovanni Porta, Florence, 1730; by Porpora, Dresden, 1730; by Vivaldi, Verona, 1735; by Scolari, Milan, about 1764; by Pietro Guglielmi, Naples, 1765; by Sacchini, London, 1773; by Mysliweczek, about 1780; by Paër, Milan, 1796; by Simon Mayr, text by Romanelli, Milan, 1812; by Tadolini, Bologna, 1818; by Michele Carafa, for Naples, 1822, but not given; by Sapienza, *ib.*, 1824. In French: by Reichart, for Paris, 1786, not given; by Peter von Winter, text by Morel, Paris, 1802. In English: *Tamerlan and Bajazet*, ballet by Henry Rowley Bishop, London, 1806; *Timour the Tartar*, by Matthew King, London, 1811. In German: *Timur*, melodrama by Ignaz von Seyfried, Vienna, 1822. *El gran Tamerlan de Persia*, Spanish opera, by Caballero, text by Santero and Cabiedes, Madrid, 1882.—*Chrysander*, *Händel*, ii. 124; *Rockstro*, 140; *Burney*, iv. 297; *do.*, *Commemoration*, 97; *Bitter*, *Reform der Oper durch Gluck*, 59; *Mattheson*, *Critica Musica*, ii. 29; *Gervinius*, *Gesänge aus Händels Opern und Oratorien*, vii. 143.

**TANCREDI**, Italian opera seria in two acts, text by Rossi after Voltaire, music by Rossini, first represented at the Teatro della Fenice, Venice, Feb. 6, 1813. This opera, written when the composer was but twenty-two, was received with enthusiasm, and became very popular. The original cast in-



cluded Mme Malanotte, Mme Manfredini, Signor Todran, Signor Bianchi, and Signor Luciano. To appease Mme Malanotte, who was not satisfied with her first aria, Rossini composed a new cavatina, "Di tanti palpiti." From the story of its having been composed while Rossini was waiting for his dish of rice at dinner, the Italians gave it the name, "Aria dei risi." A phrase in the duo, "Palesa almen," is said to have been borrowed from Paër's Agnese, and the allegro of the duo, "Si tu sol crudel," from



Sabina Heinefetter.

Paër's Sofronisba. Pasta, who took the part of Tancredi at the first representation in Paris and London, frequently sang "Di tanti palpiti" in concerts. Mme Pisaroni, Malibran, Viardot-Garcia, and Johanna Wagner, were successful in the title-rôle; and Mme Sontag was brilliant as Amenaïde, which she sang to Malibran's Tancredi in 1829. Tancredi was first given in Vienna, Dec. 17, 1816; in Berlin, Jan. 5, 1818; in Paris in 1826; in London in 1831; in Dresden in 1836; and in Leipsic in 1839. It was first given in New York Dec. 31, 1825, with the following cast: Tancredi, Signorina Garcia; Amenaïde, Mme Barbieri; Argivio, Signor

Garcia; Orbazzano, Signor Angrisani; and Ruggiero, Signor Crevelli. The overture for the pianoforte for four hands, by Peters (Leipsic, 1819). Other operas on this subject, in Italian: *Il combattimento di Tancredi e Clorinda*, by Monteverde, Venice, 1624; *Tancredi*, by Bertoni, Turin, Dec. 26, 1778; by Luigi Baglioni, Stuttgart, 1778; by Ignaz Holzbauer, Mannheim, 1782; by Pavesi, text by Romanelli, Milan, Jan. 18, 1812; and by Garcia, New York, about 1826; *Tancredi al sepolcro di Clorinda*, by Zingarelli, Naples, 1805. In French: *Tancredi*, by André Campra, text by Danchet, Paris, Nov. 7, 1702; by Appell, Cassel, about 1789; by Langlé, about 1800, not given; *Tancredi et Clorinde*, by Méhul, 1796, not given. *Tancredi*, parody operetta, by Wenzel Müller, Vienna, 1817. —Escudier, Rossini, 10; *Vie de Rossini*, par un dilettante, 21; Hanslick, *Moderne Oper*, 102; Grove; Edwards, Rossini, 48; *Allgem. mus. Zeitg.*, xix. 61, 109; xx. 137; xxi. 260.

**TÄNDELN UND SCHERZEN** (Trilling and Joking), eight variations for the pianoforte, in F, by Beethoven, on a theme from Stüssmayr's opera, *Solimann II.* (1799), composed in 1799. Published by Hofmeister (Vienna, 1799). Breitkopf & Härtel, Beethoven Werke, Serie xvii., No. 13.

**TANNHÄUSER UND DER SÄNGER-KRIEG AUF WARTBURG** (*Tannhäuser and the Singers' contest at the Wartburg*), romantic opera in three acts, text and music by Richard Wagner, first represented at the Royal Opera House, Dresden, under the composer's direction, Oct. 19, 1845, with the following cast:

Herrmann, Landgraf von Thüringen (B.)	Herr Dettmer.
Tannhäuser (T.)	Herr Tichatschek.
Wolfram von Eschenbach (Bar.)	Herr Mitterwurzer.
	Walther von der Vogelweide (T.)
	Herr Schloss.
Biterolf (B.)	Herr Wächter.

## TANNHÄUSER

Heinrich der Schreiber (T.)....Herr Curti.  
 Reinmar von Zweter (B.).....Herr Risse.  
 Elisabeth (S.).....Johanna Wagner.  
 Venus (S.).....Mme Schröder-Devrient.  
 Ein junger Hirt (S.).....Anna Thiele.  
 Thuringian counts and nobles, noblewomen, youths, older and younger pilgrims, the three Graces, sirens, naiads, nymphs, cupids, bacchantes, satyrs, and fauns.

The poem was written in Dresden in 1843, and the score was completed in 1844-45. The story is founded on the legends that cluster around the Wartburg, in the Thuringian forest, near Eisenach, where in the thirteenth century were held the musical



Anton Schott, as Tannhäuser.

tournaments of the Minnesinger. Near the castle stands the Venusberg, once the abode, according to tradition, of Holda, goddess of spring in the German mythology, who, disappeared with the coming of Christianity, and became confounded with

the Roman Venus. She was supposed to dwell within the mountain, and to lure knights and men into her court, from which there was no escape. The first act opens in the Venusberg, where Tannhäuser, a knight and Minnesinger, having yielded to the seductions of Venus, is surrounded by voluptuous pleasures. In the dialogue between Tannhäuser and the enchantress, he tells her that he is weary of his life, and in spite of her fascination, escapes from her power, and finds himself near the Wartburg. The next act is in the hall of the Wartburg, the home of Hermann, the Landgrave of Thuringia, whose daughter Elisabeth is in love with Tannhäuser. The Minnesinger enter into a contest, and Tannhäuser, under the influence of Venus, sings of sensual pleasure. Walther von der Vogelweide and others defend virtue, to whom Tannhäuser replies. A quarrel ensues, and the knights draw their swords upon him. Elisabeth intercedes, and saves his life. The third act shows the valley of the Wartburg, to which Tannhäuser returns from a pilgrimage to Rome. Meeting Wolfram von Eschenbach, who also loves Elisabeth, he recites to him the story of his confession to the Pope, who, lifting his crozier, said: "Even as this wood cannot blossom again, so there is no pardon for thee," and he determines to return to the Venusberg. Wolfram endeavours to hold him back, but is powerless until he speaks of Elisabeth, and at her name the enchantments of Venus die away. A funeral cortège now approaches, bearing the saintly Elisabeth to her burial. Tannhäuser kneels at the side of the bier, and broken with grief, dies. His pilgrim's staff bursts into blossom, showing that through the prayers of Elisabeth his sins are forgiven. The principal numbers are: The overture, in which the pilgrims' song and the Venusberg motives are blended; the music for the sirens' dancing, written in Paris by Wagner for the first scene, known as the "Parisian Bacchanale;" the pilgrims' choruses, "Zu dir wall' ich, mein Jesus

Christ," and "Beglückt darf nun;" Wolfram's song, "Als du in kühnem Sange," in the septet at the end of the first act; the duet, "Gepriesen sei die Stunde," between



Johanna Wagner.

Tannhäuser and Elisabeth; the grand march and chorus in the hall of the Wartburg, "Freudig begrüßen wir die edle Halle;" Wolfram von Eschenbach's hymn to ideal love, "O Himmel lass' dich jetzt erfüllen;" Elisabeth's prayer, "Allmächtige Jungfrau, hör mein Flehen;" and Wolfram von Eschenbach's song to the evening star, "O, du mein holder Abendstern." Mme Albani and Johanna Wagner, niece of the composer, have sung the rôle of Elisabeth with great success. Tannhäuser was first given in Weimar under Liszt's direction, Nov. 12, 1848; in Leipsic, Jan. 31, 1852; in Munich, Aug. 12, 1855; in Berlin, Jan. 7, 1856; in Vienna, Aug. 28, 1857; in Paris, French translation by Charles Nutter, March 13, 1861; in Brussels, Feb. 19, 1873; in Moscow, Feb. 8, 1877; in London in Italian, Covent Garden, May 6, 1876; in New York, Stadttheater, April 4, 1859, and at the Metropolitan Opera House, Nov. 17, 1884, with Anton Schott as Tannhäuser. The overture was played by the London Philharmonic Society

under Wagner, May 14, 1855; by that of New York in the season of 1854-55. Full and pianoforte score published by Fürstner (Berlin); overture for pianoforte for two and four hands by Hans von Bülow (ib.); do. by Ernst Pauer (Augener, London); Der Venusberg and march and chorus for the pianoforte by von Bülow; and transcriptions and fantasias by Liszt, Raff, Dorn, Egghard, Jaell, Lange, and Cramer; Lied an den Abendstern, for violin and pianoforte, by Blumenstengel, op. 13, No. 8; by Victor Felix and F. A. Kummer; do. for violoncello and pianoforte, by H. Léonard, Dotzauer, Victor Félix, and F. A. Kummer. Edition of the pianoforte score by Natalia Macfarren (Novello & Co., London, 1872). —Wagner, Ges. Schriften, ii. 5; v. 159; vii. 181; Gotthold, F. A., Ueber Richard Wagner's Tannhäuser, etc. (Königsberg, 1854); Liszt, Lohengrin und Tannhäuser (Leipsic, 1852); do. Ges. Schriften, iii. 3; Müller, R. F. Weber, Richard Wagner's Tannhäuser, etc. (Weimar and Leipsic, 1853); Schelle, Eduard, der Tannhäuser in Paris (Leipsic, 1861); Wolzogen, H. von, Nolte, R., and Hagen, E. von, Richard Wagner's Tannhäuser und Lohengrin nach Sage, Dichtung, und Musik (Berlin, 1873); Kastner, Wagner Catalog, 15; Schumann, Ges. Schriften, ii. 290; Glasenapp, Richard Wagners Leben und Wirken, i. 193-269; Jullien, Wagner, 70, 117; Pohl, do., 3, 12, 30; Grove, iv. 353; Neue Zeitschr., xxiii. 145, 159; xxxiv. 153, 165; xxxvi. 120, 245; xxxvii. 207, 210, 220; xxxviii. 23, 113, 136, 148, 159, 172, 180, 192, 247; xxxix. 88, 134, 144; xlix. 8; liv. 115, 137 (Anhang No. 24, 2); lxiii. 325, 337; Wiener Allgem. mus. Zeitg. (1846), 581; Echo (1875), No. 49; Mus. Wochenblatt (1872), 778; (1875), 592, 608; (1876), 56; Bayreuther Blätter (1887), 221; Athenæum (1876), i. 674; Upton, Standard Operas, 256.

TARARE, ou Axur, roi d'Ormus, French opera in five acts, text by Beaumarchais, music by Salieri, first represented at the Académie Royale de Musique, Paris, June

8, 1747, with ballet music by Jean Baptiste Rey. This opera is a mixture of tragedy, comedy, and romance. In form it resembles the operas of Quinault and Lully, but the conception is different. In the prologue Nature and the Genius of Fire create men, and assign them to destiny on earth. Tarare becomes a soldier, and Atar sovereign of Ormus, vanquished by his subjects. Incidents both comic and tragic in the lives of these two persons are developed during the opera. The recitatives are written in the style of Gluck, of whom Salieri was a pupil, but the choruses are treated after his own fashion. Original cast: Tarare, M. Chéron; Atar, M. Lainé; Astasie, Mlle Maillard; and Spinette, Mlle Gavaudan. The opera was translated into Italian, with changes of text and music, and given as *Axur, rè d'Ormus*, for the betrothal of the Archduke Franz with the Princess Elisabeth of Würtemberg, Vienna, Jan. 8, 1788. It was given throughout Germany with success, and first represented in London in English as *Tarare, the Tartar chief*, Aug. 15, 1825.—Clément et Larousse, 649; Larjarte, i. 357.

TARCHI, ANGELO, born in Naples in 1760, died in Paris, Aug. 19, 1814. Dramatic composer, pupil of Tarantini in singing and of Sala in composition, at the Conservatorio della Pietà, which he attended for thirteen years. Having written many operas for various cities in Italy, and in 1789 for London, he went to Paris in 1797, where he composed French *opéras-comiques*, and taught singing. Works: *L'architetto*, Naples, 1781; *La caccia di Enrico IV.*, ib., 1783; *I due fratelli Pappamosca*, Don Fallopio, Rome, 1784; *Ademira*, Milan, 1784; *Arianna e Bacco*, Turin, 1785; *Ifigenia in Tauride*, Venice, 1785; *Ariarate*, Milan, 1786; *Publio*, Florence, 1786; *Arminio*, Mantua, 1786; *Demofonte*, Crema, 1786; *Il trionfo di Clelia*, Turin, 1787; *Il conte di Saldagna*, Milan, 1787; *Artaserse*, Mantua, 1787; *Paolo e Virginia*, Venice, 1787; *Gli due rivali*, opera buffa, Mitri-

date, Rome, 1788; *Antioeo*, Milan, 1788; *Il disertore*, Alessandro nell'Indie, London, 1789; *Lo spazzacammino*, opera buffa, Milan, 1789; *L'apoteosi d'Ercole*, Venice, 1790; *Ezio*, Vicenza, 1790; *Olimpiade*, Rome, 1790; *Giulio Sabino*, Turin, 1791; *Don Chisciotto*, Paris, 1791; *Adrasto*, Milan, 1792; *Ester*, Florence, 1792; *La morte di Nerone*, Venice, 1792; *Alessandro nell'Indie* (with new music), Turin, 1793; *Lo stravagante*, opera buffa, Bergamo, 1793; *Le Danaidi*, Milan, 1794; *L'impostura dura poco*, ib., 1795; *Il Ciro riconosciuto*, Piacenza, 1796; *La congiura Pisoniana*, Milan, 1797; *Le cabriolet jaune*, *Le général suédois*, Paris, 1798; *Le trente et quarante*, *Aurore de Gusman*, ib., 1799; *D'auberge en auberge*, ib., 1800; *Une aventure de Sainte-Foix*, *Astolphe et Alba*, ib., 1802; *Isacco*, oratorio, Mantua, 1792. Mass for 4 voices and orchestra; *Credo*, do.; *Stabat Mater*, do.—Fétis; Gerber; Schilling.

TARDITI, ORAZIO, born (?), living at Faenza in 1670. Church composer of the Roman school, maestro di cappella in 1639 of the cathedral at Forlì, afterwards at Faenza. Works: Three books of masses for 3-5 voices (Venice, 1639, 1648, 1650); *Messa e salmi concertati a 4 voci* (ib., 1640); do., a 2 voci (Bologna, 1668); 15 books of *Motetti concertati*, for 1-5 voices (Venice, 1625-63); 4 books of *Motetti a voce sola con violini*; *Psalms* for 8 voices (Venice, 1649); *Complines and litanies* for 4, and *antiphons* for 3 voices (ib., 1647); *Litanies*, for 3-5, *antiphons and motets* for 3, and *Te Deum* for 4 voices (ib., 1644); *Madrigali a 5 voci con alcuni a 3 in fine* (ib., 1639); *Canzonette amorose a 2 e 3 voci* (ib., 1647).—Fétis; Gerber; Mendel; Riemann.

TARTINI, GIUSEPPE, born at Pirano, Istria, April 12, 1692, died in Padua, Feb. 16, 1770. He was educated in his native town, and at Capo d'Istria. His parents wished him to enter a Franciscan monastery, but he rebelled, and in 1710 entered the university of Padua to study law. His ruling passions were music, especially the vio-

## TARTINI

lin, and fencing, of which latter art he was a master, and something of a swashbuckler, withal. After secretly marrying a relation of Cardinal Cornaro, he was compelled to fly from Padua to escape punishment at the hands of the law, and took refuge in a Franciscan monastery at Assisi. Here, with the help of a monk of his acquaintance, he studied the violin diligently, beside receiving instruction in composition from Padre Boemo, the organist. After two years, the legal suit against him in Padua having been quashed meanwhile, he returned to that city as a violin virtuoso. On a visit to Venice he heard Veracini play, and was so fired with ambition by his performance that he retired to Ancona for further study and practice, sending his wife to stay with some of his relations in Pirano. This was about 1714, and it was during this stay at Ancona that he discovered the combination tones, and applied his discovery practically to insure purity of intonation. In 1721 he was appointed solo violinist and conductor of the orchestra at the basilica of S. Antonio, in Padua. His reputation as a virtuoso was now wide-spread, and in 1723 he was called to assist at the coronation of Karl VI., at Prague, in which city he staid until 1725 as chamber musician to Count Kinsky. Refusing a brilliant offer to go to London, he returned to his post at S. Antonio, in Padua, where he established in 1728 his famous violin school, and where he remained until his death. He was a hard worker, and wholly absorbed in his work; little of the adventurous disposition he had shown as a young man remained in after-life; he was quiet and sweet-tempered, and always patient and affectionate with his wife, whose disposition left a good deal to be desired. He died of scurvy after a short illness, in which he was tended by his pu-



pil Nardini, who came from Leghorn to join him at the first news of his disease. He was buried in the church of Sta. Caterina. Tartini is one of the principal figures in the history of the violin; he did much to advance the technique of his day, and his method of bowing has not yet been superseded. His compositions are still classic. Among his pupils were Alberghini, Bini, Capuzzi, Carminati, Domenico Ferrari, Lahoussaye, Nardini, Pagin, Pasqualino, and Maddalena de Sirmen. Works: *Sei concerti*, Lib. I. e II., op. 1 (Amsterdam, Roger, 1734) [three of these were republished later in Paris, and three others were also republished there with two viola parts added by Blainville from Tartini's continuo, as *Concerti grossi, composti dell' opera prima di Gius. Tartini*]; *Sonate XII. a violino e violoncello o cembalo*, etc., also marked op. 1 (Paris, Leclerc); *Sei sonate for do.*, op. 2 (Rome, 1745); The same, with six others, as *XII. sonate a violino e basso* [not figured], etc., op. 3 (Paris, Leclerc); *Sei concerti a violino solo, due violini, viola e violoncello o cembalo di concerto*, op. 4 (Paris, Venier); VI. *Sonates à violon seul et basse continue*, also marked op. 4 (Paris, Leclerc); 6 do., op. 5 (ib., 1747); 6 do., op. 6 (ib., and at the office of the *Journal de Musique*, 1770); 6 do., op. 7 (Paris, engraved by Mlle Bertin); *Sei sonate a tre, due violini col basso*, op. 8 (Paris, Meaupetit, Mme Boivin, Leclerc, Mlle Castagneri); 6 do., op. 9 (Paris, engraved by Mlle Bertin); *L' arte del arco* (Amsterdam, and new French ed., Paris, Cartier); *Concerti III. a cinque con violino obbligato*, Lib. I. (Paris, Mme Boivin, Leclerc, Castagneri, Lainé); VI. *concerti a otto stromenti*, etc., op. 2 (Amsterdam, Witvogel); VI. *concerti a cinque stromenti*, etc., op. 1, Lib. II. (Amsterdam, Le Cene); VI. *concerti a cinque stromenti*, etc., del Sig. Giuseppe Tartini e Gasparo Visconti, op. 1, Lib. III. (ib.); *Trattato di musica secondo la vera scienza dell' armonia* (Padua, 1754); *De' principii dell' armonia musicale*

contenuta nel diatonico genere (ib., 1767); Risposta di Giuseppe Tartini alla critica del di lui Trattato di musica di Mons. Le Serre, di Ginevra (Venice, 1767); Lettera alla signora Maddalena Lombardini, inseriente ad una importante lezione per i suonatori di violino (Venice, 1770; with English translation by Burney, London, 1771, and ib., R. Bremner, 1779; in German, Hanover, 1786); Trattato delle appoggiateure si ascendenti che discendenti per il violino, etc. (Venice, Benzon, 1818; and in French, Paris, de la Chevardière, 1782. The following are in MS.; 48 sonatas for violin

and bass (including the famous *Trillo del diavolo*); 127 concertos for violin solo with quartet; Delle ragioni e delle proporzioni libri sei. — Fanzago, Orazione delle lodi di Giuseppe Tartini, etc. (Padua, 1770); Vallotti, Elogi di Giuseppe Tartini, etc. (Padua, Conzatti, 1792); J. A. Hiller, Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit., 267-285 (Leipsic, 1784); Agostino Forno, Elogio di Tartini, in complete works (Naples, 1792); Camillo Ugoni, Della letteratura italiana nella seconda metà del secolo xviii., i., 1-28 (Brescia, Bettoni, 1802); Fayolle, Notices sur Corelli, Tartini, etc. (Paris, 1810); Fétis; Grove; Dubourg, The violin, 47.

TASSILONE, tragic Italian opera in five acts, music by Steffani, first represented in Düsseldorf in 1709.

TASSO, LAMENTO E TRIONFO, symphonic poem for orchestra, in C, by Franz Liszt, first performed at the Goethe-Jubiläum, Weimar, Aug. 28, 1849, as an overture to Goethe's "Tasso." It was sketched in Venice in 1840, for pianoforte, and scored for orchestra in 1848. The work was revised in 1854, and first given in Weimar April 8, 1854. The episodes are: I. Tasso in prison; II. The song of the Venetian gondoliers; III. Festival in Ferrara; IV.

Tasso's coronation. It was first performed in Berlin, December, 1855; by the New York Philharmonic Society in the season of 1859-60; and by the London Philharmonic in 1873. It was first published for the pianoforte by Haslinger (Vienna, 1840); full score dedicated to Dr. Leopold Damrosch, by Breitkopf & Härtel (Leipsic, 1856); and arrangement for two pianofortes, four hands, by the composer. Music to Goethe's Tasso by J. F. Reichardt, about 1770; La mort du Tasse, cantata by Fr. M. Servais, Ghent, 1875; Le Tasse, prize-symphonic cantata by Benjamin Godard, text by Grandmougin, Paris, 1879; and Tasso's Abschied, symphonic poem by Edmund Rochlitz, Zwickau, 1885. Italian opera: Torquato Tasso, by Donizetti, text by Ferretti, Rome, 1833. French operas: La mort du Tasse, by Manuel Garcia, text by Cuvelier and Héltas de Meun, Paris, Feb. 7, 1821; La vision du Tasse, by Gilloux, Bordeaux, 1840; Le retour du Tasse, by Mlle Péan de la Roche-Jagu, Paris, about 1865.—Pohl, *Liszt*, 221, 398; Upton, *Standard Symphonies*, 283; *Echo* (1855-56), ii. 32-37.

TAUBERT, ERNST EDUARD, born at Regenwalde, Pomerania, Sept. 25, 1838, still living, 1890. Instrumental and vocal composer, pupil of Albert Dietrich at Bonn, and of Kiel in Berlin, where he settled, after living temporarily at Leipsic and Weimar. Works: Quintet for pianoforte and strings; 3 quartets for strings; Pieces for violin; Pianoforte music; Songs.—Mendel.

TAUBERT, (KARL GOTTFRIED) WIL-

HELM, born in Berlin, March 23, 1811, still living, 1890. Pianist, pupil of Ludwig Berger and in composition of Bernhard Klein; studied at the University of Berlin in 1827-30, appeared early as a vir-



tuoso, and taught for some time in Berlin, where he became in 1831 accompanist at

the court concerts. In 1844 he was appointed Kapellmeister of the opera, and conductor of the symphony soirées of the royal orchestra, Hof-Kapellmeister in 1845, and in 1870 retired from the opera with the title of Oberkapellmeister. He was elected member of the academy in 1834, and president of the musical section of its senate in 1875. His songs were very favorably noticed by Mendelssohn. Works—Operas: *Die Kirmes*, Berlin, 1832; *Der Zigeuner*, ib., 1834; *Marquis und Dieb*, ib., 1842; *Joggeli*, ib., 1853; *Macbeth*, ib., 1857; *Cäsario*, ib., 1874; Music to the *Medea* of Euripides, 1843, to Tieck's *Der gestiefelte Kater*, 1844, and *Blaubart*, 1845, and to Shakespeare's *Tempest*. Overtures to *Othello*, to the drama *Das graue Männlein*, and *Aus Tausend und eine Nacht*; 4 symphonies, 1831, 1846, 1850, 1855; Cantatas; String quartets and trios; Vater unser; Psalms; Kinderlieder; Duets and part-songs; Sonatas, and other music for piano-forte and violin.—*Ledebur*, *Tonkünstler Lex.* Berlins; *Mendel*; *Fétis*; *Riemann*; *Schilling*.

TAUBERT, OTTO, born at Naumburg, Prussian Silesia, June 26, 1833, still living, 1890. Vocal composer, and writer on music, pupil of Otto Claudius; was prefect of the cathedral choir in his native city, taught at different institutions in the Rhine province, Westphalia, and East Prussia, and in 1863 became professor at the Gymnasium of Torgau, where he is also city cantor and conductor of the singing society. Works: *Salvum fac regem*, for mixed chorus; *Skolion of Kallistratos*, for male chorus; Other choruses for male voices, and songs.—*Mendel*; *Riemann*.

TAUBNER, ANTONÍN MÓRITS, flourished in Prague about the middle of the 18th century. Organist and violinist, in the latter capacity member of Prince Lobkowitz's orchestra; conducted the church music in the Ursuline convent, and in the church of St. John Nepomuk. Works—Oratorios: *Gewässertes Rophidion von*

*dem Felsen Horeb durch die Ruthen Moisis*, etc., 1741; *Die fruchtlose Gerechtfertigung des ungerechten Urtheils deren Josephinischen Gebrüder-Söhne Jacobs*, etc., 1743; *Das siebenfältig verunreinigte Haus Jacobs*, 1745; *Der im bitteren, cypristraubenreichen Weingebirge Engaddi verlassene Bräutigam*, 1747; *Die Hochzeit des Lammes*, etc., 1754; *Das verklärte Grab des Heilands*, etc., 1758. Masses, offertories, and arias.—*Dlabacz*; *Wurzbach*.

TAUDOU, ANTOINE ANTONIN BARTHÉLEMY, born at Perpignan, France, Aug. 24, 1846, still living, 1890. Violinist, pupil of the Paris Conservatoire, where he won the second prize for violin in 1865, the first in 1866, the first prize for harmony in 1867, for counterpoint and fugue in 1868, and the grand prix de Rome in 1869. He is a member of the Opéra orchestra, and was appointed in 1883 professor of harmony at the Conservatoire. Works: Cantata for the inauguration of François Arago's statue at Perpignan, 1879; *Marche-ballet*, for orchestra, 1872; *Chant d'autonne*, and *Marche nocturne*, do., 1873; *Concerto for violin*; *Trio for piano-forte*, and strings; do. for flute and strings.—*Fétis*, *Supplément*, ii. 565.

TAUSCH, FRANZ, born at Heidelberg, Dec. 26, 1762, died in Berlin, Feb. 9, 1817. Virtuoso on the clarinet, played in the electoral orchestra, Mannheim, when only eight years of age; went with the court to Munich in 1777, accompanied Peter von Winter to Vienna, where he remained six months, and made a concert tour through North Germany in 1784, visiting also Berlin and Dresden. In 1790 he entered the court orchestra in Berlin, where he established weekly musical assemblies in 1799, from which originated in 1805 an institute for wind instruments. Heinrich Bärmann was his pupil. Works: Two concertos for clarinet; 2 concertantes for 2 clarinets; duos for do.; Trios for do. and bassoon; 6 quartets for 2 basset-horns and 2 bassoons, besides 2 horns ad libitum; Andante and

Polonaise, for clarinet; 6 marches for 10 parts; 5 do. and a choral. His son and pupil, Friedrich Wilhelm (died April 29, 1845), was also a notable virtuoso, and after his father's death conducted the institute for wind instruments.—Mendel; Riemann.

TAUSCH, JULIUS, born at Dessau, April 15, 1827, still living, 1890. Pianist, pupil of Friedrich Schneider, and at the Leipzig Conservatorium, 1844–46, of Mendelssohn, Hauptmann, and others. In 1846 he settled at Düsseldorf, appeared in public as a pianist there and in other cities, succeeded Julius Rietz in 1847 as conductor of the Künstler-Liedertafel, and Schumann in 1855 as conductor of the Musikverein, after having temporarily filled that position from 1853. Works: Music to "As you like it;" Der Blumen Klage auf den Tod des Sängers, for soprano solo, female chorus, and orchestra; Ave Maria, for soprano and orchestra; Dein Leben schied, dein Ruhm begann, Concertstück for male chorus and orchestra; Fest-Ouverture; Duo for pianoforte and violin; Choruses for male voices, songs, and pianoforte pieces.—Mendel; Riemann.

TAUSEND UND EINE NACHT, AUS (From a Thousand and One Nights), overture, in G minor, by Wilhelm Taubert, op. 139 (Leipsie, Kistner).

TAUSIG, KARL, born at Warsaw, Nov.



4, 1841, died at Leipzig, July 17, 1871. Virtuoso on the pianoforte, son and pupil of Aloys Tausig (1820–85, pupil of Thalberg); then pupil of Liszt, next to whom he was the most remarkable pianist of his time, noted for his masterly technique and interpretation. After successful concert tours, and a temporary abode in Dresden in 1859–60, and in Vienna in 1862, he settled in 1865 in Berlin, and es-

tablished there in 1869 an academy for the higher branches of pianoforte playing. His widow, Seraphine von Vrabely, is also a distinguished pianist, pupil of Dreyschoek. Works—A. Original: Das Geisterschiff, symphonic ballad, after a poem by Strachwitz (the pianoforte transcription by the composer was published by Schuberth, in Leipzig, as op. 1, but was afterwards cancelled); Other orchestral works in MS.; 2 concert studies for pianoforte, in F-sharp, and A-flat, op. 1 (Leipsie, Senff); *Ungarische Zigeunerweisen*, for do. (ib.); *Nouvelles soirées de Vienne*, valse-caprices on themes from Strauss, 5 numbers (Nos. 4 and 5 published posthumously, compiled from MS. fragments of Tausig's by Ehrlich); *Tägliche Studien* (posthumous, edited by Ehrlich). B. Transcriptions: Halka-Phantasie, on themes from the opera by Moniusko; Pianoforte score of Wagner's Meistersinger (a masterpiece in its way); Bach's organ Toccata and fugue in D minor; 6 movements from string quartets by Beethoven; Concert arrangements of 5 clavecin pieces by Domenico Scarlatti; Schubert's Militär-Marsch, in D-flat; 3 Paraphrases on Wagner's Tristan (Liebesscene, Verklärung—Brangänens Gesang, Matrosenlied—Melodie des Hirten); Siegmunds Liebesgesang, and Der Ritt der Walküren, from Wagner's Die Walküre; Wagner's Kaiser-Marsch; Weber's Auforderung zum Tanz, with arabesques for concert performance; Chopin's E minor concerto, with orchestration and pianoforte part retouched. He also re-edited selections from Bach's Wohltemperirte Clavier, and Clementi's Gradus ad Parnassum.—Gartenlaube (1871), 630; Wiener Zeitg. (1861), 545; (1864), 304; Wurzbach; Mendel; Riemann; Fétis, Supplément, ii. 565.

*Carl Tausig*

part retouched. He also re-edited selections from Bach's Wohltemperirte Clavier, and Clementi's Gradus ad Parnassum.—Gartenlaube (1871), 630; Wiener Zeitg. (1861), 545; (1864), 304; Wurzbach; Mendel; Riemann; Fétis, Supplément, ii. 565.

TAUWITZ, EDUARD, born at Glatz, Silesia, Jan. 21, 1812, still living, 1890.







## TAVERNER

Instrumental and vocal composer, studied at Breslau. In 1837 he became Kapellmeister of the theatre at Vilna, in 1840 at Riga, in 1843 at Breslau, and in 1846 at Prague; was pensioned in 1863, and has since acted as director of the Sophien-Academie, and Chormeister of the German Männergesangverein. Works: *Brudamante*, opera, Riga, 1844; *Schmolke und Bakel*, comic opera, Breslau, 1846; Church music; Quartets for male voices; Songs. —Mendel.

**TAVERNER, JOHN**, English composer of the 16th century, died at Boston, Lincolnshire. Organist at Boston, afterwards (about 1530) of Cardinal (now Christ Church) College, Oxford. Associated in the Reformation with John Frith and others of its partisans, he narrowly escaped martyrdom. He composed masses and motets, many of which are in MS. in the Music School and Christ Church (17 motets for 3–6 voices), Oxford, the British Museum, and elsewhere. —Grove.

**TAYBER**. See *Teyber*.

**TAYLOR, RAYNOR**, born in London about 1743–45, died in Philadelphia about 1810 (1819?). Organist, pupil, as a chorister at the Chapel Royal, of Bernard Gates and of James Nares, to the latter of whom he was articled. He sang as a boy in Handel's oratorios and at his funeral in Westminster Abbey in 1759, of which he used to give a graphic account. In 1792 he removed to Philadelphia, where for several years he was organist of St. Peter's Church and director of the music at the Chestnut Street Theatre. He frequently conducted oratorios and concerts and, being a clever extempore performer, was accustomed to work out a fugue on subjects furnished him. Works: *The Ethiop*, opera, Chestnut Street Theatre, 1794; Services and anthems; *The Harvest Home*, and other glees; Songs, etc.

**TEDESCO, HYNEK BOHUMIL** (Ignaz Amadé), born at Prague in 1817, died at Odessa, November, 1882. Pianist, pupil of

Triebensee and Tomaschek. He made concert tours, especially in Southern Russia, with great success, and settled at Odessa, but lived temporarily at Hamburg in 1848, and in London in 1856. His compositions belong for the greater part to the class of brilliant drawing-room music. Works: Concerto for pianoforte and orchestra; Caprices de concert; Mazurkas, nocturnes, waltzes, rhapsodies, transcriptions, etc.—*Illustr. Zeitg.* (1850), i. 346; Wurzbach.

**TE DEUM**, for three choruses, orchestra, and obligato organ, by Hector Berlioz, op. 22, first performed in the church of Saint-Eustache, Paris, April 30, 1854, at the Thanksgiving service for the safety of the Emperor's life after the attempt at his assassination, April 28, 1854. The first and second choruses and the orchestra are to be placed at the end of the church opposite the organ, and the third chorus, of children's voices in unison, in the middle of the nave. Berlioz considered the *Judex crederis* in this work his grandest single movement. It was first given in London, at the Crystal Palace, April 18, 1885; by the Bach choir, London, May 17, 1887; and it was sung by the latter society at the Queen's Jubilee, Westminster Abbey, June 28, 1888. The score, dedicated to Prince Albert, was published by Brandus (Paris, 1855). Other *Te Deums*: *Old Melody* in the Mixed Phrygian Mode, by Palestrina, for six voices; by Felice Anerio (in Proske's "*Musica Divina*," vol. iv.); by Jakob Händl (in the "*Tertius Tomus Musica operis*"); by Benevoli; two by Haydn; by Cherubini (MS. lost); by Tallis (MS. in the Royal College of Music); by Byrd; by Farrant; by Orlando Gibbons; by Dr. Blow; by Dr. Croft; by Jackson; by Sir Alexander Macfarren; by Sir Arthur S. Sullivan, to celebrate the Prince of Wales's recovery (1884); by Sarti to a Russian text, at the command of the Empress Catherine II., to celebrate Prince Potemkin's victory at Otechakov; by Graun, on Frederick the Great's order, to commemorate the

## TELEMACHO

Battle of Prague, performed in Charlottenburg in 1762; by Purcell, for Saint Cecilia's Day; and Handel's *Dettingen Te Deum*, *Utrecht Te Deum*, and *Queen Caroline's Te Deum*.—Jullien, Berlioz (1888), 232; Grove, iv. 67.

**TELEMACHO** (Telemachus), Italian opera in three acts, text by Sigismondo Capece, music by Gluck, first represented at the Teatro Argentina, Rome, 1750. The story is that of Telemachus on Circe's island. Other Italian operas: by Sgarlatti, Rome, 1718; by Bertoni, Venice, 1777; by Paul Grun, Munich, 1780; Telemacho, ossia il valor coronato, by Badia, Vienna, July 26, 1702; Telemacho, by João Cordeiro da Silva, Lisbon, 1787; by Cigalla, Venice, 1797; by Ferdinand Sor, Barcelona, 1798; Telemacho nell' isola di Calipso, by Simon Mayr, text by Sografi, Venice, 1797; Le nozze di Telemacho ed Antiope, by Mercadante, text by Calistro Bassi, Vienna, Nov. 5, 1824; and a cantata by Zingarelli, text by Moretti, Milan, 1785. Operas in English: Calypso and Telemachus, by Galliard, text by John Hughes, London, 1712; Telemachus, by Henry Rowley Bishop, London, 1815. In French: Télémaque, pasticcio, by Campora, text by Danche, Paris, Nov. 11, 1804; Télémaque, by Destouches, text by the Abbé Pellegrin, Paris, Nov. 29, 1714; Télémaque dans l'île de Calipso, by Lesueur, text by Dercy, Paris, May 11, 1796; by Boieldieu, same text, St. Petersburg, Dec. 6, 1806. In Spanish: El joven Telemacho, operetta, by José Rogel, Madrid, 1866; and Telemacho en la Albufera, about 1875. In German: Telemach, by Christoph Graupner, Darmstadt, 1711; Telemachus, by Schurmann, Hamburg, 1721; Telemach der Königssohn aus Ithaka, by Hofmeister, text by Schikaneder, Vienna, 1796; Der travestirte Telemach, caricature operetta, by Ferdinand Kauer, text by Perinet, Vienna, 1805; Telemach auf der Insel Ogygia, Singspiel, by Josef Triebensee, text by Schikaneder, Prague, 1824.—Marx, Gluck und die Oper, i. 188.

**TELEMANN, GEORG PHILIPP**, born in Magdeburg, March 14, 1681, died in Hamburg, July 25, 1767. Dramatic and church composer, the most celebrated contemporary of Bach, and in his lifetime much better known than he. He wrote an opera at the age of twelve, taking Lully for his model, con-



ducted the music in the Catholic Church at Hildesheim in 1695, and was made organist and music director at the Neue Kirche in Leipsic in 1701, while studying at the University. In 1704 he became Kapellmeister to Count Promnitz at Sorau, and in 1708 Konzertmeister at the court of Eisenach, where he succeeded Hebenstreit in 1709 as Hof-Kapellmeister. He retained this title and a pension, when accepting a call to Frankfurt in 1711, as Kapellmeister at the churches of the barefooted friars and of St. Catherine. In 1721 he went as music director to Hamburg, and in 1723 was offered the position of cantor at the Thomasschule, and of city music director in Leipsic, but declined, whereupon Bach was elected. Telemann was the prototype of a German composer ex-officio, writing his works with astonishing rapidity, as he needed them, or as they were called for; his style is fluent and correct, showing great mastery of counterpoint, but lacks the depth and solid thoroughness which characterize Bach's creations. The number of his compositions was so great, that in later years he could himself neither enumerate them nor indicate all the titles. Works: More than 12 books of church music for the entire year (about 3,000 pieces with orchestra or organ); 44 numbers of Passion music (1722-67); 32 do. for installation of preachers (1728-66); 33 Hamburger Kapitänsmusiken, each consisting of a sonata for instruments and a cantata (1724-65); 20 pieces

## TÉLÉMAQUE

for jubilees, coronations, and inaugurations (1723-64); 12 funeral services; 14 numbers of wedding music; Over 300 overtures; Many serenades; 12 sonatas for violin (1715, 1718); *Die kleine Kammermusik*, containing 6 suites for violin, flute, oboe, and harpsichord (1716); 6 trios for various instruments (1718); *Harmonischer Gottesdienst oder geistliche Kantaten* (1725); *Auszug derjenigen musikalischen und auf die gewöhnlichen Evangelien gerichteten Arien*, etc. (1727); *Der getreue Musikmeister*, containing songs, sonatas, fugues, etc. (1728); *Sonatas for 2 flutes or violins*, without bass (Amsterdam); *Allgemeines evangelisches Liederbuch* (1730); 3 trios and 3 scherzi for 2 violins, or flute, and bass; *Scherzi melodici*, for violin, viola, and bass (1734); *Siebenmal sieben und ein Menuet*; *Heldenmusik*, containing 12 marches; 50 menuets; *Tafelmusik*, containing overtures, concertos, symphonies,

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etc.; Many oratorios, and about forty operas, written mostly for the theatre at Hamburg, and for Eisenach and Bayreuth.—Fétis; Gerber; Mendel; Riemann; Schilling.

**TÉLÉMAQUE DANS L'ÎLE DE CALYPSO** (*Telemachus in the Island of Calypso*), *tragédie-lyrique* in three acts, text by P. Dercy, music by Lesueur, first represented at the Théâtre Feydeau, Paris, May 11, 1796. The first act shows Télémaque's arrival on the island, where he inspires Calypso and Eucharis with love; the second includes a beautiful woodland scene, where fauns, satyrs, nymphs, dryads, and bacchantes dance and play. This is one of the best scenes that Lesueur ever wrote. The third act shows Télémaque thrown into the sea by Mentor, the distress of Calypso and Eucharis, and the descent of Minerva from Olympus to console them.—Clément et Larousse, 650.

**TELLE, FRIEDRICH WILHELM**, born in Berlin, Sept. 9, 1798, died in Berlin, May 10, 1862. Dramatic composer, pupil of A. Gurrlich, and in Paris of Cherubini. After his return to Germany he was Kapellmeister successively at the theatres of Berlin, Magdeburg, and Aix-la-Chapelle, whence he went to Paris again, to conduct German opera. In 1835 he was Kapellmeister of the Imperial Theatre in Vienna, then music director at Kiel, and finally in Berlin. Works: *Das Schützenfest*, Berlin, 1820; *Rafael Zambular*, Aix-la-Chapelle, 1831; *Das blaue Barett*, Vienna, 1835; *Sara, oder die Waise von Gleneoe*, Kiel, 1844; *Lebende Blumen*, operetta; Ballets.—Mendel.

**TELLEFSEN, THOMAS DYKE AC-LAND**, born at Trondhjem, Norway, Nov. 26, 1823, died in Paris, October, 1874. Pianist, pupil of Chopin, whose intimate friend he became; he continued to live in Paris, teaching his instrument. Works: Two concertos for pianoforte; Trio for pianoforte and strings; Sonata for violin; do. for violoncello; Pieces for violin and pianoforte; Many waltzes, nocturnes, mazurkas, and other pieces for pianoforte.—Fétis; Mendel.

**TEMISTOCLE** (*Themistocles*), Italian opera in three acts, text by Metastasio, music by Caldara, first represented in Vienna, Nov. 4, 1736. Characters: Serse, King of Persia; Temistocle; Aspasia and Neoele, his daughters; Rossane, Princess royal, loved by Serse; Lisimaco, Grecian ambassador; and Sebaste, Serse's confidant. The scene is in Susa. Other Italian operas on Metastasio's text: by Giovanni Maria Orlandini, Florence, 1737; by Pampini, given as Artaserse, Venice, 1737; by Giovanni Alberto Ristori, Naples, 1738; by Andrea Bernasconi, Vienna, 1744; by Jommelli, Naples, 1757; by Filippo Finazzi, Hamburg, 1760; by Johann Uhde, Berlin, 1760; by Johann Christian Bach, German translation by Verazi, London, 1766; by Augustin Ullinger, Freising, 1777; Temistocle, by Manelli, Florence, 1639; Temistocle in

Persia, by Draghi, text by Minato, Vienna, June 9, 1681; Temistocle in bando, by Zianettini, text by Marselli, Venice, 1683; Temistocle, by Ziani, text by Zeno, Vienna, June 9, 1701; by Porpora, same text, *ib.*, Oct. 1, 1718; by Fortunato Chelleri, Padua, 1720; and Temistocle, by Giovanni Pacini, text by Anguillesi, Lucca, 1823. *Thémistocle*, French opera by Philidor, text by Morel, Fontainebleau, Oct. 13, 1785, and Paris, May 23, 1786.

TEMPEST, THE, Symphonic poem, in D minor, to Shakespeare's "Tempest," by John Knowles Paine, op. 31, first given in New York, under Theodore Thomas's direction, in October, 1877. I. Allegro con fuoco, The Storm; II. Adagio tranquillo, Calm and happy scene before Prospero's cell; III. Allegro moderato e tranquillo, Prospero's tale; IV. Allegro ma non troppo, The happy love of Ferdinand and Miranda, Episode (Caliban), Triumph of Prospero's potent art. This work was given in Boston in November, 1877, and has been frequently played throughout the country. —*Neue Zeitschr.*, xxii. 94.

TEMPEST, THE, music to Shakespeare's drama for chorus, soli, and orchestra, by Frank Van der Stucken, op. 8, first performed at the Stadt-Theater, Breslau, in 1882.

TEMPEST, THE, incidental music to Shakespeare's play, by Arthur Sullivan, op. 1, first performed at the Crystal Palace, London, April 5, 1862. It consists of twelve numbers: I. Introduction; II. Melodrama and songs, "Come unto these yellow sands," and "Full fathom five;" III. Andante sostenuto, orchestra, and melodrama; IV. Prelude to Act III.; V. Melodrama, solemn music; VI. Banquet-dance; VII. Overture to Act IV.; VIII. Masque; IX. Duet for soprani, "Honour, riches," etc.; X. Dance of Nymphs and Reapers; XI. Prelude to Act V.; XII. Andante, song, "Where the bee sucks," and Epilogue. Published by Cramer, and by Novello (London). Pianoforte score for four hands

with voices, by F. Taylor, published by Cramer (London, 1862); also by Novello (*ib.*). Other music to Shakespeare's play: by Matthew Lock, London, 1673; John Banister and Pelham Humphrey, text revised by Dryden and Davenant, *ib.*, 1676; by Henry Purcell, text by Shadwell; by Taubert, op. 134, Munich, 1855; The Tempest, English opera, by Thomas Augustine Arne, London, 1746; La Tempesta, Italian opera, by Luigi Caruso, Naples, 1799; La Tempesta, Italian opera, by Halévy, text by Scribe, London, June 14, 1850; Paris, Feb. 25, 1851; in German, by Winter, Munich, 1793. *Fantaisie dramatique sur la Tempête*, for chorus, orchestra, and pianoforte, by Hector Berlioz, first given in Paris, Nov. 7, 1830, the year of its composition. See *Épisode de la vie d'un artiste*. —Jullien, Berlioz (1888), 56.

TEMPIA, STEFANO, born at Racconigi, Piedmont, Dec. 5, 1832, still living, 1890. Violinist, pupil of his father, a military band-master, and of Luigi Felice Rossi; became maestro di cappella of the Teatro Sutura, Turin, and in 1853 of the Teatro Carignano, having in the meanwhile filled the post of maestro di cappella at the Collegiate church of Trino, province of Vercelli. In 1861 he was made a member of the royal orchestra, then succeeded Rossi as professor in the two public schools of Turin, and in 1868 became professor at the Lyceum of music, and director of the choral singing schools. Works: *Amore e capriccio*, operetta, Turin, 1869; 2 masses; Hymn alla Palestrina; *La caravane*, symphonic fantasy; Many pieces for violin.—Fétis, *Supplément*, ii. 567.

TEMPLE DE LA GLOIRE, LE (The Temple of Glory), opéra-ballet in three acts, with prologue, text by Voltaire, music by Rameau, composed for the arrival of the dauphin, and first represented at Versailles, Nov. 27, 1745; and at the Académie Royale de Musique, Paris, Dec. 7, 1745. The opera was not a success, owing to the poor libretto, and it failed again when re-

## TEMPLE

vived at the Académie Royale de Musique in 1746.—Clément et Larousse, 654; Lajarte, i. 203.

**TEMPLE DE LA PAIX, LE** (The Temple of Peace), opéra-ballet in six entrées, text by Quinault, music by Lully, first represented at Fontainebleau, before Louis XIV., Sept. 12, 1685, and at the Académie Royale de Musique, Paris, in October, 1685. It was written in honour of Louis XIV. One of the airs, sung by Amaryllis, became very popular. The lords and ladies of the court appeared in the original cast. Entrées I. and II. Nymphs, shepherds, and shepherdesses; III. Basques; IV. Bretons; V. American Indians; VI. Africans. The score was published by Ch. Ballard (Paris, 1685).—Clément et Larousse, 654; Lajarte, i. 51.

**TEMPLER UND DIE JÜDIN, DER** (The Templar and the Jewess), romantic opera in three acts, text by Wohlbrück, music by Marschner, op. 60, first represented in Leipsic, Dec. 22, 1829. The libretto, founded on Sir Walter Scott's "Ivanhoe," was a poor adaptation of the romance, and the opera was not very successful. It was first given in Berlin, Sept. 8, 1831; in Munich in 1835; and in Vienna in 1862. The score was published by Hofmeister (Leipsic, 1829). Other operas on Scott's "Ivanhoe": in English, by John Parry, London, 1820. In French, by Rossini and Pacini, text by Deschamps and Gustave de Wailly, Paris, Sept. 15, 1826. In Italian, text by Rossi, Venice, April, 1832; by Tommaso Sari, Ajaccio and Bastia, 1863; and *Il templario*, by Otto Nicolai, text by Girolamo Marino, Turin, Feb. 11, 1840.—Hanslick, *Moderne Oper*, 79; *Allgem. mus. Zeitg.*, xxxii. 645; xxxvi. 668; *Berliner mus. Zeitg.*, vii. 333; *Mus. Wochenblatt* (1884), 70.

**TEMPLIERS, LES**, opera, music by Henry Litolf, represented at the Théâtre de la Monnaie, Brussels, Jan. 25, 1886. The libretto is founded on events during the last years of the reign of Philippe IV. of

France. The work, conducted by the composer, was a complete success.

**TEN BRINCK, JULIUS**, born at Amsterdam, Nov. 4, 1838, still living, 1890. Instrumental composer, pupil of Bernard Koeh, Tuijn, Smits, and Heinze; then at Brussels (1858) of August Dupont, and at Leipsic (1859) of Richter. In 1860-68 he conducted a singing society at Lyons, then settled in Paris, where he was in great demand as a teacher and brought out all his important compositions. Works: *Calonice*, opéra-comique, Paris, 1869; *Suite* for orchestra, ib., 1874; *Symphonic poem*, ib., 1876; *Symphony*, suite, and concerto for violin, with orchestra, ib., 1878.—Fétis, *Supplément*, ii. 567; Viotta.

**TEN CATE**. See *Cate*.

**TEN COMMANDMENTS, THE**, set to music in canon form by Haydn. The same music was used to other words under the title, "Die zehn Gesetze der Kunst."

**TEXNSTEDT, J. C.**, born at Allstädt, Saxe-Weimar, in 1807, still living (?), 1890. Vocal and instrumental composer, pupil of Toepfer and of Haeser at Weimar; became director of the concerts at Jena in 1830, and settled in 1836 at Louvain, Belgium, where he was professor at the École de Musique for more than twenty years. Works: *Festival Cantata*, 1852; *L'arencontre*, scene for male chorus and orchestra (prize at Dunkirk); *Choruses and songs*; *Marche de la garde civique belge*; *Divertissements* for full orchestra.—Fétis, *Supplément*, ii. 568.

**TENTH SYMPHONY**, sketches for the, by Beethoven, written in the summer of 1824. In a letter to Moscheles, dated Vienna, March 18, 1827, eight days before his death, Beethoven says: "A symphony completely sketched is lying in my desk, as well as a new overture and other things." It was intended for the London Philharmonic Society. According to Mr. Thayer, "Carl Holz told Otto Jahn that there was an introduction to the Tenth Symphony in E-flat major, a soft piece; then a powerful

Allegro in C minor. These were complete in Beethoven's head, and had been played to Holz on the piano." Several sketches were printed in the first number of Hirschbach's *Musikalisch-kritisches Repertorium* (January, 1844).—Grove, iv. 92; Nohl, Beethoven, iii. 111, 309, 317, 558, 564, 690, 758, 777; Bayreuther Blätter (1884), 220.

TERPSICHOIRE, ballet with songs, by Handel, first represented at Covent Garden, London, Nov. 13, 1734. It was given as a "Prologo" to a revival of *Pastor Fido*, and it was written for the celebrated French danseuse Mlle Sallé, who appeared as Terpsichore. Apollo, having left Parnassus to visit his "new Academy," asks Erato where her sister Terpsichore may be. While Erato is praising her "intelligent feet," Terpsichore enters, and, at Apollo's command, expresses in her dancing the various passions of love. A song on Jupiter, "Gran tonante," was taken from *Parnasso* in Festa, and the music to Terpsichore's first entrance from *Tolomeo*. Apollo, Terpsichore, and Erato disappear while the final chorus is being sung. The original score is lost, but a copy in Smith's autograph, in Buckingham Palace, is in "Additional Songs" (vol. ii.). It was first published by Arnold as a masque (London, 1795-96).—Chrysander, *Händel*, ii. 368; Rockstro, *do.*, 193; Schölicher, *do.* 172.

TERRADELLAS, DOMINGO (MIGUEL BERNABÉ), (Domenico Michele Barnaba Terradeglias), born in Barcelona, Spain, baptized Feb. 13, 1711, died in Rome in 1751. Dramatic composer, pupil of Durante at the Conservatorio San Onofrio, Naples. After bringing out several operas in Italy and two in London, in 1746-47, he became maestro di cappella at S. Giacomo degli Spagnuoli in Rome, where he seems to have remained until his decease. He is said to have died of grief from the failure of his opera *Sesostri*. Works: *Astarte*, Naples, 1739; *L' intrigue delle cantarine*, opera buffa, *ib.*, 1740; *Artemisia*, Rome, 1740; *Issifile*, Florence, 1742; *Merope*, *ib.*, 1743; *Mitridate*, Lon-

don, 1746; *Bellerofonte*, *ib.*, 1747; *Sesostri*, Rome, 1751. Giuseppe riconosciuto, oratorio; Mass.—Fétis; Mendel; Saldoni, *Efemerides de los músicos españoles*, 33.

TERRY, LÉONARD, born at Liège, Feb. 13, 1816, still living, 1890. Vocal composer, pupil of Daussoigne-Méhul at the Liège Conservatoire; won in 1845 the second government prize for composition for his cantata *La vendetta*, and in 1846 a prize at Bruges for his *Chant de victoire*, with orchestra. In 1849-52 he conducted the Association Musicale in his native city, where he also succeeded Géraldy as professor of singing at the Conservatoire. In 1861 he became chef d'orchestre at the theatre of Liège. Works: *Fridolin*, lyric scene; *Maître Bioch, ou le chercheur de trésors*, opéra-comique, Liège, about 1862; *La zingarella*, *do.*, *ib.*, about 1863; *Les jeunes filles et l'ondine*, scene for soprano and orchestra; *Cantate-sérénade*, 1849; *Élégie harmonique*, for male voices, violin solo, and orchestra, 1850; 18 choruses for female voices; 12 French and Italian melodies; About 40 romances, etc. He published a biography of François Prume (1853), and *Recherches historiques sur la musique*, etc. (Liège, 1864).—Fétis; Mendel.

TERSCHAK, ADOLF, born in Prague, April 21, 1832, still living, 1890. Virtuoso on the flute, pupil of one Bilowitz, and in harmony of Franz Pöffel and the organist Zenker, at Hermannstadt, Transylvania, whither he had gone with his parents when only seven years of age; then (1850-52) pupil of Franz Zierer on the flute, and of Schlesinger and Sechter in theory, at the Conservatorium in Vienna. In 1852 he started on a concert tour, visiting Berlin, Hamburg, and London, then Ireland and Scotland, and in 1853 Paris and the South of France, and returned to Transylvania. In 1856 he set out on another tour East, through the Danube principalities and Russia to Siberia, and in 1860 visited Prague, in 1863 Germany, living in the meanwhile at Hermannstadt and Vienna. In 1866 he



was at Bucharest, and in 1869 apparently at Linz, Upper Austria, to judge from a composition published there. Works: Saltarella, for flute, violoncello, and pianoforte, op. 20; 6 duos for flutes, op. 82; Ave Maria, for soprano or tenor, with chorus and flute obligato, 2 clarinets, and strings (Linz, 1869); Many compositions for flute, with pianoforte or orchestra; Songs.—*Illustr. Zeitg.* (1858), i. 239; Wurzbach.

TERZIANI, EUGENIO, born in Rome in 1828, died there, June 30, 1889. Dramatic composer, pupil of Mercadante at the Conservatorio in Naples. About 1848 he became maestro di cappella at the Teatro Apollo in Rome, then was in the same capacity at the Scala in Milan, 1867–71, and returned to his former position in Rome, where he was appointed professor of composition at the Liceo Musicale of the Accademia di Sta. Cecilia. He is much esteemed also as a vocal teacher. Works—Operas: *Giovanna di Napoli*, Rome, about 1846; *Alfredo*, ib.; *Niccolò de' Lapi* (*L'assedio di Firenze*), ib., 1883; *La caduta di Gerico*, oratorio, Rome, 1844; *Cecilia* mass; *Requiem* for Victor Emanuel.—Riemann.

TERZIANI, PIETRO, born in the Papal States in 1768, died in Rome (?) after 1836. Church composer, studied in Rome and Naples; travelled in Italy, Germany, and Spain, lived in Vienna, and in 1816 was appointed maestro di cappella at S. Giovanni in Laterano, Rome. Works: Eleven masses for 4 voices; 3 do. for eight voices; *Confiteor* for do.; do. for 4 voices; *Laudate* for do.; *Ave Maria* with Alleluia for 8 voices; Many graduals; Motets and anthems; 2 dicit for 4 and 8 voices, with orchestra; *Lætatus sum* for 4 voices and orchestra; *Beatus vir*, for do.; 2 masses for do.; 2 *Te Deum* for do.; Mass for 8 voices and do.; Complete vespers for 2 choirs, organ, and orchestra; Litanies with echo and orchestra, etc.; *Il Cresco*, opera, Venice, 1788; Several other operas, now forgotten. His son and pupil, Gustavo (born in Vienna in the beginning of this

century, died in Rome, Aug. 31, 1837), who studied composition in Rome under Giuseppe Baini, wrote an oratorio, *Daniele*, for the Chiesa Nuova, a mass with orchestra for S. Luigi de' Francesi, and a psalm for 8 voices (2 choirs) for Il Gesù.—Fétis; Mendel; Schilling.

TESEO (Theseus), Italian opera in five acts, text by Nicolò Haym, music by Handel, first represented at the Queen's Theatre, London, Jan. 10, 1712. This, Handel's only opera in five acts, was finished, Dec. 19, 1712. The scene is in Athens, and the subject is the jealousy of Medea, who, enamoured of Tesco, tries to destroy her rival, Agilea, by her sorcery, and failing, persuades Egeo to poison his son; but Egeo recognizes Tesco in time to avoid handing him the fatal cup. The opera ends with the union of Tesco and Agilea, and of Arcane and Clizia, who have little to do with the action. The music of Tesco equals that of Rinaldo, one of Handel's best operas. Original cast: Tesco (S.), the Cavaliere Valeriano; Agilea (S.), Margarita de l'Épine; Medea (S.), Signora Pilotti Schiavonetti; Egeo, Valentini; Clizia (S.), Signora Vittoria Albergazzi; Arcane (A.), Mrs. Barbier; Fedra (S.), and Minerva (S.). Tesco, which was dedicated to the Earl of Burlington, at whose house Handel is supposed to have resided during its composition, was given twelve times during the first season, and a special performance took place on May 15, 1734. The autograph, in fragments only, is in Buckingham Palace, where are also two complete conducting scores, and a third copy without the recitatives and labelled by the bookbinder "Original Score," although it is not in Handel's autograph. Tesco was one of the first works published by Arnold; Breitkopf & Härtel (Leipsic, 1874).—Chrysander, *Händel*, i. 379; Rockstro, do., 77; Burney, iv. 238; Gervinus, *Gesänge aus Händel's Opern und Oratorien*, vii. 126.

TE SOL' QUEST' ANIMA. See *Attila*.

TESSARIN, ANGELO, born in Venice, Aug. 16, 1834, still living, 1890. Pianist,

devoted himself to teaching singing and to composition. Works: *Inno-Saluto*, cantata for chorus and orchestra, Venice, 1875; Several compositions for solo voice and orchestra; *Morceaux de genre* for pianoforte; Vocal melodies.—Fétis, *Supplément*, ii. 570.

TESSARIN, FRANCESCO, born in Venice, Dec. 3, 1820, still living, 1890. Pianist, pupil of Antonio Fanna, and in composition of Giovanni Battista Ferrari. Works: *L'ultimo Abencerragio*, lyric drama, Venice, 1858; *Mass*; *Psalms*; *Morceaux de concert* for pianoforte.—Fétis, *Supplément*, ii. 569.

TESSARINI, CARLO, born at Rimini, Italy, in 1690, died (?). Virtuoso on the violin, studied probably in Rome, and possibly under Corelli, whose style he imitated in his early compositions. He was maestro concertatore in the principal church at Urbino. Works: *Sonate per due violini e basso*, etc. (Amsterdam, Paris); *Sonate a due violini*, Lib. I., II. (ib.); 12 *concertini a violino principale*, 2 *violini di ripieno*, etc. (ib.); 12 *sonate a violino solo, e basso per organo* (Paris); 6 *divertimenti a due violini*; *L'arte di nuova modulazione*, ossia *concerti grossi*, etc. (Amsterdam and Paris, 1762); *Contrasto armonico*, etc. (ib.); *Grammatica di musica*.—Fétis; Mendel; Riemann.

TETIDE (Thetis), Italian serenata in two acts, text by Magliavacca, music by Gluck, first represented at the Italian theatre, Charlottenburg, Copenhagen, April 9, 1749, at the celebration of the birth of the Crown Prince, afterwards Christian VII. (born Jan. 29, 1749). The score was left to the Bibliothek, Berlin, by Polchau. The story is of the nuptials of Peleus and Thetis. It was revised and given at the Redouten-Saal, Vienna, Oct. 10, 1760, during the marriage festivities of the Archduke Joseph of Austria with Isabella de Bourbon, Princess of Parma, with the following cast: Tetide (S.), Caterina Gabrielli; Apollo (S.), Giovanni Manzoli; Marte (T.), Carlo Carlani; Pallade (S.),

Maria Pinelli; Venere (S.), Teresa Giacomazza; and chorus of nymphs, nereids, naiads, and tritons. The score was printed by van Ghelen (Vienna, 1760); a copy is in the Hofbibliothek, Vienna. Other Italian operas on this subject: *Le nozze di Teti e di Peleo*, by Cavalli, text by Persiani, Venice, 1639, translated into French by Benserade, Paris, Jan. 26, 1654; *Teti*, by Antonio Bertali, Mantua, 1652; *Tetide* in Sciro, by Domenico Scarlatti, Rome, 1712; and *Teti e Peleo*, dramatic cantata, by Rossini, Naples, 1816. In French: *Thétis et Pélée*, opera in five acts with prologue by Colasse, text by Fontenelle, Académie Royale de Musique, Paris, Jan. 11, 1689; *Thétis*, ballet-opéra by Batistin Struck, Versailles, about 1711; *Thétis et Pélée*, by Benjamin de Laborde, Paris, Oct. 10, 1765; and by Stanislas Champein, Paris, 1799; *Peleus and Thetis*, English masque, in Lord Landsdowne's "Jew of Venice," music by William Boyce, London, 1701; and *Thetis und Peleus*, the first opera in Swedish, by Uttini, text by Wellander, Stockholm, 1773.—Marx, *Gluck und die Oper*, i. 179; Schmid, *Ritter von Gluck*, 80; Desnoiresterres, *Gluck et Piccinni*, 18, 29.

TEYBER (Tayber), ANTON, born in Vienna, Sept. 8, 1754, died there, Nov. 18, 1822. Church composer, son and pupil of the court musician Mathias Teyber (died 1785), and for nine years pupil of Padre Martini at Bologna. After accompanying his sister Elisabeth, a dramatic singer, on a tour through Italy, Portugal, Germany, and Russia, he became organist in the court orchestra at Dresden, then in 1792 pianist at the imperial opera in Vienna and adjunct to Salieri, and in 1793 court composer and musical instructor to the imperial children. Works: *Gioas*, oratorio, Vienna, 1788; *La Passione di Giesù Cristo*, 1790; *Die Einnahme von Belgrad*, Dresden, 1792; *Hermes und Mirabella*, melodrama; Many masses; *Grande symphonie* (1799); *Quartets* for strings; 12 *menuets* and 12 *alle-*

mandes (Vienna, 1792); 12 allemandes (ib.); 6 écossaises (ib.); Songs, etc.—Oesterreichische Revue (1864), iv. 172, 174; Wurzbach.

**TEYBER** (Tayber), **FRANZ**, born in Vienna, Nov. 15, 1756, died there, Oct. 22, 1810. Organist, pianist, and dramatic composer, brother of the preceding; pupil of his father, and in composition of Wagenseil. He made a concert tour through Southern Germany and Switzerland, then was for several years Kapellmeister of Schikaneder's theatres at Augsburg, Freising, Ratisbon, etc., and became Konzertmeister at Carlsruhe, where he also instructed the princesses and, being an excellent bass singer, took part successfully in Italian opera. For three years he was then Konzertmeister at Berne, and in 1799 returned to Vienna, where he found his former principal Schikaneder conducting the Theater an der Wien, and entered his service once more, writing operettas and Singspiele for his theatre. In 1810, only two months before his death, he was appointed organist at the imperial chapel. Works—Operas: Alexander, Vienna, 1801; Adelheid von Veltheim; Die Entführung, oder Ritter Karl von Eichenhorst; Der Schlaftrunk; Der Zerstreute; Das Spinnerkreuz am Wiener Berge, 1807; L'aragno di Benevento; Schah Wampum. Operettas: Laura Rosetti; Sheraddin und Almansor; Der Telegraph oder der Neuigkeitskrämer; Pfändung und Personal-Arrest; etc. Der sterbende Jesus, oratorio; Mass and other church music; Songs.—Wurzbach.

**THALBERG**, **SIGISMUND**, born in Geneva, Switzerland, Jan. 7, 1812, died in Naples, April 27, 1871. He was the natural son of Prince Moritz Dietrichstein and Baroness von Wetzlar. His early education was given him by his mother and a governess, Madame Denver, at the Pension Sicieliwski in Geneva. In 1822 he was sent to live in Vienna with his father, who was so fond of him that he gave up an ambassador's appointment to look after his further educa-

tion. Thalberg studied the pianoforte under the first bassoon player at the Hofoper, then under August Mittag and Hummel, and theory under Sechter. At the age of fifteen his playing attracted attention in private circles, and in 1830 he made his first concert tour through Germany. In 1835



he went to Paris, and extended his tour, which can only be called triumphal, to Belgium, Holland, England, and Russia, up to 1839. In 1843 he married in Paris Mme Boucher (daughter of Luigi Lablache, and widow of a painter of some reputation). In 1845 he went to Spain. In 1851 his opera Florinda failed in London, a fate which was shared by his second and last opera, Cristina di Svezia, in Vienna in 1855. In this year he visited Brazil going to the United States in 1856 and in 1858 to Naples, where he settled to lead a life of elegant retirement at his villa at Posilippo. In 1862 he went again to Paris and London, and in 1863 to Brazil. After this he retired permanently to Posilippo. As a pianist Thalberg was conspicuous for his beauty of tone, the perfection of his legato playing, and the exquisite grace and refinement of his style. The innovations for which he was famous were, however, for the most part not original, or not important. The feat which is most associated with him, that of playing a cantilena with the two thumbs alternately, sustaining the notes with the pedal, while the disengaged hand plays brilliant arpeggios, scales, or octave-passages, now above, now below the melody, was copied by him from the harpist Parish-Alvars. As a composer he showed no originality, and not much talent. His playing of some few classic works was wonderfully fine; but he was most at home in salon music, in which field he has, per-

haps, never been equalled. Works: Souvenirs de Vienne, op. 4; Concerto in F minor, op. 5; Grand divertissement in F minor, op. 7; Caprice in E minor, op. 15; 2 nocturnes, in F-sharp and B, op. 16; Divertissement (Soirées musicales), op. 18; Caprice No. 2, in E-flat, op. 19; 3 nocturnes, op. 21; Grande fantaisie, op. 22; 12 études, op. 26; Nocturne in E, op. 28; Scherzo in A, op. 31; Andante in D-flat, op. 32; Grande nocturne in F-sharp, op. 35; 6 pieces, op. 36; Romance and étude, op. 38; 2 romances sans paroles, op. 41; Thème and étude, in A minor, op. 45; Valses brillantes, op. 47; Grande sonate in C minor, op. 56; 10 pieces for preparatory study, op. 57; Marche funèbre variée, op. 59; Barcarolle, op. 60; Valse mélodique, op. 62; Les capricieuses (waltzes), op. 64; Souvenir de Pesth, op. 65; Tarentelle, op. 65; Trio for pianoforte, violin, and violoncello, op. 69; Les soirées de Pausilippe (24 pieces in 6 books), op. 75; Célèbre ballade, op. 76; Romance dramatique, op. 79b; La napolitaine, dance, op. 80.—Fantasias on Robert le Diable, op. 6; La straniera, op. 9; Les huguenots, op. 20; God save the Queen, and Rule Britannia, op. 27; Moïse, op. 33; Oberon, op. 37; La donna del lago, op. 40; Serenade and Minuet from Don Giovanni, op. 42; Les huguenots, No. 2, op. 43; Lucrezia Borgia, op. 50; Semiramide, op. 51; La muette de Portici, op. 52; Zampa, op. 53; Styrian melodies, op. 61; Il barbiere di Siviglia, op. 63; Don Pasquale, op. 67; La fille du régiment, op. 68; Il trovatore, op. 77; La traviata, op. 78.—Fantasias with variations, on: Eury-anthe, op. 1; A Scotch theme, op. 2; I Capuletti ed i Montecchi, op. 10; Norma, op. 12; Don Giovanni, op. 14.—Impromptus, caprices, divertissements, etc., on: Le siège de Corinthe, op. 3; The gypsy's warning, op. 34; La sonnambula, op. 46; Charles VI., op. 48; A march by Berlioz, op. 58; Ballad from Preciosa, op. 70a; Duo from Der Freischütz, op. 70b; Florinda (6 trans-

criptions), op. 71; 3 melodies by Schubert, op. 79a; Fernand Cortez, op. 83.—Variations, on: 2 Russian airs, op. 17; Finale from Lucia, op. 44; Le départ, op. 55; The barcarolle in L'elisire d'amore, op. 66; Home, sweet home, op. 72 (or 74?); The last rose of summer, op. 73; Lily Dale, op. 74.—Souvenir de Beethoven, op. 39; Do. du Ballo in maschera, op. 81; Do. de Rigoletto, op. 82; L'art du chant appliqué au piano (22 transcriptions in 4 series), op. 70; Grand duo concertant on Semiramide, for pianoforte and violin (with de Bériot), op. 54; Do. for do. (with Panofka); Do. for 2 pianofortes, on Il trovatore (with Gottschalk); 48 German songs, op. 8, 11,



13, 23-25, 29, 30.—Grove; Fétis; Mendel; Ramann (Cowdery), Franz Liszt, ii. 224; von Lenz, Die grossen Pianoforte-Virtuososen unserer Zeit.

THAL DES ESPINGO, DAS (The Vale of the Espingo), ballad for male chorus and orchestra, text by Paul Heyse, music by Joseph Rheinberger, op. 50. Published by E. W. Fritzsch (Leipsic, 1871).—Mus. Wochenblatt (1871), 691.

THALIA, overture for orchestra, by George W. Chadwick, to an imaginary comedy, first performed in Boston in 1883.

THAMOS, KÖNIG IN AEGYPTEN (Thamos, King of Egypt), choruses and incidental music, written by Mozart to the Baron von Gebler's drama of this title. It was composed in Salzburg in 1779-80, and first performed there. There is no overture, although some authorities try to prove that the instrumental composition in G (Köchel, No. 318), dated April 26, 1779, was written as a prelude to Thamos. Each entr'acte expresses through music the emotions in the preceding act, and by means of superscriptions on the score Mozart de-

noted the shades of character that he intended to represent, which shows a curious anticipation of the system of the *Leitmotiv*. I. Chorus, "Schon weichet dir, Sonne, des Lichtes Feindin, die Nacht," *Maestoso*; II. Entr'acte, *Maestoso* and *Allegro*; III. Entr'acte, *Andante*; IV. Entr'acte, *Allegro*; V. Entr'acte, *Allegro vivace assai*; VI. Chorus, "Gottheit über Alle mächtig," *Adagio maestoso*, *Allegro vivace*, *Allegretto*, *Allegro vivace*; VII. Entr'acte, Phoron's Verzweiflung, Gotteslästerung und Tod; and Chorus, "Ihr kinder des Staubes erzittert und bebet," *Andante moderato*. Thamos was first given entire in England by the Borough of Hackney Choral Association, under Ebenezer Prout's direction, London, Jan. 22, 1883; and several numbers were played at the Crystal Palace, London, Feb. 17, 1883. The autograph, in possession of André, Frankfort am Main, was first published by Breitkopf & Härtel, who also published the hymns. Two of the choruses arranged in pianoforte score by C. Zulehner, and published by Simrock (Bonn), are thought not genuine. An arrangement of all the music for the pianoforte by H. Ulrich was published by Peters (Berlin and Leipsic, 1866). Breitkopf & Härtel, Mozart Werke, Serie V., No. 12.—Köchel, Verzeichniss, No. 345; Jahn, Mozart, ii. 349, 383, 546; do. (Townsend), ii. 103-111; André, Verzeichniss, No. 159.

**THANKS BE TO GOD.** See *Dank sei dir Gott*.

**THAYER, ARTHUR WILDER**, born in Dedham, Massachusetts, Aug. 26, 1857, still living, 1890. Vocal composer and conductor, pupil of Dr. C. A. Guilmette and Charles R. Adams in singing, of George W. Chadwick in harmony, counterpoint, and instrumentation, and of Carl Zerrahn in conducting. He has conducted choral societies in Lowell, Salem, Worcester, Allston, Providence, and other towns; in 1882-85 was superintendent of music in the public schools of Dedham, and in 1885-88, of Milton. He is now director of music at

Eliot Church, Newton. He was director of music for the celebration of the 250th anniversary of the founding of the town of Dedham, was a member of the Apollo Club of Boston in 1881, and became in 1889 a member of the Harvard Musical Association. Works: Thou art my Dream, song, 1881; Credo, and Sunset Song, part-songs for men's voices, 1884; Wicked Nephew, Minstrel, Muleteer's Song, Rosalind's Madrigal, and Bugle Song, part-songs for men's voices, 1885; What her face says, Summer Song, and Flowers for sleep, part-songs for women's voices, 1885; Old King Coul, part-song, sung by the Boylston Club, Boston, May 5, 1886; Sea Greeting, part-song, with orchestra, Apollo Club, Boston, 1886; The Men, part-song, Boylston Club, Dec. 9, 1886; The Quiet Moon upon the Clouds, Milkmaid, My swete swetyng, Beware, Go hold White Roses, and Good Night, 1886; Celebration Ode for mixed chorus and organ, 1887; Heinz von Stein, Maying, and When first I came to court, 1887; The Clover Blossoms, Supplication, and My Love, 1890; Christmas service and Easter service for children's voices, 1889; Church service, 1888; Courante, Bourrée, and Polonaise for the pianoforte, and many arrangements.

**THAYER, (WHITNEY) EUGENE**, born at Mendon, Massachusetts, Dec. 11, 1838, died at Burlington, Vermont, Jan. 27, 1889. Organist, began at fourteen to study the organ, and in 1862 was one of the players at the opening of the great organ in Music Hall, Boston. In 1865-66 he studied in Europe under Haupt, Wieprecht, and others, and on his return became organist of the Music Hall, Boston, editor of the "Organist's Journal" and of the "Choir Journal," and director of the Boston Choral Union, the New England Church Music Association, and other musical societies. In 1869 he began to give free organ recitals in Boston, and afterwards gave many hundred in the principal cities of the country. He played in most of the great cities of Europe and the

United States, delivered numerous lectures, and contributed much to raise the standard of musical taste. In 1881-88 he was organist of the Fifth Avenue Presbyterian Church (Dr. John Hall) in New York. He received the degree of Doctor of Music from Oxford University for his Festival cantata, for soli and chorus, in eight real parts, with orchestra. He composed also songs, part-songs, and organ music.

**THE ENEMY SAID**, tenor aria in G major, with accompaniment of strings complete, and continuo, in Handel's *Israel in Egypt*, Part II.

**THE HEART BOWED DOWN**. See *Bohemian Girl*.

**THEILE, JOHANN**, born at Naumburg, July 29, 1646, died there, June 24, 1724. Contrapuntist, pupil of Scheffler in his native town; after a short time spent at the University of Halle, and in Leipsic as singer and player on the gamba, he studied under Heinrich Schütz, at Weissenfels. After teaching music at Stettin, he became in 1673 Kapellmeister to the Duke of Holstein, at Gottorf; then taught and composed in Hamburg, and in 1685 was appointed Kapellmeister at Wolfenbüttel, and later at Merseburg, where he remained until the death of his patron, Duke Christian II., when he returned to his native town. Among his pupils were Hasse, Zachau, and Buxtehude. He was called by his contemporaries "the father of contrapuntists." Works: *Adam und Eva*, *Orontes*, operas, Hamburg, 1678; *Die Geburt Christi*, oratorio, ib., 1681; *German Passion* (Lübeck, 1670); *Noviter inventum opus musicalis compositionis 4 et 5 vocum*, containing 20 masses in the Palestrina style; *Opus secundum, novæ sonatæ rarissimæ artis et suavitatis*, containing sonatas, preludes, etc., for 2-5 instruments; *Musikalisches Kunstbuch* (Naumburg, 1691); *Unterricht von einigen doppelten Contrapunkten und deren Gebrauch*.—Mendel; Fétis; Gerber; Schilling; Riemann; Walther; Mattheson, *Elhren-Pforte*, 371.

**THE LORD IS A MAN OF WAR**, duet for two basses, in A major, with accompaniment of two oboes, bassoon, strings complete, organ, and continuo, in Handel's *Israel in Egypt*, Part II.

**THE LORD IS MY STRENGTH**, duet for two soprani, in A minor, with accompaniment of violins in unison, and continuo (the closing ritornello has the strings complete), in Handel's *Israel in Egypt*, Part II.

**THEN SHALL THE RIGHTEOUS**. See *Dann werden die Gerechten leuchten*.

**THEODORA**, oratorio in three acts, text by Thomas Morell, music by Handel, first given at Covent Garden, London, "with a new concerto on the organ," March 16, 1750. The autograph score, in Buckingham Palace, is dated at the beginning of the first act, June 28, 174 (the 9 cut away), at the end of the first act, July 5, 1749, at the end of the second, July 11, 1749, and at the end of the oratorio, July 31, 1749. This work, which is very beautiful, has been less appreciated than any of Handel's later compositions. He prized it highly, and thought "He saw the lovely youth," finer than the *Hallelujah* chorus in the *Messiah*. The beauty of Theodora's character and the development of that of Septimus are expressed with wonderful clearness. The work was not well received, which was a great disappointment to Handel. Characters represented: Theodora, a Christian of noble birth (S.); Irene, a Christian (A.); Valens, president of Antioch (B.); Didimus, a Roman officer, converted by Theodora (T.); Septimus, a Roman officer, his friend (T.); and chorus of Christians and Romans. On Diocletian's birthday, Valens, president of Antioch, orders Didimus to proclaim a feast and sacrifice to Jupiter, charging him to doom to the rack and flames those who refuse to obey. Theodora is captured, and Didimus, who is converted and who loves her, comes to her rescue. She bids him kill her with his sword, but he refuses, and changing his habit for hers, aids Theodora in escaping. Hearing that Didimus is con-

demned to death, she appears before Valens, and pleads that she may take his place. Valens, enraged, sends them both to death. With the exception of the numbers "Angels ever bright and fair," "Lord to Thee each night and day," "He saw the lovely youth," and "Venus laughing from the skies," the oratorio is almost unknown. Theodora was sung by the Singakademie, Berlin, in 1838, and was given at the Crystal Palace, London, with additional accompaniments by Ferdinand Hiller, Feb. 7, 1874. The score was first published by Walsh (London); Breitkopf & Härtel (Leipsic, 1860).—Rockstro, Handel, 305.

**THÉODORE ET PAULIN.** See *Épreuve villageoise*.

**THE PEOPLE THAT WALKED IN DARKNESS**, bass aria in B minor, with accompaniment of violins in unison, and continuo, in Handel's *Messiah*, Part I., No. 11.

**THERE LET HYMEN OFT APPEAR**, aria of L' Allegro, in A major for tenor, or in G major for soprano, with accompaniment of violins in unison, and bass, in Handel's L' *Allegro*, il Penseroso, ed il Moderato, Part II., No. 33.

**TERN, KÁROLY** (Karl), born at Igló, Upper Hungary, Aug. 18, 1817, died in Vienna, April 13, 1886. Dramatic composer, studied music at home, then in Pesth, where he became in 1841 Kapellmeister at the National theatre, and in 1853 professor of pianoforte and composition at the Conservatorium. In 1864 he resigned this position to travel with his sons, to introduce them to the public as virtuosi; in 1868 settled again at Pesth, and afterwards in Vienna. Works.—Operas: *Gizul*, Pesth, 1841; *Die Belagerung von Ticheny*, ib., 1845; *Der Hypochonder*, ib., 1855; Music to Gaul's drama, *The Notary of Paleska*; Pianoforte music, and songs. His sons and pupils, Willi (born June 22, 1847) and Louis (born Dec. 18, 1848), distinguished pianists, studied in Leipsic in 1864-65 under Moscheles and Reinecke, and are noted for their ensem-

ble playing on two pianofortes.—N. illustr. Zeitg. (Vienna, 1880), i. 125; Mendel; Wurzbach.

**THESE DELIGHTS IF THOU CANST GIVE**, tenor aria of L' Allegro, in D major, with accompaniment of trumpet, two oboes in unison, three violins (1st and 2d in unison), and bass, in Handel's L' *Allegro*, il Penseroso, ed il Moderato, Part II., No. 39.

**THÉSÉE**, tragédie-lyrique in five acts with prologue, text by Quinault, music by Lully, first represented at Saint-Germain-en-Laye before the king, Jan. 11, 1675, and at the Académie Royale de Musique, Paris, in April, 1675. This, one of Lully's most successful operas, kept the stage nearly a hundred years, being revived thirty times. The scene of the prologue is in the gardens of Versailles. The subject of the tragedy is the love of Thésée for Églé, a princess whom Égée, Thésée's father, intends to marry. Thésée, going to Athens to quell a revolt, becomes the idol of the people. Médée, the sorceress, forsaken by Thésée, now in love with Églé, persuades Égée to poison Thésée, but recognizing his son Égée, embraces him. Médée takes flight, Églé gives Thésée her hand, and the people of Athens rejoice. Original cast for the prologue: Vénus, Mlle Beaucereux; Cérès, Mlle La Borde; Mars, M. Godonesche; and Bellone, M. Dauphin. Cast for the tragédie: Médée, Mlle Saint-Christophe; Églé, Mlle Aubry; Cleone, Mlle Brigogne; Arcas, M. Morel; Thésée, M. Cledière. The part of Médée was sung successively by Mlles Rochois, Desmatins, Antier, and Chevalier; that of Églé, by Mlles Moreau, Journet, Tulou, Pélissier, Fel, and Sophie Arnould; Égée, by Thévenard, de Chassé, and Larivée; and Thésée, by Dumesny, Murayre, Cochereau, Tribou, Jélyotte, and Legros. The score was first published by Christophe Ballard (Paris, 1688; 2d ed., ib., 1711).—Clément et Larousse, 659; Lajarte, i. 25.

**THÉSÉE**, tragédie-lyrique, text by Quinault, arranged by Morel de Chédeville in

three acts, music by Gossec, first represented at the Académie Royale de Musique, Paris, Feb. 26, 1782. This opera was not as successful as Lully's on the same libretto. The part of Médée was well written, and a chorus of demons effective, but an air of Lully's introduced into the opera received the largest share of applause. Original cast: Églé, Mlle Saint-Huberty; Médée, Mlle du Plant; Thésée, M. Legros; and Égée, M. Larrivée. The opera was given sixteen times in the season of 1782-83. Other operas on this subject, in French: by Mondouville, text by Quinault, Académie Royale de Musique, Paris, Jan. 13, 1767; and an operetta, *Le fils de Thésée*, by Toussaint Fortuné Julien, Aix, Feb. 13, 1864. In German: *Theseus*, by Strungk, text by von Bostel, after Quinault, Hamburg, 1683; *Theseus und Helena*, by Johann Augustin Kobelius, Weissenfels, 1729; and *Theseus und Ariadne*, pantomime by Anton Fischer, text by Stegmeyer, Vienna, 1808. In Italian: *Elena rapita di Teseo*, by Cavalli, Venice, 1653; *Teseo tra le rivali*, by Freschi, text by Aurelio Aureli, Venice, 1685; *Il ritorno di Teseo dal labirinto di Creta*, by Draghi, text by Minato, Vienna, 1686; *Teseo in Atene*, by Gianettini with Sabadini, text by Aurelio Aureli, three acts, Parma, 1688; *Teseo*, by Handel, text by Haym, London, Dec. 10, 1713; *Teseo in Creta*, by Conti, text by Pariati, Vienna, Aug. 28, 1715; by Tommaso Albinoni, Venice, 1725; *Teseo*, by Jeran. Francisco de Lima, Lisbon, 1783; *Teseo a Stige*, by Sebastian Nasolini, Vienna, 1791; and *Teseo*, cantata by Vincenzo Federici, text by Monti, Milan, June 3, 1804. See *Arianna*, *Arianna a Naxos*.—Clément et Larousse, 660.

THESPIS, or the Gods grown Old, English comic opera in two acts, text by Gilbert, music by Sullivan, first represented at the Gaiety Theatre, London, Dec. 23, 1871. Scene on Mount Olympus. This, the first of the Gilbert and Sullivan operas, was played eighty consecutive nights, but has

not been revived.—Athenæum (1871), ii. 893.

THE TRUMPET SHALL SOUND, bass aria in D major, with accompaniment of trumpet, strings complete, and continuo, in Handel's *Messiah*, Part III., No. 46. This air is much altered in Mozart's score; much in the original trumpet part is transferred (an octave lower) to the first horn, the first part of the air is considerably curtailed, and the whole second part, "For this corruptible must put on incorruption," in B minor, wholly omitted. Franz has followed Mozart's curtailment of the first part of the air, but he has restored Handel's trumpet part, and the second part of the air, which in the original score is accompanied only by a continuo.

THIBAUT IV., Count of Champagne, King of Navarre, born at Troyes early in 1201, died there, July 13, 1254, according to French sources, or at Pampeluna, July 8, 1253, according to Navarrese accounts. One of the most famous troubadours, called *Faiseur de chansons*; his songs are said to have been inspired by his love for Queen Blanche de Castille, mother of Saint-Louis. Bishop de La Ravaillière edited a collection of sixty-three songs under the title: *Poésies du roi de Navarre*, etc. (Paris, 1742), from manuscripts in the Paris Library.—Larousse.

THIELE, EDUARD, born at Dessau, Nov. 21, 1812, still living, 1890. Instrumental and vocal composer, pupil of Kopprasch, and Friedrich Schneider, travelled about 1830 in Germany at the expense of Duke Leopold of Dessau, and on his return became second Kapellmeister at the theatre; two years later he joined Julius Miller's opera troupe, and conducted its orchestra at Halle, Altenburg, Magdeburg, etc., then became music director at Cöthen, where he was also organist of the principal church, and professor at the seminary. In 1855 he was recalled to Dessau, to succeed Schneider, and in 1860 received the title of Hof-Kapellmeister. Works: Mass, 1840;



Sonatas for pianoforte and violin ; do. for pianoforte ; Choruses for mixed, and male voices ; Songs, and duets.—Fétis ; Mendel.

**THIELE, KARL LUDWIG**, born at Quedlinburg, Nov. 18, 1816, died in Berlin, Aug. 17, 1848. Organist, son and pupil of the cantor of Nieder-Schönhausen, and studied later under W. Bach at the Royal Institute of Church Music in Berlin. In 1839 he became organist of the Parochialkirche in Berlin, and died prematurely of the cholera. Works : Variations, preludes, and concert pieces for organ.—Mendel ; Fétis.

**THIERFELDER, ALBERT**, born at Mühlhausen, Thuringia, April 30, 1846, still living, 1890. Instrumental and vocal composer, pupil of Hauptmann and Richter at Leipsic, where he studied also at the university and obtained the degree of doctor for an historical dissertation on music. Having acted a short time as musical conductor at Elbing, he went in 1860 to Brandenburg, as cantor and vocal instructor at the Gymnasium. In 1874 he received the title of royal music director. Works : *Die Jungfrau vom Königsee*, romantic opera, Brandenburg, 1877 ; *Zlatorog*, for chorus, soli, and orchestra, ib., Feb. 28, 1878 ; *Symphony in C minor* ; *Quartet for pianoforte and strings* ; *Sonatas for pianoforte*.—Mendel ; Fétis, *Supplément*, ii. 571.

**THIERIOT, FERDINAND**, born in Hamburg, April 7, 1838, still living, 1890. Instrumental and vocal composer, pupil of Marxsen at Altona, then of Rheinberger in Munich ; was music director at Hamburg, Leipsic (1867), and Glogau (1868–70), then director of the Styrian singing society at Gratz until 1885, when he settled in his native city. Works : *Loch Lomond*, symphonisches Phantasiebild, for orchestra ; *Am Traunsee*, for baritone solo and female chorus, with string orchestra ; *Quintet for pianoforte and strings* ; *Quartet for do.* ; *Sonata for pianoforte and violin* ; 4 fantasias for do. ; *Pieces for violoncello*, with pianoforte ; *Choruses and songs*.—Fétis, *Supplément*, ii. 571 ; Riemann.

**THOMAS, (ARTHUR) GORING**, born at Ratton, near Eastbourne, Sussex, England, Nov. 21, 1851, still living, 1890. Dramatic composer, pupil of Émile Durand in Paris, 1875–77, then of Arthur Sullivan and Ebenezer Prout at the Royal Academy of Music in London ; won the Charles Lucas prize in 1879 and 1880. Works—Operas : *The Light of the Harem* (MS.) ; *Esmeralda*, London and Cologne, 1883 ; *Nadeshda*, London, 1885. *The Sun-Worshippers*, cantata, Norwich Festival, 1881, New York, *Liederkrantz Concert*, Nov. 20, 1887 ; 4 dramatic scenes ; Anthem for soprano solo, chorus, and orchestra, London, St. James's Hall, 1878 ; Ballet music ; Some detached pieces for orchestra ; Songs.—Grove ; Riemann.

**THOMAS, (CHARLES LOUIS) AMBROISE**, born at Metz, Aug. 5, 1811, still living, 1890. Dramatic composer, pupil at the Paris Conservatoire of Zimmerman and Kalkbrenner on the pianoforte, of Dourlen in har-



mony, of Barbereau in counterpoint, and of Lesueur in composition ; won in 1829 the first prize for pianoforte, in 1830 for harmony, and in 1832 the grand prix de Rome with his dramatic cantata *Herman et Ketty*. After spending three years in Rome, Naples, Florence, Bologna, Venice, Trieste, and Vienna, he returned in 1836 to Paris, and devoted himself to dramatic composition. In 1871 he succeeded Auber as director of the Conservatoire. Member of the Academy, 1851 ; L. of Honour, 1845, officer, 1858, commander, 1868. He is one of the most prominent masters of the modern French school, somewhat kindred in spirit to Gounod, and ingenious and graceful in style. His forte, which lies in the opéra-comique, culminated in *Mignon*, the success of which in Paris

has been ratified on all the principal stages of Europe and America. Works—Operas : *La double échelle*, Paris, Opéra Comique, 1837 ; *Le perruquier de la régence*, ib., 1838 ; *Le panier fleuri*, ib., 1839 ; *Carline*, ib., 1840 ; *Le comte de Carmagnola*, Opéra, 1841 ; *Le guerillero*, ib., 1842 ; *Angélique et Médor*, Opéra Comique, 1843 ; *Mina*, ou *le ménage à trois*, ib., 1843 ; *Le Caïd*, ib., 1849 ; *Le songe d'une nuit d'été*, ib., 1850 ; *Raymond*, ou *le secret de la reine*, ib., 1851 ; *La Tonelli*, ib., 1853 ; *La cour de Célimène*, ib., 1855 ; *Psyché*, ib., 1857 ; *Le Carnaval de Venise*, ib., 1857 ; *Le roman d'Elvire*, ib., 1860 ; *Mignon*, ib., Nov. 17, 1866 ; *Hamlet*, Opéra, March 9, 1868 ; *Gille et Gillotin*, Opéra Comique, 1874 ; *Françoise de Rimini*, Opéra, April 14, 1882. Ballets : *La gipsy* (with Benoist and Marliani), Opéra, 1839 ; *Betty*, ib., 1846 ; *La tempête*, ib., June 26, 1889. Cantata for the inauguration of Lesueur's statue, Abbeville, 1852 ; *Hommage à Boieldieu*, cantata, Rouen, 1875. Messe solennelle, Paris, Saint-Eustache, Nov. 22, 1857 ; *Requiem*, Marche religieuse, for orchestra, Notre-Dame, 1865 ; 3 motets, with

Moorland, overture, ib., 1880 ; Pianoforte music ; Songs.

THOMAS, JOHN, born at Bridgend, Glamorganshire, Wales, March 1, 1826, still living, 1890. Harpist, pupil of J. B. Chatterton, and in theory of Potter and Read, at the Royal Academy of Music, where he is now professor of his instrument. He travelled as a harp virtuoso in France, Germany, Russia, Austria, and Italy, and from 1862 gave Welsh concerts in London. Harpist to the Queen, 1872. Works : *Llewelyn*, cantata, Swansea Eisteddfod, 1863 ; *The Bride of Neath Valley*, a Welsh scene, Chester Eisteddfod, 1866 ; Concertos for harp ; Waltzes, and transcriptions for do. ; Welsh melodies, collection (1862-76) ; Songs, with harp.

THOMAS, JOHN ROGERS, born at Newport, Wales, March 26, 1830, still living, 1890. He removed early to the United States and, after singing with the Seguin English opera troupe, settled in New York. He is best known for his songs, some of which have been very popular. Works : *The Picnic*, cantata for female voices ; 'Tis

but a little faded flower, Cottage by the sea, Evangeline, Beautiful isle of the sea, and other songs.

THOMSON, JOHN, born at Sprouston, Roxburgh, Scotland, Oct. 28, 1805, died in Edinburgh, May 6, 1841. Instrumental and

vocal composer, pupil of Schnyder von Wartensee at Leipsic, where he renewed his acquaintance with Mendelssohn, whom he had met at Edinburgh. In 1839 he became first Reid professor of music at the University of Edinburgh, and in 1841 conducted the first Reid concert there. Works—Operas : *Hermann*, or *the Broken Spear*,

organ ; Fantaisie for pianoforte and orchestra ; Quintet for strings ; Quartet for do. ; Trio for pianoforte and strings ; Choruses for male voices, which are considered productions of the first rank.—Fétis ; do., Supplément, ii. 573 ; Mendel ; Riemann.

THOMAS, HAROLD, born at Cheltenham, England, July 8, 1834, died in London, July 29, 1885. Pianist and instrumental composer, pupil of Sterndale Bennett, Cipriani Potter, and Henry Blagrove (violin), at the Royal Academy of Music, where he is now professor of pianoforte, as well as at the Guildhall School of Music. Works : Overture for a comedy ; do. to "As you like it," London, 1864 ; *Mountain, Lake, and*

*Ambroise Thomas*

London, 1834; *The House of Aspen*, ib., 1834; *The Shadow on the Wall*, ib., 1835. Minuetto for pianoforte and flute; Capriccio for pianoforte and violin; Vocal melodies of Scotland, with symphonies and accompaniments; Pianoforte music and songs.—Schilling.

THOOF T, WILLEM FRANS, born in Amsterdam, July 10, 1829, still living, 1890. Instrumental and vocal composer, pupil on the pianoforte of J. A. Klerk at Delft and of Karel van der Does at The Hague, and in composition of Joseph Dupont, then at Leipsic (1852) pupil of Hauptmann and Richter. After a short stay in Paris, in 1855, he settled at Rotterdam, where he established in 1859 a German opera. Works: *Aleida von Holland*, opera, Rotterdam, 1866; *De krooning van Keizer Karel V.*, symphony-cantata, Amsterdam, 1861; Overture to *Die Jungfrau von Orleans*; *Freud und Leid*, fantasia for orchestra; 3 symphonies; Trio for pianoforte and strings; Sonatas for pianoforte; Songs.—Gregoir, *Biog.*, 171; Fétis, *Supplément*, ii. 575; Viotta.

THORNE, EDWARD HENRY, born at Cranbourne, Dorset, England, May 9, 1834, still living, 1890. Organist, pupil of George Elvey at the Chapel Royal, Windsor, was organist successively of Henley-on-Thames (1853), Chichester Cathedral (1863), St. Patrick's, Brighton (1871), St. Peter's, Cranley Gardens (1873), and St. Michael's, Cornhill, London, since 1875. Works: Psalm cxv., for chorus and orchestra; Psalm xlvii., for female voices; Psalm lvii., for tenor solo, chorus, and orchestra; Several services; Anthems; Festival march; Funeral march; Overture; Toccata and fugue; 6 books of voluntaries for the organ; 2 trios for pianoforte and strings; Sonata for pianoforte and violin; Sonata and romance for pianoforte and violoncello; Suite for pianoforte and clarinet; Pianoforte music, part-songs, and songs.

THOU ART GONE UP ON HIGH, bass

violins in unison, and continuo, in Handel's *Messiah*, Part II., No. 34. This superb air, one of the finest in the *Messiah*, is published in the Mozart score without any additional accompaniments; Robert Franz was the first to put it into a proper shape for performance.

THOUGH FORTUNE DARKLY. See *Rose of Castile*.

THOU SHALT BREAK THEM, tenor aria in A minor, with accompaniment of two violins and continuo, in Handel's *Messiah*, Part II., No. 41.

THOU SHALT BRING THEM IN, alto aria in E major, with accompaniment of two violins, and continuo, in Handel's *Israel in Egypt*, Part II.

THOU WHO IN MIGHT SUPREME. See *Bohemian Girl*.

THREE HOLY CHILDREN, oratorio in two parts, text from the Bible, music by Charles Villiers Stanford, first given at the Birmingham (England) Festival, Aug. 28, 1885. The first and best part consists chiefly of Psalm cxxxvii., "By the rivers of Babylon." The second contains a scene on the plains of Dura, with an opening hymn to Bel and a chorus of Assyrian worshippers. It was conducted by Hans Richter, and the solos were sung by Miss Anna Williams, Mr. Maas, Mr. King, Signor Foli, and Watkin Mills. This work was first sung in America by the Choral Society, Hamilton, Canada, March 11, 1887.—*Athenæum* (1885), ii. 312; *Signale* (1885), 706.

THURM ZU BABEL, DER (The Tower of Babel), sacred opera in three parts, text by Julius Rodenburg, music by Anton Rubinstein, op. 80, first given in Königsberg, Feb. 9, 1870. The text contains many anachronisms. Nimrod, the great hunter, is made chief builder of the Tower of Babel, which is being erected as an insult to the Deity. Abraham rebukes him, and the enraged Nimrod orders him to be thrown into a fiery furnace, but angels protect him and he escapes unhurt. The spectators, ascribing the miracle to various gods, quarrel,

and are ordered by Nimrod to resume work. A storm arises, and Abraham prophesies destruction, for which Nimrod orders him to be thrown from the tower. Before this is executed lightning strikes it and the tower falls. Abraham exults, and the races of Shem, Ham, and Japheth disperse. Characters represented: Nimrod (B.), Abraham (T.), Master Workman (Bar.), Angels (boys' voices), and choruses of workmen, people, angels, and demons. This work was first given in Dresden, under Rubinstein's direction, Nov. 23, 1883; at Prague, April 1, 1883; at the Gewandhaus, Leipzig, Feb. 26, 1885; and in New York, by the Oratorio Society, Nov. 26, 1881. The score was published by Senff (Leipzig, 1875), and by Chappell (London).—*Mus. Wochenblatt* (1870), 152, 217; *Signale* (1878), 401; (1880), 81; (1883), 481, 1096; (1885), 257; Upton, *Standard Oratorios*, 260.

THURNER, FRIEDRICH EUGEN, born at Mömpelgard, Württemberg, Dec. 9, 1785, died in Amsterdam, March 21, 1827. Virtuoso on the oboe, pupil of Ramm in Munich, then lived for a short time at Offenbach. In 1805 he entered the ducal orchestra at Brunswick, in 1807 that of King Jerome at Cassel, and in 1813 began to travel in Germany; at Frankfurt he played for a time in the orchestra under Spohr, and in 1818 went to Holland. Frequently recurring attacks of insanity necessitated his confinement in an asylum at Amsterdam. Works: Three symphonies; Overture; 4 concertos for oboe; 4 quartets for do. and strings; Rondos and divertissements for do.; Trio for oboe and 2 horns; Duos for oboe and pianoforte; Sonata for horn and pianoforte; do. for pianoforte; etc.—*Fétis*; Mendel; Riemann.

THURNER, THEODOR, born at Pfaffenheim, Alsace, Dec. 13, 1833, still living, 1890. Pianist, pupil at the Paris Conservatoire of Zimmerman and Alkan, and in harmony in 1849 of Bazin; won in 1848 the second prize for pianoforte, and shared

the first with Joseph Wieniawski. He settled at Toulon in 1850, and was organist there, first at Saint-Jean's, then at the cathedral, until 1859, when he went to Marseilles. In 1864-74 he was professor at the Conservatoire there, and in 1864-69 gave public trio-concerts, with Carl Graff and Auguste Tolbecque. Works: Concerto for pianoforte and orchestra; Pastorale for orchestra; Trio for pianoforte and orchestra; 2 polonaises, 2 valse romantiques, barcarolle, tarentelle, etc., for pianoforte.—*Fétis*, *Supplément*, ii. 575; Mendel, *Ergänz.*, 458.

THUSNELDA, scenes for orchestra, by Adolph Martin Foerster, op. 10, first given at the Peabody concerts, Baltimore, Feb. 11, 1882. It was played at the Music Teachers' National Association, Boston, June 30 and July 2, 1886.

THUSNELDA UND DER TRIUMPH-ZUG DES GERMANICUS (Thusnelda and the Triumph of Germanicus), German opera in three acts, text by Hermann Dickmann, music by Carl Grammann, first represented at the Hoftheater, Dresden, March 31, 1881. The story is of Thusnelda, wife of the German prince Arminius (Hermann), who, captured by the Roman general Germanicus, is taken by him to Rome to grace his triumph, shown in the third act. Incidental to the main plot are the loves of the Princess Hilda and Sigismund, Thusnelda's brother. The music is in imitation of Wagner. Original cast: Thusnelda, Frl. Malten; Germanicus, Herr Bulss; Sigismund, Herr Gudehus; and Hilda, Frl. Reuther.—*Signale* (1881), 481; *Mus. Wochenblatt* (1881), 192.

THYS, ALPHONSE, born in Paris, March 8, 1807, died at Bois-Guillaume, near Rouen, August, 1879. Dramatic composer, pupil of Biennaimé and of Berton at the Conservatoire, where he won in 1833 the grand prix de Rome with the cantata *Le contrebandier espagnol*. Works: *Alda*, Paris, 1835; *Le roi Margot*, ib., 1839; *Oreste et Pylade*, ib., 1844; *L'Amazone*,

ib., 1845 ; La souboise, ib., 1848 ; Les échos de Rosine, opéra de salon. Choruses for male and mixed voices. His daughter, Mme Pauline Thys-Sébault (born about 1836), made her name known at an early age by many chansonnettes and romances, and composed the following operettas, and opéras-comiques : La pomme de Turquie, Paris, 1857 ; Quand Dieu est dans le ménage, Dieu le garde, and La perruque du Bailli, ib., 1860 ; Le pays de Cocagne, ib., 1862 ; Manette, 1865 ; Le cabaret du Pot-cassé, Brussels, 1878 ; Le fruit vert ; Le mariage de Tabarin, Rouen, 1885.—Fétis ; do., Supplément, ii. 577.

**TIEF IN DEN ABRUZZEN.** See *Stradella*.

**TIEHSEN, OTTO**, born in Dantzic, Oct. 13, 1817, died in Berlin, May 14–15, 1849. Vocal composer, pupil of the Royal Academy, Berlin, where he settled to teach music. Works : Annette, comic opera, Berlin, 1847 ; Christmas Cantata ; Kyrie and Gloria, for 6 voices and chorus ; Crucifixus for 6 voices a cappella ; Songs and duets.—Fétis ; Mendel ; Ledebur, 598.

**TILMAN, ALFRED**, born in Brussels, Feb. 3, 1848, still living, 1890. Pianist and church composer, pupil at the Brussels Conservatoire in 1866–71 ; won in 1870 the first prizes for pianoforte, counterpoint, and fugue. Works : Requiem for Queen Louise Marie of Belgium, Laeken, 1875 ; Te Deum solennel, Brussels, Sainte-Gudule, 1877 ; Cantate patriotique, Brussels, Alcazar, 1878 ; La sirène, cantata, Ghent, 1878 ; Chant sacré, Louvain, 1874 ; Marnix, scene for a bass voice ; Choruses ; Collection of 24 fugues for 2 and 3 voices ; Quartet for horns ; etc.—Fétis, Supplément, ii. 579.

**TIMBRE D'ARGENT, LE** (The Silver Bell), opéra-fantastique in four acts and eight tableaux, text by Michel Carré and Jules Barbier, music by Saint-Saëns, first represented at the Opéra National Lyrique, Paris, Feb. 23, 1877. The libretto, which was declined by Gounod, is the story of Conrad, a painter of Vienna, who falls in love

with a danseuse and forgets his betrothed, Hélène. His imagination becomes excited, and a demon, under the name of Doctor Spiridion, gives to him, through his enchantress, Circé-Fiammetta, a magic silver bell, which he is to ring to receive all the gold he may wish, but each time he does this a human life is lost. Pursuing his love, who always escapes, Conrad breaks his timbre d'argent, and wakes to find it all a dream. The opera was not a success.—Clément et Larousse, 947 ; Athenæum (1877), i. 328.

**TIMM, HENRY CHRISTIAN**, born in Hamburg, Germany, July 11, 1811, still living, 1890. Pianist, pupil on the pianoforte and in harmony at Hamburg of Albert Gottlieb Methfessel and of Jacob Schmitt. He made his first appearance as a pianist in 1828 under the direction of Methfessel, and occasionally played two pianofortes with Jacob Schmitt, under the direction of Carl Krebs, Kapellmeister of the Stadttheater, Hamburg, in whose orchestra he was also alto-trombone. In 1835 he removed to the United States and gave concerts in Boston, Salem, and Newburyport, and later at the Park Theatre in New York. Soon after he played second horn at the Park Theatre and was organist of Grace Church ; then musical director of the Charleston (S. C.) Theatre until it was burned in the great fire ; next chorus-master at the new Opera House in Church Street, New York, until that also was burned. He has been organist of St. Thomas's, the Unitarian Church on Broadway near Eighth Street, and later for sixteen years of All Souls' Church on Fourth Avenue. He was one of the early members of the New York Philharmonic Society, and its president from 1847 to 1861, since which time he has devoted himself chiefly to teaching the pianoforte and harmony, appearing only occasionally as an accompanist. Works : Grand mass in F, for soli and chorus, partly for eight parts and double chorus, with orchestra and organ ; Four-part songs, without accompani-

ment; Canons, variations, tarentelle, etc., for two pianofortes, 4-hands or solos. He has also published settings for two pianofortes of many classical works, such as 20 of Cramer's *Études célèbres*; 2 of J. S. Bach's Preludes; 2 of Mozart's sonatas (4 others in MS.); 2 of Clementi's sonatas; 6 Bagatellen and several rondos by Hummel; Cinq morceaux en forme d'étude by Wollenhaupt; Weber's Invitation à la valse, and 2 of the four grand sonatas; Spohr's Last Judgment; Mendelssohn's As the hart pants, etc.

TINEL, EDGAR, born at Sinay, Belgium, March 27, 1854, still living, 1890. Pianist, pupil of Michelot, Maily, Samuel, and Bressin, at the Brussels Conservatoire, where he won the first prize for pianoforte in 1873; then began to appear in public as a virtuoso, but continued to study theory under Gevaert and Kufferath. In 1877 he won the grand prix de Rome, with his cantata *De Klokke Roeland*, performed at the Académie Royale de Belgique with unusual success. Other works: *St. Francis*, oratorio, Malines, Aug. 22, 1888; Pianoforte music; Songs.—Fétis, Supplément, ii. 580.

TINTORER Y SEGARRA, PEDRO, born at Palma, Majorca, Feb. 12, 1814, still living, 1890. Instrumental and vocal composer, pupil at Barcelona of Ramon Vilanova, and at the Conservatorio there of Albeniz on the pianoforte and of Carnicer in composition; then in Paris pupil of Zimmerman. In 1836 he settled at Lyons, lived there fourteen years as professor at the municipal college, and then returned to Barcelona. Works: Two masses for 4 voices, chorus, and orchestra; *Stabat Mater*, for do.; *Te Deum*, for do.; 2 symphonies; 3 quartets for pianoforte and strings; Trio for do.; Quartet for strings; 2 duos for pianoforte and violin; Duo for pianoforte and violoncello; Pianoforte pieces, and études.—Fétis, Supplément, ii. 581.

TISCHER, JOHANN NIKOLAUS, born at Boehlen, Schwarzburg, in 1707, died at Schmalkalden after 1766. Organist, pupil

of Rauche, at Halberstadt of Graf, and at Arnstadt of Schweitzelberg in composition and on the viola d'amore. In 1731 he became court and city organist at Schmalkalden, and a few years later received the title of Concertmeister to the Prince of Saxe-Coburg. Works: *Das vergnügte Ohr und der erquickte Geist*, in sechs Galanterie-Partien, zur Clavier-Uebung, etc., 3 parts (Nuremberg, 1748); *Divertissement musical*, consisting of 3 suites for harpsichord; 6 petites suites, for do.; 13 concertos for do. He left in manuscript: 50 pieces of church music; 6 concertos for oboe and viola; 6 do. for violin; 6 do. for harpsichord; 6 symphonies for 2 flutes, 2 violins, viola, and bass; 6 do. with 2 horns; Overtures for string instruments; Sonatas for violin; 6 fugues for harpsichord; Divertissements for do.—Fétis; Mendel; Schilling.

'TIS SAD TO LEAVE YOUR FATHERLAND. See *Bohemian Girl*.

TITL, ANTON EMIL, born at Pernstein, Moravia, Oct. 5, 1809, died in Vienna, Jan. 21, 1882. Dramatic composer, pupil of Rieger at Brünn; settled in Prague, and afterwards became Kapellmeister at the Burgtheater in Vienna. Works—Operas: *Die Burgfrau*, Brünn, 1832; *Der Todtentanz*; *Der Antheil des Teufels*; *Der Zauberschleier*; *Das Wolkenkind*, Vienna, 1845. Mass for 8 voices, 1832; Overtures to *Torquato Tasso* and *Der Leichenräuber*; Songs and duets.—Fétis; Mendel; Schilling.

TOBIE (Tobias), short oratorio by Gounod, written about 1850. An edition was published by Cramer & Co. (London, 1866).—Athenæum (1866), 808.

TOCHTER DER LUFT, DIE (The Daughter of the Air), fantasia, in the form of a concert overture, for orchestra, to Raupach's mythical tragedy, by Spohr, op. 99, first given at Cassel in January, and in Leipsic in April, 1837. It was afterwards used by Spohr as the first movement in his Fifth Symphony in C minor, op. 102.

TOD JESU, DER (The Death of Jesus), a Passions-Cantate, text by Ramler, music

by Karl Heinrich Graun, first given in the Cathedral of Berlin, on the Wednesday before Easter, March 26, 1755. It is performed annually in Berlin, and holds the relative place there to Handel's *Messiah* in England. It was first sung in London at the concert of the Royal Academy, St. James's Hall, under Barnby's direction. There are three early editions of the complete score, dated 1710, 1760, and Breitkopf & Härtel's (Leipsic, 1810). Of many pianoforte editions, Johann Adam Hiller's (1783) is the first. — Bitter, *Geschichte des Oratoriums*, 181; Winterfeld, *Der evang. Kirchengesang*, iii. 229–240; *Neue Zeitschr.*, x., i., 66, 71, 74, 79; *Echo* (1855–56), i. 98; *Allgem. mus. Zeitg.*, vii. 795; xiv. 779; xviii. 409; *Grove*, iv. 131; *Athenæum* (1887), i. 489.

**TODT, JOHANN AUGUST WILHELM**, born at Dösterort, near Uckermünde, Pomerania, July 29, 1833, still living, 1890. Virtuoso on the organ, pianist, and violinist, pupil of Karl Loewe at Stettin, and of A. W. Bach, at the royal institute for church music in Berlin, 1856–58. He became in 1859 vocal instructor at the Gymnasium of Pyritz, in 1860 cantor at Küstrin, and in 1863 cantor and organist at Stettin. In 1864–66 he supplied Loewe's office, and in 1875 was appointed organist at St. Joanna's. He is one of the most remarkable organists of the present time. Works: *Das Gedächtniss der Entschlafenen*, oratorio; *Symphony*; *Psalms*; *Sonatas and sonatinas for pianoforte*; *Organ music*; *Choruses*, and songs.—Mendel.

**TODTEN-TANZ** (Dance of Death), paraphrase of "Dies Iræ," for pianoforte and orchestra, by Franz Liszt. The subject is taken from Hans Holbein's cartoons, "The Dance of Death," at Basel. The music is written as a set of variations on a cantus firmus of the 16th century, and the various figures in Holbein's procession are treated in realistic tone-pictures. Thema, *Andante*; I. *Allegro moderato*; II. *Moderato*; III. *Molto vivace*; IV. *Lento* (canonique); V.

*Fugato*. The fourth variation, by Weitzmann of Berlin, was added by Liszt in 1880. The score, dedicated to Hans von Bülow, was published by Siegel (Leipsic). Arranged also for two pianofortes.—Poll, *Liszt*, 401; *Neue Zeitschr.* (1865), 353; Upton, *Standard Symphonies*, 291.

**TOESCHI, CARLO GIUSEPPE** (real name Toesca della Castella Monte), born in a small town of the Romagna in 1724, died in Munich, April 12, 1788. Instrumental composer, entered the service of the Elector-Palatine at Mannheim, in 1756, as violinist, was appointed music director in 1768, and went with the court to Munich in 1778. Works—Ballets: *Don Quichote, oder die Hochzeit des Gamacho*; *Der englische Hutmacher*; *Harlequin im Schutz der Zauberei*; 6 symphonies for 8 instruments; 3 sextets for flute, oboe, bassoon, and strings; 3 quintets for flute and strings; 21 quartets for do.; 3 concertos for flute.—Fétis; Mendel; Schilling.

**TOESCHI, GIOVANNI BATTISTA**, born at Mannheim, about 1745, died in Munich, May 1, 1800. Violinist, son of the preceding, pupil of Stamitz, and in composition of Cannabich, whose place as Kapellmeister he afterwards supplied occasionally, having joined the Electoral orchestra in 1760. In Munich he succeeded his father as music director. His symphonies had great success in Paris, before the advent of Haydn. Works: Three symphonies for strings, 2 oboes, and 2 horns; do., with 2 bassoons; 6 do. for 2 oboes, 2 horns, and 2 bassoons; 6 grand symphonies; 10 quartets for strings; 6 trios for do.—Fétis; Mendel; Schilling.

**TOFANO, GUSTAVO**, born in Naples, Dec. 22, 1844, still living, 1890. Pianist, pupil of Castrucci at Pisa, of Domenico Caldi at Turin, of Stefano Golinelli at Bologna, and of Giuseppe Lillo, Antonio Coop, and Luigi Siri at Naples, where he studied also composition under Baron Giuseppe Staffa. In 1872 he succeeded Golinelli as professor of pianoforte at the Liceo

Musicale of Bologna. Works : Margherita delle Alpi, cantata, Naples, 1869 ; Choral Hymn, *ib.*, 1871 ; Alpha e Omega, ballet (with others), *ib.*, 1872 ; Amore e suo tempo, opera, *ib.*, 1875 ; Many compositions for pianoforte, and songs.—Fétis, *Supplément*, ii. 582.

TOGGENBURG, cantata for soli, chorus, and pianoforte, text by Fanny von Hoffnass, music by Josef Rheinberger, op. 76. Published by Präger & Meier (Bremen, 1875).—*Signale* (1875), 433 ; *Mus. Wochenblatt* (1875), 424 ; Upton, *Standard Cantatas*, 306.

TOINON ET TOINETTE, comédie in two acts, with ariettas, text by Desboulmiers, music by Gossec, first represented at the Italiens, Paris, June 20, 1767.

TOLBECQUE, JEAN BAPTISTE JOSEPH, born at Hanzinne, Belgium, April 17, 1797, died in Paris, Oct. 23, 1869. Violinist, pupil of Rodolphe Kreutzer, and in composition of Reicha, at the Conservatoire, Paris, where he entered the orchestra of the Opéra Italien in 1820. He soon distinguished himself as a composer and conductor of dance music, and in 1825 left the theatre to conduct the dances at the Tivoli and other public gardens. Until the appearance of Musard he was the most popular composer and conductor of that class of music. He conducted also the music at the court balls. Works : Charles V. et Duguesclin, opéra-comique (with Gilbert and Guiraud), Paris, Odéon, 1827 ; Vert-Vert, ballet (with Deldevez), Opéra, 1851 ; Many quadrilles, waltzes, and other dances for full orchestra. His brothers, Auguste Joseph (1801-69), and Charles Joseph (1806-33), were also distinguished violinists, pupils of Kreutzer. The latter became in 1830 chef d'orchestre at the Théâtre des Variétés, and composed music for some plays given there, which met with great favour.—Fétis ; *do.*, *Supplément*, ii. 583.

TOLOMEO (Ptolemy), Italian opera in three acts, text by Nicolò Haym, music by Handel, first represented at the King's

Theatre, London, April 30, 1728. The autograph score, in Buckingham Palace, is dated April 19, 1728. It was given only seven times, the Beggar's Opera at Lincoln's Inn Fields attracting many of the patrons from the King's Theatre. This was the last opera that Handel wrote for the Royal Academy of Music. Seleuce's celebrated echo song, "Dite che fà," sung by Cuzzoni and repeated behind the scenes by Senesino, was received with enthusiasm, and imitated in composition for many years. Characters represented : Tolomeo, King of Egypt (C.), Senesino ; Seleuce, his love (S.), Cuzzoni ; Elisa, sister of Araspe (S.), Faustina ; Alessandro, brother of Tolomeo (A.), Baldi ; and Araspe, King of Cyprus (B.), Boschi. The score, dedicated to the Earl of Albemarle, was published by Walsh (London, 1728) ; Händelgesellschaft (Breitkopf & Härtel, Leipsic, 1878). Other Italian operas on the same subject : La pace fra Tolommeo e Seleuco, by Pollarolo, text by Marselli, Venice, 1691, and Ferrara, 1696 ; Tolommeo ed Alessandro, by Scarlatti, Rome, 1711 ; Tolommeo, rè d' Egitto, by Porpora, three acts, about 1760 ; Tolommeo, pasticcio, by Ciampi, London, 1762 ; and by Giuseppe Colla, Turin and Parma, 1780. See *Berenice*.—Chrysander, *Händel*, ii. 181 ; Rockstro, *Handel*, 156 ; Burney, iv. 334 ; Gervinus, *Gesänge aus Handels Opern und Oratorien*, vii. 158.

TOMASCHEK (not Tomaczek), JOHANN WENZEL (properly Václav Jan Tomášek), born at Skutsch, Bohemia, April 17, 1774, died in Prague, April 3, 1850. The youngest of six sons in a family of thirteen, he showed a precocious taste for music ; and his father losing his fortune, his education was cared for by two of his elder brothers. He was sent to study singing and the violin under Wolf in Chrudim, and later to the monastery school at Iglau, where he continued his studies under the Minorite friar Donat. His voice changing in 1790, he left Iglau for the University of Prague, where he studied law and philos-



ophy and read the works of Kirnberger, Marpurg, Mattheson, Türk, and Vogler by himself, supporting himself meanwhile by giving lessons. His university course ending in 1793, he gave himself up wholly to music; he found a protector in Count Georg von Bucquoy, into whose house he was taken as composer. He became in time the most prominent music teacher in Prague, numbering Alexander Dreyschock, Sigismund Goldschmidt, Kittel, Kuhe, Schulhoff, Tedesco, Worzisek, Würffel, and others among his pupils. After passing two years at the house of his protector, he married the sister of Egon Ebert, the poet, and set up housekeeping, retaining, however, his salary from Count von Bucquoy. Tomaschek was one of the most learned composers of his day, and a man of indubitably fine genius; his works are almost forgotten now, as is the case with those of most of Beethoven's contemporaries. He was a fine pianist and organist. Works. I. Operas: *Seraphine*, oder *Grossmuth und Liebe*, 2 acts, op. 36, Prague, Dec. 15, 1811; *Alvaro* (not given); *Sakontala* (unfinished). II. Vocal with orchestra: Cantata for the wedding of Emperor Franz I., of Austria, and the Archduchess Ludovica Beatrix, for S. T. B. and chorus, op. 23 (MS.); *Héloïse*, cantata for soprano and chorus, op. 29; Cantata for a single voice, op. 3 (MS.); *Mass* in E-flat, op. 46; *Hymni in sacro pro defunctis cantari soliti pleno concentu musico*, op. 70; *Te Deum*, hymnus divi Ambrosii pleno concentu mus., op. 79. III. Vocal with pianoforte: A. Longer Ballads and Scenes: Schiller's *Hektor und Andromache*, for S. and B., op. 24; Schiller's *Leichenphantasie*, for a single voice, op. 25; Gellert's *Busslied*, for S., op. 27; Schiller's *An Laura*, for do., op. 28; Schiller's *Elegie auf den Tod eines Jünglings*, for do., op. 31; *Der Taubstumme*, for do., op. 37; *Mariens Abschied von Frankreich*, for a single voice, op. 49; Pichler's *Die Entstehung der Cistercienserabtei Hohenfurth*, for do., op. 62. B., Songs: Over 60, op. 2, 6, 33, 34, 42

(two for 2 voices, one for 4), 43 (two for 3 voices, one for 5), 44, 45, 48, 50, 64, 67-69, 71; 9 Books of poems by Goethe, op. 53-61; 6 Books of Bohemian songs, op. 82. IV. For Orchestra: 3 symphonies: No. 1, in C, op. 17; No. 2, in E-flat, op. 19; No. 3, in D, op. 30.—Overture in E-flat, op. 38; 2 concertos for pianoforte and orchestra: No. 1, in C, op. 18; No. 2, in ?, op. 20 (MS.). V. For Pianoforte: Variations, op. 1, 4, 5, 8 (MS.), 16; 7 sonatas: No. 1 (*Phantasie und pathetische Sonate*), op. 9; No. 2, in B-flat, op. 10; No. 3, in E-flat, op. 13; No. 4, in C, op. 14; No. 5, in G, op. 15; No. 6, in F, op. 21; No. 7, in A, op. 26. *Grand rondeau* in G, op. 11; 42 *Éplogues*, in 7 books, op. 35, 39, 47, 51, 63, 66, 83; 15 rhapsodies, in 3 books, op. 40, 41, 110; 6 *allegri capricciosi di bravura*, in 2 books, op. 52, 84; 3 *ditirambi*, op. 65; *Phantasie* for harmonica, op. 32. VI. Chamber music: Quartet for pianoforte and strings, in E-flat, op. 22; Trio for do., op. 7. Tomaschek left also considerable music without opus number, most of which is still in MS.—*Dalibor*, *Časopis pro hudbu*, Prague, 1863, Nos. 25-36; *Dlabacz*, *Allg. hist. Künstler-Lexikon für Böhmen*, etc. (Prague, 1815), iii. 269; *Slovník naučný* (Prague, 1872), ix. 499; *Wurzbach*, xlv. 57; *Grove*; *Mendel*; *Fétis*.

TOMASINI, LUIGI, born at Pesaro in 1741, died at Eszterház, Hungary, April 25, 1808. Violinist, Concertmeister, and director of Prince Eszterházy's chamber music, while Haydn was there as composer. Afterwards he went as Concertmeister to Mecklenburg-Strelitz, where his wife, a dramatic singer, was engaged at the opera. Works: Two concertos for violin and orchestra; 12 quartets for strings; Duos concertants for violins; 24 *divertissements* for baryton, violin, and violoncello; 12 variations for violin.—*Fétis*; *Mendel*; *Riemann*.

TOMBA DEGL' AVI MIEL. See *Lucia*.

TOMEONI, PELLEGRINO, born at Lucca in 1729, died (?). Church composer,

was maestro di cappella successively of the collegiate churches at San Michele, and Camaiore, then at the cathedral of Pietrasanta. In 1761 he was maestro al cembalo at the theatre of Lucca, for which he composed several dramatic pieces. Works : Five masses ; Kyrie ; Ecce sacerdos ; Magnificat for two choirs ; Recordare Domine ; etc.—Fétis, Supplément, ii. 583.

TOM JONES, comédie in three acts, text by Poinssinet, music by Philidor, first represented at the Italiens, Paris, Feb. 27, 1765. The libretto is founded on Fielding's novel of the same title.—Clément et Larousse, 663.

TOMKINS, THOMAS, born at Gloucester, England, latter part of 16th century, died at Worcester in 1656. Organist, pupil of Byrd, entered the Chapel Royal as a singer in 1580, became organist there in 1621, and later at the cathedral of Worcester. Mus. Bac., Oxford, 1607. Works : Songs of 3, 4, 5 and 6 parts, containing twenty-eight madrigals and anthems (London, 1622) ; Musica Deo Sacra et Ecclesie Anglicane (London, 1664).—Grove ; Fétis.

TONASSI, PIETRO, born at Venice, September, 1801, died there, Nov. 5, 1877. Violinist and violoncellist, pupil of his father and of Camera ; in 1828–32 was first violin and maestro concertatore at the Teatro della Fenice, then first violoncello there, and at the same time for six years bandmaster of the imperial navy. In 1841 he went to Milan as composer, editor, and corrector to Ricordi, the music publisher, and about four years later returned to Venice. Works : Una costanza rara, opera ; Christmas, The Passion, The Resurrection, and the Sacred Hymns by Manzoni, for 4 voices, with orchestra ; Il cinque maggio, for baritone and chorus, with orchestra ; Requiem for 3 voices and orchestra ; Mass for 4 voices and orchestra ; Grand symphony ; 7 grand overtures ; Fantaisies, pot-pourris ; Ariette da camera, etc.—Fétis, Supplément, ii. 583.

TONNELIER, LE (The Cooper), opéra-

comique in one act, text by Delrieu and Quétant, music by Nicolò Isouard, first represented in Malta, about 1797 ; at the Théâtre Feydeau, Paris, May 17, 1801.

TÖPFER, JOHANN GOTTLÖB, born at Niederrossla, Thuringia, Dec. 4, 1791, died at Weimar, June 8, 1870. Organ virtuoso and writer on organ construction, first instructed by the town cantor Schlömilch, then in Weimar pupil of Destouches, Riemann, and A. E. Müller. In 1817 he was appointed professor at the teachers' seminary, and in 1830 organist of the Stadtkirche at Weimar. He made organ building his special study, and was famous as an expert reviser. Works : Die Orgelweihe, cantata for chorus, soli, and organ ; Concertstück for organ ; Sonatas for do. ; Fantasias, preludes, postludes, etc., for do. ; Trio for pianoforte and strings ; Sonata for flute and pianoforte ; Variations for do. ; Sonata for pianoforte ; Choruses for male voices, etc. ; Allgemeines und vollständiges Choralbuch. Literary works : Die Orgelbaukunst (Weimar, 1833) ; Die Orgel, Zweck und Beschaffenheit ihrer Theile (Erfurt, 1843) ; Theoretisch-praktische Organistenschule (ib., 1845) ; Lehrbuch der Orgelbaukunst (1856) ; etc.—Fétis ; Mendel ; Riemann.

TORÉADOR, EN GARDE! See *Carmen*.

TORÉADOR ET ANDALOUSE, the seventh number of the *Bal costumé*, 4-hand pieces for the pianoforte by Anton Rubinstein, op. 103. Theme, a Spanish air of the 18th century.

TORELLI, GIUSEPPE, born at Verona, Italy, in the 17th century, died at Ansbach in 1708. Virtuoso on the violin, originator of the concerto grosso ; was at first connected with the church of S. Petronio, Bologna, in 1685, and became in 1703 Concertmeister to the Margrave of Brandenburg at Ansbach. Member of the Accademia Filarmonica, Bologna. Works : Balletti da camera a tre ; Concerto da camera a due violini e basso (Bologna, 1686) ; Sinfonie a 2, 3, 4 istromenti (ib., 1687) ; Concertino per camera a violino e violoncello ;

Sei sinfonie a tre e sei concerti a quattro (ib., 1692); Concerti musicali a quattro; Capricci musicali per camera, etc. (Amsterdam); Concerti grossi con una pastorale per il Santissimo Natale (Bologna, 1709).—Fétis; Mendel; Riemann.

TORQUATO TASSO, Italian opera in four acts, text by Ferretti, music by Donizetti, first represented in Rome, in 1833. Ronconi, Poggi, and Mlle Elisa Orlandi sang in the original cast. The opera was given in Vienna in 1837, in Berlin in 1841, and in New York in 1853. It was revived in Turin in May, 1869.

TORRAMORELL, MIGUEL BUENAVENTURA FRANCISCO, born at Gerona, Spain, Feb. 16, 1786; died in Paris, Dec. 24, 1871. Military band-master, successively in France, Holland, and Belgium; he became in 1821 chef d'orchestre of the Société de l'Harmonie at Antwerp, and after 1836 settled in Paris. Order of Léopold. Works: *Le futur de province*, opéra-comique, Antwerp, 1825; *Le mari de circonstance*, Brussels, 1836. He published (with Félix Clément) a *Méthode de musique vocale graduée*, etc. (Paris).—Fétis, Supplément, ii. 584.

TORRANCE, Rev. GEORGE WILLIAM, born at Rathmines, near Dublin, Ireland, in 1835, still living, 1890. Organist, educated as a chorister in Christ Church Cathedral; was organist successively of Blackrock, Dublin, and of the city churches of St. Andrew and St. Anne, and studied at the Conservatorium of Leipsic in 1856. He entered the University of Dublin in 1859, took the degree of M.A. in 1867, and was ordained deacon in 1865 and priest in 1866. In 1869 he emigrated to Melbourne, where he occupies a very honored position. Mus. Bae. and Mus. Doc., Dublin, 1879; honorary Mus. Doc. ad eundem, Melbourne University. Works—Oratorios: *Abraham*, Dublin, 1855; *The Captivity*, ib., 1864; *The Revelation*, Melbourne, 1882; *William of Normandy*, opera; *Te Deum*, and *Jubilate*; etc.—Grove.

TORRI, PIETRO, born (?), died in Munich, July 6, 1737. Dramatic composer, chamber organist to the Elector at Munich, as early as 1689; followed the Elector Maximilian to Brussels in 1694, returned in 1701, accompanied him to Brussels again in 1704, returned to Munich in 1714, and was appointed Hof-Kapellmeister in 1732. Works: *L'ambizione fulminata*, opera buffa, Munich, 1691; *I preghi della primavera*, do., ib., 1691; *Merope*, ib., 1719; *Adelaide*, Pariati, ib., 1722; *Lucio Vero*, ib., 1723; *Amadis*, ib., 1724; *Venzeslao*, ib., 1725; *Epaminonda*, ib., 1727; *Nicomede*, ib., 1728; *Edippo*, ib., 1729; *Ippolito*, ib., 1731; *Griselda*, ib., 1735; *Catone*, ib., 1736.—Mendel, *Ergänz.*, 464.

TORRIANI, EUGENIO, born in Milan (?) in 1825, died there, February, 1872. He was one of the promoters of choral singing in his native country, published a didactic work and solfeggi for the use in the public schools of Milan, where also the two following operas were given: *Carlo Magno*, La Scala, 1852; *Anna Campbell*, Teatro Canobbiana, 1854.—Fétis, Supplément, ii. 584.

TOSI, GIUSEPPE FELICE, born at Bologna about 1630, died at Ferrara (?) after 1683. Dramatic composer, at first organist in his native city at San Petronio, then maestro di cappella at San Giovanni in Monte, and afterwards at the cathedral of Ferrara. Works—Operas: *Atide* (with others), Bologna, 1679; *Erismonda*, ib., 1681; *Giunio Bruto*, ib., 1686; *Traiano*, Venice, 1684; *Orazio*, ib., 1688; *Amulio e Numitore*, ib., 1689; *Pirro e Demetrio*, ib., 1690; *L'incoronazione di Serse*, Albino in Italia, ib., 1691; *Età del oro*, ballet, Parma, 1690. *Salmi concertati a tre e quattro voci con violini e ripieni* (Bologna, 1683); *Cantate da camera a voce sola, col basso continuo* (ib., 1686). His son Pier Francesco (born at Bologna, 1647, died in London, 1727), was a famous soprano singer and teacher. His renowned work "*Opinioni de' cantori antichi e moderni*," etc. (Bologna, 1723), was translated into

English by Galliard (London, 1742), and into German by Agricola (Berlin, 1757).—Fétis; Mendel.

**TOSTI, FRANCESCO PAOLO**, born at Ortona di Mare, in the Abruzzi, April 7, 1827, still living, in London, 1890. Vocal composer, pupil at the Conservatorio Reale, Naples, where he was soon appointed maestro (pupil teacher), but resigned in 1869,



on account of poor health, and went to Rome, where Sgambati befriended him and enabled him to appear as a singer in concerts. He then became vocal instructor at court, went in 1875 to London, and in 1880 was appointed instructor to the royal family. Works: *The Grandduke*, comic opera, London, 1888; *La prima-donna*, ib., 1889; Italian and English songs and duets, several of which have become widely popular.

**TOTAL ECLIPSE**, tenor aria of Samson, in G major, with accompaniment of two violins and bass, in Handel's *Samson*, Act I., Scene 2.

**TOTTMANN, ALBERT KARL**, born at Zittau, Saxony, July 31, 1837, still living, 1890. Violinist and writer on music, pupil of Seelemann, Dotzauer, and Reissiger, in Dresden, and at the Leipsic Conservatorium; he entered the Gewandhaus orchestra, was music director at the old theatre in 1868-70, and afterwards conducted several singing societies. Works: *Dornröschen*, melodrama; Hymns; Sacred and secular choruses; Pianoforte pieces, etc.; Hymns, for male chorus and brass instruments; *Ostern*, for mixed chorus with pianoforte; *Christnacht*, do.; *Die stille Wasserrose*, do.; Other choruses for mixed, and male voices; Songs and pianoforte pieces.—Mendel; Riemann.

**TOURS, BERTHOLD**, born at Rotterdam, Dec. 17, 1838, still living, 1890. Vio-

linist and vocal composer, pupil of his father Barthélemy Tours (organist and violinist, 1797-1864), and of Verhulst and Paling; then studied in 1856-58 at the conservatories of Brussels and Leipsic. Engaged as one of Prince Galitzin's quartet in 1858, he went to St. Petersburg, then lived at Moscow, Katzlow, etc. In 1861 he settled in London, where he became first violin at the Covent Garden Theatre, and in 1878 musical editor to Novello, Ewer & Co. Works: Church Service in F; Anthems; Magnificat, and Nunc dimittis, with orchestra; Songs.—Gregoir, Biog., 174.

**TOUT CE QU'IL VOUS PLAIRA**. See *Ami de la maison*.

**TOY SYMPHONY**. See *Kinder-Symphonie*.

**TOZZI, ANTONIO**, born at Bologna, in 1736, died there, after 1812. Dramatic composer, pupil of Padre Martini; entered the service of the Duke of Brunswick in 1765, went to Munich in 1785, then to Spain, and in or after 1792 returned to Bologna.



Member of the Accademia Filarmonica, 1761, principe in 1769. Works—Operas: *Tigrane*, Italy, 1762; *L'innocenza vendicata*, ib., 1763; *L'Andromacca*, Brunswick, 1765; *Rinaldo*, ib., 1775; *La serva astuta*, Munich, 1785; *La caccia d'Enrico IV.*, Barcelona, 1788; *Orfeo*, ib., 1789; *Zemira ed Azor*, ib., 1792; *Santa Elena al Calvario*, oratorio, Madrid, 1790.—Fétis.

**TRAETTA, TOMMASO (MICHELE FRANCESCO SAVERIO)**, born at Bitonto, Kingdom of Naples, May 19, 1727, died in Venice, April 6, 1779. Dramatic composer, pupil of Durante at the Conservatorio di Loreto in 1738-48. He devoted himself to teaching, and wrote masses, vespers, etc., for the churches and convents of Naples until 1750, when his first opera obtained a

brilliant success, and procured him orders for new works from the principal theatres of Italy. In 1758 he became maestro di cappella to the Duke of Parma, and vocal instructor to the princesses, and in 1765 director of the Ospedaleto, Venice, whence he was called in 1768 to St. Petersburg, to succeed Galuppi as court composer to Catharine



II. In 1776 he went to London, but, meeting with a cool reception and impaired in health by the Russian climate, he returned to Italy in the same year. Gifted with dramatic genius, he excelled in energetic and truthful expression of sentiment and vigorous harmony. Works: *Farnace*, Naples, 1751; *I pastori felici*, ib., 1753; *Ezio*, Rome, 1754; *Le nozze contrastate*, ib., 1754; *L' incredulo*, Naples, 1755; *La fante furba*, ib., 1756; *Buovo d' Antona*, Florence, 1756; *Nitteti*, Reggio, 1757; *Didone abbandonata*, Venice, 1757; *Olimpiade*, Verona, 1758, and St. Petersburg, 1770; *Solimano*, Parma, 1759; *Ippolito e Aricia*, ib., 1759; *Ifigenia in Aulide*, Vienna, 1759; *Armida*, ib., 1760; *Stordilano*, principe di Granata, Parma, 1760; *Sofonisba*, ib., 1760; *Enea nel Lazio*, Turin, 1760; *I Tindaridi*, Parma, 1760; *Enea e Lavinia*, ib., 1761; *Le feste d' Imeneo*, prologue and trilogy (*Il trionfo d' amore*; *Triole*; *Saffo*; *Egle*) for the wedding of Archduke Joseph of Austria and the Infanta Doña Isabel de Borbone, ib., September, 1761; *Antigono*, Padua, 1764, and St. Petersburg, 1772; *La Francese a Malgher*, Venice, 1764; *La buona figliuola maritata*, Parma, 1765; *Semiramide riconosciuta*, Venice, 1765; *Le serve rivali*, ib., 1766; *Amor in trappola*, ib., 1768; *Il tributo campestre*, componimento pastorale, in honour of Maria Carolina of Austria, Mantua, 1768; *Ifigenia in Tauride*, Milan, 1768; *L' isola disabitata*, Bologna, 1768, and St. Petersburg, 1769; *Germondo*, London,

1776; *Merope*, Milan, 1776; *La disfatta di Dario*, Venice, 1778; *Il cavaliere errante*, ib., 1778; *Artenice*, ib., 1778; *Gli eroi dei Campi Elisi* (finished by Gennaro Astaritta), ib., 1779; *Salomone*, oratorio, ib., Conservatorio dell' Ospedaleto, 1768; *Stabat Mater*, 4 voc. and instruments; *La Passione*; *Masses*, motets, vespers, etc.; 30 arias for soprano with accompaniment; 7 duets; *Le quattro stagioni e i dodici mesi dell' anno*, divertimento for 4 orchestras, St. Petersburg, about 1770. —Capruzzi, *Traetta e la musica* (Naples, 1878); Grove; Fétis; Mendel; Riemann; Schilling.

TRAGISCHE OUVERTÛRE (Tragic Overture), for orchestra, in D minor, by Johannes Brahms, op. 81, first performed by the Philharmonic Society, Vienna, in 1880. Given in Leipsic at the Gewandhaus in January, 1881, and at the Crystal Palace, London, April 30, 1881.

TRAGISCHE SYMPHONIE (Tragic Symphony), for orchestra, in C minor, written by Schubert in 1816. The reason of the title is unknown, for the work is more pathetic than tragic. This, Schubert's fourth symphony, was composed in his twentieth year, one of great activity in composition. It is thought to have been written for the orchestra at the Gundelhof, but the first recorded performance was at the Crystal Palace, London, Feb. 29, 1868. It is sometimes entitled "without trumpets or drums." The symphony remained forgotten for many years in Dr. Schneider's possession in Vienna. The first two movements were tried at a concert in Vienna in 1860, but without success. I. Adagio molto; II. Allegro vivace; III. Andante; IV. Menuetto: Allegro vivace; V. Allegro assai. The third movement, Andante, has been published in full score by Peters (Leipsic); the entire symphony only in an arrangement for the pianoforte for four hands, by H. Ulrich (Peters, Leipsic).

TRAUER-ODE (Funeral Ode), text by Gottsched, senior of the Deutsche Gesellschaft, music by Johann Sebastian Bach,

## TRAUER-SINFONIE

written for the funeral services of Christiana Eberhardine, Electress of Saxony. She was of the family of the Margraves of Brandenburg-Bayreuth, and was married to Friedrich August in 1693. When he ascended the throne of Poland in 1697, and embraced the Roman Catholic faith, she separated from him and remained a zealous Lutheran. The people of Saxony held her in affection and deeply mourned her sudden death in 1726. A grand public funeral took place in Leipsic, October 17, 1726. For the services, which were conducted in the University, Bach wrote this cantata, dated Oct. 16, 1726. It is divided into two parts, the first of which was sung before, and the second after the funeral oration, delivered by Hans Carl von Kirchbach. The choruses, arias, and recitatives are in the Italian style. A prominent part is given to the clavicembalo, which was played on the occasion by Bach himself. The organ was used in the choruses. This is one of Bach's finest cantatas. The printed matter relating to the funeral, with the text of the ode, is in the Royal Public Library, Dresden. An account of the ceremony, entitled "Das thränende Leipzig" (1727), was written by Sicul. The cantata was published by the Bachgesellschaft (Year XIII.), Breitkopf & Härtel (Leipsic, 1863). In 1727 Bach wrote a second Trauer-Ode in honour of Prince Leopold of Anhalt-Cöthen. —Spitta, Bach, ii. 444–49; do. (Bell), ii. 613–18.

**TRAUER-SINFONIE** (Funeral Symphony), by Haydn, written in 1772. I. Allegro con brio; II. Adagio; III. Andante; IV. Finale, Presto. Mendelssohn wrote a Trauermarsch for wind instruments, op. 103, for the funeral of Norbert Burgmüller. —Pohl, Haydn, i. 306.

**TRAUM IN DER CHRISTNACHT, EIN** (A Dream on Christmas Eve), German opera in four acts, text by Karl Gollmick from Raupach's drama, "Der Müller und sein Kind," music by Ferdinand Hiller, first represented in Dresden, April 9, 1845. The

overture was played by the New York Philharmonic in the season of 1862–63. Score published by Breitkopf & Härtel (Leipsic, 1848).—Allgem. mus. Zeitg., l. 105, 221; Neue Zeitschr., xxii. 129, 137; xxvii. 2, 13, 25.

**TRAUUNGS-CANTATEN** (Betrothal Cantatas), five cantatas by Johann Sebastian Bach. I. Dem Gerechten muss das Licht (Light is sown for the righteous), for soprano, alto, tenor, and bass, two oboes, three trombones, flutes, drums, two violins, viola, and continuo. It is a very brilliant work, containing broad fugues and graceful arias in the Italian form. It is probably a revision of a cantata written during Bach's earliest Leipsic period. The original score, formerly in Philipp Emanuel Bach's collection, was published by the Bachgesellschaft (Year XIII.). II. Der Herr denkt an uns (The Lord is mindful of us), for soprano, alto, tenor, and bass, two violins, viola, violoncello, bass, and continuo, written in 1708 for the marriage of Stauber of Weimar with Regina Wedemann, the aunt of Bach's wife. It contains a symphony, an air, a tenor and bass duet, "Der Herr segne euch," which is one of Bach's most elevated and religious thoughts, and two fugued choruses. The original score is in the Amalien-Bibliothek, and a copy in the Königliche Bibliothek, Berlin. Published by the Bachesellschaft (Year XIII.). III. Gott ist uns're Zuversicht (God is our reliance), for soprano, alto, tenor, and bass, three trombones, tamburri (?), two oboes, bassoon concertante, two violins, viola, and continuo, written for a marriage in 1737. The alto aria is a beautiful melody, composed in a style used only by Bach in the wedding cantatas. The principal numbers of the second part are taken from the Christmas cantata, "Ehre sei Gott in der Höhe," Bachgesellschaft (Year XIII.). IV. O ewiges Feuer, o Ursprung der Liebe (O everlasting Fire, O Source of Love), written for a Whitsuntide cantata about 1740–41. It is one of the most beautiful works of its class, and is a model for its

lovely melodies and structure. The original score is in the Amalien-Bibliothek. Bachgesellschaft (Year VII., No. 34). V. Herr Gott, Beherrscher aller Dinge (Lord God, Ruler of all things), composed in 1733. It contains eight numbers, several of which are taken from the Rathswahl Cantate, "Gott, man lobet dich in der Stille." Bachgesellschaft (Year XIII., page xiv). Bach wrote also three betrothal chorals: I. Was Gott thut, das ist wohlgethan; II. Sei Lob und Ehr' dem höchsten Gut; III. Nun danket alle Gott. These are scored for four voices, two violins, two oboes, viola, two horns, organ, and continuo. The MSS. are in the Königliche Bibliothek, Berlin. Bachgesellschaft (Year XIII.).—Spitta, Bach, i. 369; ii. 298, 557, 558, 787, 788, 800; do. (Bell), i. 370-73; ii. 688-90, 706; iii. 77, 78; Allgem. mus. Zeitg. (1865), 863.

TRAVERS, JOHN, English composer, born about 1703, died in 1758. Organist, pupil of Maurice Greene and Pepusch, chorister in St. George's chapel, organist of St. Paul's, Covent Garden, in 1725, afterwards at Fulham, and in 1737 of the Chapel Royal. Works: The whole Book of Psalms for 1-5 voices (London, 1746); 18 canzonets for 2 and 3 voices; Anthems.—Grove.

TRAVIATA, LA (The Misguided One), Italian opera in three acts, text by Piave, music by Verdi, first represented at the Teatro Fenice, Venice, March 6, 1853. According to the score, owned by Ricordi, Verdi composed this opera in one month. The libretto is founded upon Dumas's "Dame aux Camélias." The period of action is changed from modern French life to the time of Louis XIV., and the original characters of Marguerite Gauthier and Olympie become Violetta Valery and Flora Belvoix. The first act opens with a supper in Violetta's house, where she becomes acquainted with Alfredo, and abandons her life for him. The second shows their country home, near Paris, where they are living in seclusion; Alfredo's return to Paris

to recover Violetta's property; his father's visit to Violetta to request her to save his son from disgrace, and Violetta's return to her old life in Paris. The third act is devoted to a ball, given by Flora Belvoix, where Alfredo again meets Violetta, and reproaches and insults her. She goes home to die, and Alfredo, learning of her sacrifice for him, hastens to her, and she dies forgiving and blessing her lover. The favourite airs include: Violetta's drinking song, "Libiamo, libiamo," in the first act; Alfredo's



Maria Piccolomini.

aria, "De' miei bollenti;" the duet, "Dite alla giovine," sung by Germont and Violetta; the andante "Di Provenza il mar," a simple and beautiful melody, sung by Germont to his son; Violetta's aria, "Addio! del passato;" and her duet with Alfredo, "Parigi, o cara." Original cast:

Violetta (S.)	.....	Mme Donatelli.
Alfredo (T.)	.....	M. Graziani.
Germont (B.)	.....	M. Varesi.

Owing to its imperfect first representation, *La traviata* was a failure, and when the robust Mme Donatelli announced that

she had but a few days to live, the audience burst into laughter. Time has proved it one of Verdi's best and most dramatic works, and it is a favourite among operas. It was first given in London at Covent Garden, when Mlle Piccolomini made her début in England, May 24, 1856, and first in English at the Surrey Theatre, London, June 8, 1857. It was first heard in Paris at the Théâtre Italien, with Piccolomini as Violetta, Dec. 6, 1856; and Christine Nilsson chose it for her début at the Théâtre Lyrique, Oct. 27, 1864. It was first given in New York, Dec. 3, 1856, with Brignoli and Mme Lagrange. The part of Violetta has been a favorite with prime donne. It is one of Adelina Patti's best characters, and Mme Bosio and Christine Nilsson also have achieved success in it. Score published by Ricordi (Milan).—Clément et Larousse, 667; Hanslick, *Moderne Oper*, 233; Edwards, *Lyrical Drama*, i. 302; *Revue et Gaz. mus. de Paris* (1856), 297; Grove, iv. 249; *Athenæum* (1856), 561, 689; (1857), 669; Upton, *Standard Operas*, 225; Pougin, *Verdi* (Mathew), 148.

TREMATE, EMPJ, TREMATE, Italian terzet for soprano, tenor, and bass with orchestra, by Beethoven, op. 116, first performed at the Redoutensaal, Vienna, by Siboni, Weinmüller, and Frau Milder-Hauptmann, Feb. 27, 1814. The first sketches date from 1801-'2; the date of completion is unknown. Allegro, in B-flat; Adagio, in E-flat; and Allegro molto, in B-flat. Score published by Steiner & Co. (Vienna, 1826); by Haslinger (ib.); and by Breitkopf & Härtel, *Beethoven Werke*, Serie xxii., No. 211.—Thayer, *Verzeichniss*, No. 87; Lenz, *Beethoven*, ii. Period iii. 126; Nohl, do., ii. 422; iii. 505; *Allgem. mus. Zeitg.*, xvi. 201; xxviii. 494.

TRENTO, VITTORIO, born in Venice in 1761 (1765?), died after 1826. Dramatic composer, pupil of Bertoni, was at first accompanist at the Teatro San Samuele, then at the Fenice. After a visit to London,

where he wrote an opera for Drury Lane, he became in 1806 maestro di cappella of the Italian opera at Amsterdam, and a few years later at Lisbon, whence he returned to Italy in 1818, but where he once more conducted the opera in 1821-23. Works—Operas: *Teresa vedova*, Venice, 1791; *Le cognate in contesa*, Padua, 1791; *Andromeda*, Rome, 1792; *L'asino di Trento*, opera buffa, ib., 1793; *L'astuzie di Fichetto*, about 1794; *I vecchi delusi*, Florence, 1795; *Il cucù scopre tutto*, 1796; *La fedeltà nelle selve*, Naples, 1796; *Robinsone secondo*, Turin, 1798; *Lucrezia Romana*, ib., 1799; *Ifigenia in Aulide*, Naples, 1804; *Andromeda*, ib., 1805; *La baronessa immaginaria*, opera buffa, Florence, 1804; *La foresta di Nicolor*; *La donna giudice*, opera buffa, Amsterdam, 1806; *Tutto per inganno*, do., Lisbon, 1815; *L'equivoco di due anelli*, *I fratelli Macabei*, Rome, 1818; *Quanti casi in un sol giorno*, ossia *gli assassini*, opera buffa, Venice, 1819; *Il principe della nuova China*, ib., 1819; *La clemenza d'Entraguez*, ib., 1819; *Le nuove Amazzoni*, Rome, 1821; *Giulio Sabino in Langres*, Bologna, 1824; *Le gelosie villane*, ib., 1826. Ballets: *Mastino della Scala*, Venice, 1783; *La virtù riconosciuta*, Verona, 1785; *Enrichetta e Valcour*, Venice, 1788; *Il seraglio*, ossia *d'equivoco in equivoco*, ib., 1788; *La forza dell'amore*, ib., 1789, and in English, as *the Triumph of Love*, London, 1797; *Demofonte*, Padua, 1791; *Il fiammingo*, ib., 1791; *La scoperta della Florida*, Venice, 1792.—Fétis; Mendel; Riemann.

TREU (called in Italian, Fedele), DANIEL GOTTLIEB, born in Stuttgart in 1695, died (?). Violinist and dramatic composer, pupil of Cousserat in Stuttgart, and of Vivaldi in Venice, whither he was sent by the Duke of Würtemberg. In 1725-27 he conducted Italian opera at Breslau, then was Kapellmeister in Prague and, in 1740, in the service of Count Schaffgotsch, at Hirschberg, Silesia. He wrote, for various theatres in Venice, twelve operas, and at Breslau



he gave the following : *Astarte ; Coriolano ; Ulisse e Telemacco ; Don Chisciotto*. He left in MS. two treatises on music in Latin.—Fétis ; Mendel.

TREULICH GEFÜHRT. See *Lohen-grin*.

TRIAL, ARMAND EMMANUEL, born in Paris, March 1, 1771, died there, Sept. 9, 1803. Dramatic composer, nephew of the following, and son of Antoine Trial (1736-95) and Marie Jeanne Milon-Trial (1746-1818), dramatic singers. In 1797 he became accompagnateur and répétiteur at the Théâtre Lyrique, married an actress, who left him owing to bad treatment, and later on gave himself up to a dissolute life. Works : *Julien et Colette, ou la milice*, Paris, 1788 ; *Adélaïde et Mirval*, ib., 1791 ; *Les deux petits aveugles*, ib., 1792 ; *Cécile et Julien, ou le siège de Lille*, ib., 1793 ; *Les causes et les effets*, ib., 1794.—Fétis.

TRIAL, JEAN CLAUDE, born at Avignon, Dec. 13, 1732, died in Paris, June 23, 1771. Dramatic composer, pupil at the maîtrise of the cathedral in his native city, then studied the violin and entered the orchestra at Avignon, whence he went to Montpellier and became a pupil of Garnier. The desire to make the acquaintance of Rameau led him to Paris, where he found an engagement as first violin at the Opéra Comique, and entered the service of Prince de Conti as second violin, and later as chef d'orchestre. In 1767 he was appointed director of the Opéra, conjointly with Berton. Works : *Sylvie* (with Berton), Paris, 1765 ; *Ésope à Cythère*, ib., 1766 ; *Théonis* (with Berton and Garnier), ib., 1767 ; *La fête de Flore*, ib., 1771. Cantatas ; Overtures ; Motets ; Violin music.—Fétis.

TRIAL BY JURY, an extravaganza, text by Gilbert, music by Sullivan, first represented at the Royalty Theatre, London, March 25, 1875. The comedy satirizes the English courts, and the trial is for breach of promise of marriage. Both words and music are droll, and the work was very suc-

cessful, greatly owing to the part of the judge, which was taken by the composer's brother, Frederick Sullivan. The score was published by Chappell & Co. (London, 1875).

TRIBUT DE ZAMORA, LE (The Tribute of Zamora), French opera in four acts, text by d'Ennery and Brésil, music by Gounod, first represented at the Opéra, Paris, April 1, 1881. This is the composer's twelfth opera. The first act shows a square in Oviedo. Manoël Diaz is about to marry Xaïma, when a troupe of Arabs, led by Ben-Saïd, enter to demand for the Caliph of Cordova twenty young maidens as the tribute of Zamora, and Xaïma with others is taken into captivity. The second act is in Cordova, where the Arabs are celebrating the anniversary of the battle of Zamora. Manoël, disguised as a soldier, has followed Xaïma, and is recognized by Ben-Saïd's brother, Hadjar, whose life he had saved at Zamora. Learning of Manoël's love for Xaïma, Hadjar promises to ransom her, but at the sale of the captives Ben-Saïd, also in love with Xaïma, bids above the rest. The third act represents Ben-Saïd's palace. He tries in vain to win Xaïma's love. Hadjar enters with Don Manoël, and begs for the release of Xaïma, but is refused. Don Manoël's insult to Ben-Saïd condemns him to death, but, on Xaïma's plea, Ben-Saïd spares his life on condition that he will leave the country. A scene between Hermosa, a Spanish prisoner, supposed to be mad, and Xaïma, reveals their relation as mother and daughter. The last act is placed in the gardens of Ben-Saïd's palace. Manoël has leaped the walls to see Xaïma for the last time. They resolve to die together, but Hermosa appears, and wrests the dagger from them. Ben-Saïd surprises the lovers, and Manoël is ordered back to Orviedo. He is led away, and the Arab endeavours to win Xaïma. Hermosa begs that she may have her child restored to her, but Ben-Saïd treats her as a mad-

woman, and in fury she plunges the dagger into his breast. Hadjar, acquitting her as insane, saves her life. Mlle Krauss's impersonation of the tragic mother Hermosa is one of her finest. Original cast: Hermosa, Mlle Krauss; Xaïma, Mlle Daram; Ben-Saïd, M. Lassalle; Manoël, M. Sellier, and Hadjar, M. Melchissédéck. The opera was given in Vienna, Jan. 30, 1883. The ballet music was played at the Crystal Palace, London, Oct. 15, 1881.—*Le Ménestrel* (1881-82), 139, 147; *Athenæum* (1881), i. 568; *Signale* (1881), 497; (1883), 165.

**TRIEBENSEE, JOSEPH**, born in Vienna about 1760, died (?). Virtuoso on the oboe, pupil of his father, and in counterpoint of Albrechtsberger. In 1796 he became Kapellmeister to Prince Liechtenstein, whom he accompanied on his travels, when not living at the castle of Feldsberg. In 1811 he was Kapellmeister of the theatre at Brünn, and in 1829-30 in Prague. Works: *Der rothe Geist im Donnergebirge*, operetta (with Seyfried), Vienna, 1799; Concerto for oboe; Grand quintet for pianoforte and wind instruments; 2 quintets for pianoforte, oboe, and strings; 3 quartets for oboe and strings; 6 variations for pianoforte, oboe, and guitar; Sonata for pianoforte and oboe, or violin; etc.—*D'Elvert, Gesch. der Mus. in Mähren*, etc. (Brünn, 1873), 203; *Fétis*; *Wurzbach*.

**TRILLO DEL DIAVOLO, IL** (The Devil's Sonata), sonata for the violin in G minor, with bass accompaniment, by Giuseppe Tartini. It was written after a dream in which Tartini thought he had made a compact with the devil for his soul, and the devil at his command played a great sonata upon Tartini's violin, which the composer tried to recollect. Tartini considered it his best composition, but not equal to the one imagined in his dream. I. *Larghetto affettuoso*; II. *Allegro*; III. *Finale: Andante and Allegro*. The famous trill with its syncopated second part, occurs in the last movement.—*Grove*, iv. 62, 170; *Wasielowski, Die Violine und ihre Meister*.

**TRIOMPHE D'ALCIDE, LE**. See *Alceste*.

**TRIOMPHE DE L'AMOUR, LE** (The Triumph of Love), ballet-royal in twenty entrées, text by Quinault and Benserade, music by Lully, first represented at Saint-Germain-en-Laye, before the king, Jan. 21, 1681, and at the Académie Royale de Musique, Paris, May 6, 1681. The lords and ladies of the court took part in this ballet at its first performance, which was elaborate and brilliant. In this women appeared for



Costume of Indienne in *Le Triomphe de l'amour*.

the first time on the stage of the Académie Royale de Musique. Characters represented: Prologue, Venus. I. *Les Grâces and Dryades*; II. *Nayades*; III. *Plaisirs and Plaisirs chantants*; IV. *Mars and Guerriers*; V. *Amours, Amphitrite, and Neptune*; VI. *Dieux marins (Gods of the sea), and Néréides*; VII. *Borée and suite de Borée*; VIII. *Orithye and Athéniennes*; IX. *Nymphes de Diane*; X. *Endymion, La Nuit, and Le Silence*; XI. *Les Songes*; XII. *Peuples de Carie, and un Carien chantant*; XIII. *Ariane, Bacchus, un Indien chantant, and Indiennes chantantes*; XIV. *Indiens suivants*.

de Bacchus and Filles grecques suivantes d'Ariane; XV. Mercure chantant, and Apollon; XVI. Bergers suivants d'Apollon; XVII. Pan; XVIII. Faunes suivants de Pan; XIX. Zéphyre, Zéphyres, Flore, Nymphes de Flore, and Nympe de Flore chantante; XX. La Jeunesse, Jeux, and Divinités assemblées dans le ciel. The ballet was intended to be danced at Versailles on Saint Hubert's day, but the illness of the dauphin prevented. At the end of the printed score the authors addressed verses to the persons of noble birth who achieved success at Saint-Germain-en-Laye. Mlle de la Fontaine distinguished herself beyond the others. The ballet was revived at the Opéra in January, 1682, on Sept. 11, 1705, and in four entrées with prologue arrangement by Danchet and Campra, Nov. 26, 1705. The score was printed by Christophe Ballard (Paris, 2d ed., 1721).—Lajarte, i. 38; Clément et Larousse, 670; Jullien, *Hist. du Costume au Théâtre*, 46; *Dict. des Théâtres de Paris*; *Mercure*, January, 1681.

TRIONFO D' ARIANA. See *Ariadne*.

TRIONFO D' ARMIDA. See *Armide* et Renaud.

TRIONFO DELLA POESIA E DELLA MUSICA, nel celebrasi la morte, la esaltazione e la incoronazione di Maria sempre Vergine assunta in cielo, IL (The triumph of poetry and music, celebrating the death, exaltation, and ascension of the Virgin Mary), sacred oratorio, for six voices and chorus, by Benedetto Marcello, first performed in 1733. It is full of pathos and expressive instrumentation. The MS. score, once owned by Fétis, is in the Royal Library, Brussels.

TRIONFO DEL TEMPO E DEL DISINGANNO, IL (The triumph of Time and Truth), Italian serenata or oratorio, text by the Cardinal Benedetto Panfili, music by Handel, first given in the palace of the Cardinal Ottoboni, Rome, in 1708. The overture was so difficult that Corelli was unable to play the violin part, and Handel

was obliged to substitute a sinfonia in the Italian style. This work was given at Covent Garden, London, in 1737. Sixty-four pages of the original score are in "Songs and Sketches" (Vol. I.); the conducting score, in the British Museum, contains autograph numbers by Handel, supposed to have been composed for the revival of 1737. See the *Triumph* of Time and Truth.

TRIONFO DI CAMILLA. See *Camilla*.

TRIONFO DI CAMILLO. See *Camillus*.

TRIONFO DI CLELIA, IL (The Triumph of Clelia), Italian opera in three acts, text by Metastasio, music by Gluck, first represented in Bologna in 1761. Characters: Porsenna, King of Tuscany; Clelia, noble Roman woman, hostage in the Tuscan camp, and betrothed to Orazio; Orazio, Roman ambassador; Larissa, daughter of Porsenna, loved by Mannio, and betrothed to Tarquinio; Tarquinio, lover of Clelia; Mannio, Prince of the Vieienti, and lover of Larissa. Scene in the Tuscan camp during the siege of Rome. Other Italian operas on the same text: by Jommelli, Stuttgart, 1757, Lisbon, June 6, 1774; by Johann Adam Hasse, Vienna, 1762; by Johann Wanhall, Rome, 1764; by Josef Mielh, Munich, 1776; by Urbani, Dublin, 1784; by Angelo Tarchi, Turin, 1787; by Sebastiano Nasolini, text revised by Sografi, Milan, 1799; and by Marcos Portugal, Lisbon, 1803.—Marx, *Gluck und die Oper*, i. 253; Schmid, *Ritter von Gluck*, 84.

TRISTAN UND ISOLDE (Tristram and Isoude), music-drama in three acts, text and music by Richard Wagner, first represented, under Hans von Bülow's direction, at Munich, June 10, 1865, with the following cast:

Tristan (T.)	... Herr Schnorr von Carolsfeld.
Isolde (S.)	... Frau Schnorr von Carolsfeld.
König Marke (B.)	... Herr Zottmayer.
Kurwenal (Bar.)	... Herr Mitterwurzer.
Melot (T.)	... Herr Heinrich.
Brangäne (S.)	... Frä. Deinet.
Ein Hirt (T.)	... Herr Simons.
Ein Steuermann (Bar.)	... Herr Hartmann.

## TRISTAN

The text was written in 1857; the score of the first act was finished in Zürich in 1857, that of the second in Venice in March, 1859, and the third in Lucerne in August, 1859. The libretto is a variation of the Keltic story of Tristram and Isoude, which is supposed to have made its way into Germany through France, and which at one time was thought to be of Norman origin. The most complete version extant is that of Gottfried von Strassburg, written in the 13th century. It has been treated by Tennyson in "The Last Tournament," by Matthew Arnold, and by Swinburne.



Ludwig Schnorr von Carolsfeld.

The name Tristan, derived from the French *triste*, is written also *Tristrem* and *Tristram*; *Isolde*, *Iseult*, *Ysolt*, *Ysonde*; *Brangäne*, *Brangwain*, and *Brenqwain*; *Marke*, *Mark*, and *Marc*; and *Kurwenal*, *Gouvernayle*. The drama opens on the ship which, commanded by Tristan, is bearing the Irish princess, *Isolde*, to be the unwilling bride of King *Marke*, of Cornwall. She sends her maid, *Brangäne* to bid Tristan appear before her, and on his refusal she resolves that he shall die. As the vessel enters the harbor, Tristan sends his squire, *Kurwenal*, to bid *Isolde* prepare for landing, and she again orders Tristan into her presence to atone for having slain her kinsman and

lover, *Morold*. Tristan obeys, and on her charge, offers her his sword. She refuses to take his life, and proposes that he shall drink with her a cup of reconciliation. Instead of the death-draught which *Isolde* had bidden *Brangäne* to prepare, she has mixed a love-potion, and after a moment of bewilderment, *Tristan* and *Isolde* fall into an ecstasy of passionate love. The second act is in Cornwall, in a garden near the castle. *Isolde*, having been wedded to King *Marke*, still loves *Tristan*, and while the king has gone hunting at night, she signals to *Tristan*. *Brangäne* watches for the return of the King and his huntsmen, but the lovers pay no heed to her warnings. *Melot*, jealous of *Tristan*, betrays him to the King, and *Tristan*, provoking *Melot* to combat, is wounded. The last act is placed in *Tristan's* castle, in *Brittany*, to which the wounded knight has been borne by *Kurwenal*. He lies upon his couch waiting for *Isolde*, for whom *Kurwenal* has sent. She arrives, and *Tristan* dies in her arms. A second vessel approaches with King *Marke* and his men. *Kurwenal*, who attempts to defend the castle, is wounded and compelled to yield, and dies at his master's feet. King *Marke*, having heard the story of the love-potion from *Brangäne*, had come to give his consent to the union of the lovers, but he is too late, for *Tristan* is dead and *Isolde* dies upon his body. This music-drama is entirely free from all the conventional forms of the opera. The most noteworthy passages include the *Vor-spiel*; the love-scene in the second act, "*Bist du mein? Hab' ich dich wieder,*" "*O, sink' hernieder, Nacht der Liebe,*" and "*O süsse Nacht! Ew'ge Nacht! Hehr erhabne Liebes-Nacht,*" and *Isolde's* lament over *Tristan*, "*Mild und leise wie er lächelt,*" often called her "*swan-song.*" The part of *Tristan* has been sung with great success by Herr Schnorr von Carolsfeld and Albert Niemann, and that of *Isolde* by Therese Malten, and by Lilli Lehmann, being one of the latter's greatest characters. The

work has been translated into French by Victor Wilder, and into English by H. and F. Corder (London, 1882). The Vorspiel was first played in Paris at Padeloup's Concert, Nov. 15, 1874, and first in New York by the Philharmonic Society in the season of 1865-66. The drama was first given in Leipsic, Jan. 2, 1882; in London, at Drury Lane, June 20, 1882, under the direction of Hans Richter, and with Winkelmann as Tristan, Frau Sucher as Isolde, Marianne Brandt as Brangäne, Gura as König Marke, Wolff as Melot, and Kraus as Kurwenal. Tristan und Isolde was first sung in New York at the Metropolitan Opera House, Dec. 1, 1887, with Niemann as Tristan, Lilli Lehmann as Isolde, Marianne Brandt as Brangäne, Fischer as König Marke, von Milde as Melot, and Robinson as Kurwenal. Full score published by Breitkopf & Härtel (Leipsic, 1860); pianoforte score by Hans von Bülow (ib.); Vorspiel arranged by Hans von Bülow for two pianofortes for four hands, and pianoforte, two hands (ib.); Potpourri for do., by Cramer (ib.); R. Eitner, Phantasie über Motive for do. (ib.); Liszt, Isoldens Liebestod, transcription for do. (ib.), arranged by A. Heintz for four hands (ib.); M. von Mayfeld, Erinnerungen an Richard Wagners Tristan und Isolde (ib.); Carl Tausig Paraphrasen (Schlesinger); A. Jaell, transcriptions (Hofmeister); Isoldens Liebestod, arranged by A. Pringsheim for two pianofortes; Vorspiel, by A. Heintz for two pianofortes, eight hands; Bilder aus Tristan und Isolde for pianoforte, violin, and violoncello, by A. Pringsheim; and Isoldens Liebestod, for pianoforte, violin, and harmonium, by A. Ritter.—Wagner, *Ges. Schriften*, vii. 1-112; Jullien, Wagner, 146; Pohl, Wagner, 93, 118; Glasenapp, Richard Wagners Leben und Wirken, ii. 143; Kastner, Wagner-Catalog, 47; R. Bechstein, Tristan und Isolde in deutschen Dichtungen der Neuzeit (Leipsic, 1876); Mone, Sage von Tristan und Isolde (Heidelberg, 1822); J. J. Abert, Eine musikgeschichtliche Abhandlung mit

Illustrationen (1865); J. B. Alfeld, *Kritisch beleuchtet mit einleitenden Bemerkungen über Melodie und Musik* (Munich, 1865); R. Ehlert, Richard Wagner's Tristan und Isolde (Deutsche Rundschau, 1874, i. 157); Franz Müller, Tristan und Isolde nach Sage und Dichtungen zur Einleitung in das Drama Richard Wagners (Munich, 1865); *Allgem. mus. Zeitg.* (1865), 430, 448; 436, 456; *Neue Zeitschr.* (1860), ii. 97, 113, 121, 129, 149, 165; (1861), i. 77, 87, 95, 103, 121, 129, 149, 158, 165; (1865), 365, 373; (1866), 77, 85, 129, 137, 145, 157; (1874), 265; (1882), 16; (1886), 348; *Mus. Wochenblatt* (1872), 625, 673, 735, 767, 799; (1874), 341, 356, 369; (1875), 131, 336, 348; (1876), 173, 261, 271; (1882), 31; *Bayreuther Blätter* (1881), 169; (1885), 154; (1886), 41, 69, 103; (1887), 244; *Athenæum* (1865), 853; (1882), i. 804; Upton, *Standard Operas*, 267; *Krehbiel, Review* (1886-87), 38.

TRISTIA, three choruses with orchestra, music by Hector Berlioz, op. 18. I. Méditation religieuse, text from Thomas Moore; II. La mort d'Ophélie, arranged for female voices; III. Marche funèbre pour la dernière scène d'Hamlet. The score is dedicated to Prince Eugène de Sayn-Wittgenstein.—Jullien, Berlioz (1888), 379.

TRITTO (properly di Turitto), GIACOMO, born at Altamura, near Bari, Kingdom of Naples, in 1735, died in Naples, Sept. 17, 1824. Dramatic and church composer, pupil of Cafaro at the Conservatorio della Pietà, where he became, on completing his studies, primo maestrino and supplemented his master Cafaro as instructor in harmony, and also as music director at the Teatro San Carlo. In 1779 he was appointed professor of harmony, and in 1800 of counterpoint and composition, at the Conservatorio, afterwards also maestro di musica of the king's chamber music, and of the royal chapel. Among his pupils were Farinelli and Spontini. Works: *Il principe riconosciuto*, *La marinella*, Naples, 1780; *La Belinda*, *La viaggiatrice di spi-*

rito, *ib.*, 1781; Don Procopio, *La scuola degli amanti*, *ib.*, 1782; Il cortigiano fannatiko, *I due gemelli*, *Il convitato di pietra*, *ib.*, 1783; *La scuffiara*, *La sposa stramba*, *ib.*, 1784; *La sposa bizzarra*, Rome, 1784; *Lo scaltro avventuriere*, Artenice, *Le astuzie in amore*, Naples, 1785; *L' impostore smascherato*, *La scaltra avventuriera*, *ib.*, 1786; Arminio, *Le gelosie*, *I raggiri scoperti*, Rome, 1786; *La prova reciproca*, *Le trame spiritose*, Naples, 1787; *Il barone in angustie*, *Il giuocatore fortunato*, *ib.* 1788; *La bella selvaggia*, Rome, 1788; *I finti padroni*, *ib.*, 1789; *La molinarella*, Naples, 1789; *La vergine del sole*, *Le nozze in garbuglio*, *ib.*, 1790; *La canterina*, Rome, 1790; *Gli amanti in puntiglio*, *L' inganno fortunato*, Naples, 1791; *L' equivoco*, *La donna sensibile*, *ib.*, 1792; *La fedeltà tra le selve*, Venice, 1795; *Apelle e Campaspe*, Milan, 1796; *Nicaboro in Jucatan*, Naples, 1798; *Ginevra di Scozia*, *ib.*, 1800; *I matrimoni contrastati*, Rome, 1800; *Gli Americani*, Naples, 1802; *Alessandro in Efeso*, Mantua, 1804; *L' omaggio pastorale*, *ib.*, 1805; *Albino in Siria*, *Cesare in Egitto*, *ib.*, 1810. *Cantatas*: *Il disinganno*, 1792; *Il tempio dell' eternità*, 1793; *Il trionfo della gloria*, Naples, 1801. *Mass for 8 voices*, with 2 orchestras; 3 solemn masses with orchestra; 3 short masses; *Pastoral Mass*; *Requiem* with orchestra; *Passion* according to St. Matthew, with orchestra; *do.* according to St. John; *Motets*, *Te Deums*, *Dixit*, *Magnificat*, and other church music. His son and pupil Domenico (born at Naples in 1781) composed the following operas: *Zelinda e Rodrigo*, Naples, about 1812; *La parola d' onore*, *ib.*, 1815; *Il trionfo di Trajano*, *ib.*, 1818.—Fétis; *do.*, *Supplément*, ii. 587; *Adrien de la Fage*, *Miscellanees musicales*, 173.

**TRIUMPHAL OVERTURE**, for orchestra, by Anton Rubinstein, *op.* 43. Published by Schott (Mainz).

**TRIUMPHLIED** (Song of Triumph), for soli, chorus, and orchestra, text arranged by the composer from the nineteenth chap-

ter of the Revelations of St. John, music by Brahms, first given at a Gesellschafts-Concert, Vienna, Dec. 8, 1872. The work, which is strong and fine, was received with enthusiasm. The score, dedicated to the Kaiser Wilhelm, was published by Simrock (Berlin).—*Mus. Wochenblatt* (1873), 10; (1874), 147, 164; *Neue Zeitschr.* (1888), 234, 251.

**TRIUMPHMARSCH ZU TARPEJA** (Triumphal March in Tarpeia), for orchestra, in C, by Beethoven, first performed with the tragedy of Tarpeia, by Kuffner, in Vienna, March 26, 1813. First published by Haslinger (Vienna). Breitkopf & Härtel, *Beethoven Werke*, Serie ii., No. 14.—Thayer, *Verzeichniss*, No. 178.

**TRIUMPH OF TIME AND TRUTH, THE**, English oratorio in three acts, text from the Cardinal Panfil's "*Trionfo del tempo e del disinganno*," supposed to have been translated and arranged by Thomas Morell, music by Handel, first given at Covent Garden, London, in 1757. This is Handel's last work, written after he had become blind, and dictated to his amanuensis. It is a revision of his early oratorio "*Il trionfo del tempo e del disinganno*," written in 1708, but contains much other music, including new recitatives and numbers from other oratorios. The story is allegorical. Beauty (S.) is seen regarding herself in a mirror, and mourning that she must yield to the ravages of Time. Pleasure (T.) vows that she shall wear her charms forever, and Beauty promises to be her slave. Time and Counsel, the son of Truth (A.), enter and declare that Beauty will soon fade, and Truth bids her forsake folly. Beauty is tempted by Deceit (S.) to continue her life, but she bids farewell to Pleasure, follows the call of Truth, and Time and Truth thus triumph over Pleasure and Beauty. Published by Walsh (London); Chrysander's edition by Breitkopf & Härtel (Leipsic, 1865).—Chrysander, *Händel*, ii. 217–232; Rockstro, *Handel*, 53, 205, 355; Schœlcher, *do.*, 331.

**TROIS COULEURS, LES** (The Three Colors), political French song, words by Adolphe Blanc, music by Adolphe Vogel, written after the French Revolution of 1830, to celebrate the return of the tricolor flag. It was first sung by Chollet at the Théâtre des Nouveautés, Paris, in 1830, and became very popular. — Grove, iv. 803.

**TROMBONCINO, BARTOLOMEO**, Italian composer of the 15th and 16th centuries, born in Verona. Composer of frottole or part-songs, of which Eitner's *Bibliographie* contains a list of 107 to secular, and two to sacred words, all for four voices, as well as nine Lamentations and one Benedictus for three voices. Twenty-nine of his Frottole are in the collection by the lutenist Francesco, surnamed Bossinensis, entitled: *Tenori e contrabassi (vocal) intabulati col soprano in canto figurato per cantare e sonare col Lauto*, lib. primo (Petrucci, Venice, 1509). The nine books of Frottole, printed by Petrucci in 1504–08, contain all of Tromboncino's. The Lamentations are in *Lamentationum liber secundus* (Petrucci, Venice, 1506). — Fétis; Grove; Mendel.

**TROMLITZ, JOHANN GEORG**, born at Gera, Feb. 9, 1726, died at Leipsic, Feb. 4, 1805. Flutist, lived the greater part of his life at Leipsic, where he appeared in concerts, was much esteemed as a teacher and manufacturer of flutes, to which instrument he added essential improvements. He published several treatises on the flute, and contributed articles to the *Allgemeine musikalische Zeitung*. Works: 3 concertos for flute and strings; 2 books of sonatas for pianoforte and flute; 6 Partien for flute; Collection of German songs. — Fétis; Mendel.

**TROMPETER VON SÄKKINGEN, DER**, German comic opera in three acts, with prelude, text by Rudolf Bunge, music by Victor Ernst Nessler, first represented at the Stadttheater, Leipsic, May 4, 1884, with the following cast:

Werner Kirchhof.....Herr Schelper.  
Marie.....Frl. Jahns.  
Baron von Schönau.....Herr Grengg.  
Graf von Wildenstein.....Herr Köhler.  
Gräfin von Wildenstein..Fr. Metzler-Löwy.  
Conradin.....Herr Goldberg.  
Damian.....Herr Marion.

The libretto is founded on Scheffel's poem, the story of which is very popular in Germany. The action of the prelude is placed towards the end of the Thirty Years' War, and the scene is in Heidelberg. The rest of the opera represents Säkkingen in 1650. Werner, a rollicking student, joins the soldiers and becomes trumpeter to the Baron von Schönau, with whose daughter Marie he falls in love. Objections are made to their marriage, until it is discovered that Werner is the son of Marie's aunt, the Countess Wildenstein, he having been stolen in infancy by the gypsies. The two cousins are then permitted to marry. The opera, which has been very successful in Germany, reached its hundredth performance at the Berlin Opera House, Jan. 13, 1889. It was first given in New York at the Metropolitan Opera House, Nov. 23, 1887, with Robinson, Fischer, von Milde, Emblad, Ferenczy, Fran Seidl-Kraus, and Frl. Meisslinger in the cast. German operas of the same title and subject by Bernard Scholz, text by Theobald Rehbaum, Wiesbaden, Jan. 20, 1877; and by Emil Kaiser, Thalia Theater, New York, 1886. — Mus. Wochenblatt (1884), 264; Signale (1884), 497; Krehbiel (Review, 1887–88), 38.

**TROPPO DO, BASTA PER ORO**. See *Crispino e la Comare*.

**TROUBADOUR, THE**, English opera, text by Franz Hüffer, music by Alexander Mackenzie, represented at Drury Lane Theatre, London, June 8, 1886. This work, originally called *Guillem de Cabestant*, treats events in the history of that troubadour. It was conducted by the composer, and was received with applause.

## TROVATORE

TROVATORE, IL (The Troubadour), Italian opera in four acts, text by Cammarano, music by Verdi, first represented at the Teatro Apollo, Rome, Jan. 19, 1853. The libretto is from a Spanish drama, "El Trovador" (1832), by Antonio Garcia-Gu-



Marie Sasse.

tierrez. The opera opens with a midnight scene in the Palace of La Aljaferia, where Ferrando, an old retainer, tells his associates the story of the Conte di Luna's brother, Garzia, who was bewitched by a gypsy, and whose fate is unknown, though he was in reality stolen in revenge by Azucena, daughter of the gypsy, who was burned at the stake. The Conte di Luna enters, and sings under the window of Leonora, whom he loves. Leonora, believing him to be her lover Manrico, a troubadour, comes into the garden and greets him. Manrico appears, charges her with faithlessness, and the Count challenges him. The next act is in the gypsy camp, where Azucena tells the wounded Manrico, who believes her to be his mother, the story of the gypsy's death, and how by mistake she had thrown her own infant into the flames instead of the Count's brother. At this moment Manrico

is summoned to defend the castle of Castellar, and his messenger informs him that Leonora has entered a convent. He rescues her as she is about to take the vows, and leads her to Castellar. The next act shows the camp of the Count. Azucena, arrested and brought before him as a spy, calls Manrico to her aid. The Count, furious at hearing his rival's name, orders the gypsy to be burned. Manrico declares that she is his mother, and tries to save her, but he is thrown into prison with her. Leonora promises her hand to the Count if he will spare Manrico's life. He consents, and Leonora, having taken poison, bears the tidings to Manrico. He refuses liberty at this cost, and the Count orders him to be put to death at once. The Count forces Azucena to the window to show her the terrible scene. Informing him that he has murdered his own brother, the gypsy falls upon the prison floor and dies. The best numbers include: a short melody behind the scenes, "Deserto sulla terra," which in-



Villaret.

troduces Manrico; a trio, "Di geloso amor sprezzato," sung by Manrico, Leonora, and the Count at the close of the first act; the Anvil chorus; Azucena's aria, "Stride la vampa;" Manrico's aria, "Mal reggendo;" the Count's aria, "Il balen del suo sorriso;"



Manrico's aria, "Ah si, ben mio," which ends with the cabaletta, "Di quella pira;" the Miserere, "Ah che la morte;" "Mira di acerbe," sung by Leonora; and the duet, "Ah la stanchezza," between Azucena and Manrico. The part of Manrico has always been a favorite with lyric tenors, as it affords opportunity for displaying the high register of the voice. Mme Viardot-Garcia is probably the best Azucena ever seen. Mme Penco, Mme Goggi, Baucardé, Guicciardi, and Balderi sang in the original cast. This opera was received with great enthusiasm, and was soon played throughout Europe. It was first represented in Paris at the Italiens, Dec. 23, 1854, with Mario as Manrico; Graziani as the Count; Mme Frezzolini as Leonora; and Mme Borghi-Mamo as Azucena. It was sung at the Académie Royale de Musique, Paris, French translation by Emilien Pacini, Jan. 12, 1857, with Gueymard, Bonnehée, Mme Deligne-Lauters, and Mme Borghi-Mamo in the cast, and afterwards with Marie Sasse and Villaret in the principal rôles. It was first given in London at Covent Garden, May 17, 1855, with Tamberlik, Graziani, Mlle Jenny Ney, and Mme Viardot. It was sung in English at Drury Lane, March 24, 1856; and it was first given in New York, May 2, 1855, with Brignoli, Amodio, Signora Steffanone, and Signorina Vestvali. It was given in German at the Metropolitan Opera House, Feb. 6, 1889.—Pougin, Verdi (Matthews), 144; Hanslick, *Moderne Oper*, 230; *Revue et Gaz. mus. de Paris* (1855), 365; (1857), 17, 322; Clément et Larousse; Edwards, *Lyrical Drama*, i. 295; *Athenæum* (1853), 1263; (1855), 560, 593; Upton, *Standard Operas*, 229.

TROYENS À CARTHAGE, LES. See *Les Troyens*.

TROYENS, LES (The Trojans), poëme-lyrique in two parts, text and music by Hector Berlioz, composed between 1856 and 1863. The text is from the *Æneid*, and the two divisions are related like the parts of Richard Wagner's *Ring des Nibe-*

lungen. I. *La prise de Troie* (The Fall of Troy), opera in three acts, was never represented. It was sung by the Oratorio Society of New York in 1877. II. *Les Troyens à Carthage* (The Trojans at Carthage), opera in five acts, with a prologue, was first represented at the Théâtre Lyrique, Paris, Nov. 4, 1863, under the direction of Carvalho. It was not successful, greatly owing to the imperfect scenic apparatus. Berlioz considered it one of his best productions, and the score contains some of his most poetical and original music. There are strange devices in rhythm and instrumentation, and the dramatic climaxes are strong. The theme is the love of Dido and Æneas. Mme Charton-Demeur sang the part of Dido, and M. Monjauze that of Ænéas. The Trojans at Carthage was first given in New York as a dramatic cantata, arranged by H. E. Krehbiel, and under the direction of Frank Van der Stucken, at Chickering Hall, Feb. 26, 1887. The score was dedicated to the Princess Carolyne de Sayn-Wittgenstein, née Ivanowska. *La prise de Troie* was arranged in pianoforte score by Berlioz, and published by Choudens (Paris), and by Bote & Bock (Berlin). *Les Troyens à Carthage* was published by Choudens (Paris, 1885).—Jullien, Berlioz (1888), 263; Clément et Larousse, 678; *Mémoires de Berlioz*, 372; Krehbiel, *Review* (1886-87), 121.

TRUHN, FRIEDRICH HIERONYMUS, born at Elbing, West Prussia, Oct. 14, 1811, died in Berlin, April 30, 1886. Vocal composer, pupil of Bernhard Klein, of Dehn, and of Mendelssohn in Berlin, where he lived until 1835, when he went to Dantzic as Kapellmeister of the theatre. He returned in 1837 to Berlin, and afterwards became associated with Schumann at Leipzig, as one of the chief contributors to the *Neue Zeitschrift für Musik*, until 1844, when Schumann retired from it. He then travelled in Russia, Poland, and Scandinavia, returned in 1848 to Elbing, where he founded a singing society, and to Berlin in 1852, where he founded the *Neue Lieder-*

## TRUMPET

tafel. In 1854 he joined Hans von Bülow in a concert tour, then lived at Riga until 1858, when he returned to Berlin. Works: *Der bairische Hiesel*, marionette opera, Berlin, 1832; *Der vier jährige Posten* (not given); *Trilby*, comic opera, Berlin, 1835; *Fest-Cantate*, Königsberg; *Mahadöh*, for soli, 8-part chorus, and orchestra, Berlin, Breslau, Dresden, Königsberg, Elbing, 1846; *Der Abschied*, for soli, male chorus, and orchestra, Königsberg, 1850; *Cleopatra*, melodrama, Berlin, 1853; Many songs.—Fétis; Ledebur, *Tonkünstl. Lex. Berlins*; Mendel.

**TRUMPET OVERTURE**, for orchestra, in C, by Mendelssohn, op. 101, composed in 1826. This overture was first given in London by the Philharmonic Society in 1833. Breitkopf & Härtel, Mendelssohn Werke, Serie ii., No. 15. Arranged for the pianoforte for four hands.

**TRUMPETER, THE**, ballad, for tenor and baritone soli, male chorus, and orchestra, music by George Templeton Strong, first performed by the Apollo Club, Boston, in February, 1888.

**TSCHAIKOWSKY, PETER (ILYITCH)**,

born at Votkinsk, government of Viatka, Russia, Dec. 25, 1840, still living in St. Petersburg, 1890. Dramatic composer, at first studied law and entered the government service, but at the age of twenty-two took up the study of music at the newly-

created Conservatory in St. Petersburg, and three years later (1865) was appointed professor of harmony at the Conservatory of Moscow. This position he held until 1878, then devoted himself exclusively to composition, living alternately at St. Petersburg, in Italy, Switzerland, etc. He is one of the most distinguished representatives of the young Russian school of composers, and

pre-eminently cultivates the national element in music. Works—Operas: *Voyevoda*, Moscow, 1869; *Opritchimnyk*, St. Petersburg, 1874; *Vakula the Smith*, ib., 1876; *Yevgenyie Onégin*, ib., 1879; *The Maid of Orleans*, ib., 1881; *Mazeppa*, ib., 1882; *Tscharodyeika*, ib., Nov. 1, 1887; *Snegorutchka* (Snowdrop), lyric drama; *Le lac des cygnes*, ballet. Two masses, op. 41, 52; *Coronation Cantata*, for soli, chorus, and orchestra; 4 symphonies, in G minor, op. 13, in C, op. 17, in D, op. 29, and in F minor, op. 36; Symphonic poems (fantaisies for orchestra): *Der Sturm*, op. 18; *Franческа da Rimini*, op. 32; *Manfred*, op. 58; *Romeo and Juliet*. *Ouverture triomphale*, on the Danish National Hymn, op. 15, 1812; *Eighteen* hundred and twelve, *ouverture solennelle*, op. 49; 3 suites for orchestra, op. 43, 53, 55; *Serenade* for strings, op. 48; *Marche slave*, op. 31; *Coronation March* (1883); 2 concertos for pianoforte and orchestra, op. 23, 44; *Fantaisie* for do., op. 56; 2 concertos for violin and orchestra, op. 25, 35; *Pezzo capriccioso*, for violin and orchestra, op. 62; 3 quartets for strings, op. 11, 22, 30; *Trio* for pianoforte and strings, op. 50; *Pieces* for pianoforte and violin, op. 26, 34; *Variations* for violoncello and pianoforte, op. 33; *Sonata* for pianoforte, op. 37; Many pieces for pianoforte, op. 1, 2, 4, 5, 7–10, 19, 21, 39, 40, 51, 63, and *The Seasons*; Russian songs, op. 6, 16, 25, 27, 38, 47, 57, 65; 6 duets, op. 46.—Fétis, *Supplément*, ii. 589; Mendel; Riemann.

**TSCHARODYEIKA** (The Sorceress), Russian opera, text after the drama of Schpashinski, music by Tschaiowsky, represented in St. Petersburg, Nov. 1, 1887. The opera was conducted by the composer, and was enthusiastically received.

**TSCHIRCH, ERNST LEBERECHT**, born at Lichtenau, July 3, 1819, died in Berlin, Dec. 26, 1854. Instrumental and vocal composer, pupil at the royal institute for church music and at the Academy, in Berlin; visited Hamburg and Paris in 1845,



and was Kapellmeister of the theatre at Stettin in 1849-51. Works: Frithjof, opera (not represented); Der fliegende Holländer, do., about 1852; Kampf und Sieg, overture; Other orchestral music; Cantatas; Songs.

TSCHIRCH, (FRIEDRICH) WILHELM, born at Lichtenau, Prussia, June 8, 1818, still living, 1890. Vocal composer, pupil of the royal institute for church music, of the Academy, and of Marx, in Berlin; was music director at Liegnitz in 1843-52, then became Hof-Kapellmeister at Gera. In 1869 he visited the United States, on the invitation of several singing societies, to attend the Sängerfest at Baltimore, and won much applause with his compositions there, and in New York, Philadelphia, Washington, Chicago, etc. He is honorary member of more than fifty male vocal societies; and under the pseudonym of Alexander Czerny has composed many salon pieces for piano-forte. Works: Meister Martin und seine Gesellen, opera, Leipzig, 1861; Eine Nacht auf dem Meere, dramatisches Tongemälde, for solo, male chorus, and orchestra (crowned by the Academy of Berlin); Die Zeit, for do., op. 38; Das Turnier, dramatic scene for do., op. 43; Blücher in Giessen, do., op. 51; Leben, Liebe, Lust und Leid, do., op. 63; Abschiedsgruss ans Vaterland, do., op. 74; Eine Sängerfahrt auf dem Rhein, do., op. 91; Die Harmonie, hymn for male chorus and wind instruments, op. 19; Gott, Vaterland, Liebe, do., op. 42; Deutscher Männer-Festgesang, do., op. 53; Scheidegruss an die Sonne, do., op. 58; Deutsches Siegeslied, do.; Ein Fels im Meer, do., op. 64; Die Waffen des Geistes, do., op. 75; Deutschlands Hochzeitstag, Hymnus zum Friedensfest 1871, do., op. 76; Im Maien, do., op. 77; Mass for do. or organ, op. 52; Sei du mit mir, for do., op. 90, etc.; Songs, and part-songs.—Mendel; Fétis.

TSCHIRCH, RUDOLF, born at Lichtenau, April 17, 1825, died in Berlin, Jan. 16, 1872. Instrumental composer, brother of the preceding, was chorus master in

Kroll's theatre, Berlin, until 1854; founded the Märkische Central-Sängerbund in 1860, and afterwards became royal music director. Works: Music to Eine Brautschau, Berlin, 1858; Cantata, Sans-Souci, 1855; Many pieces for wind instruments, among which Die Hubertusjagd, and Das Fest der Diana; Choruses for male voices.—Fétis; Mendel.

TUCKERMAN, SAMUEL PARKMAN, born in Boston, Massachusetts, Feb. 17, 1819, still living, 1890. Organist, pupil in Boston of Charles Zeuner; in 1840 became organist and choir director of St. Paul's Church, Boston, which post he held several years. In 1849 he went to England, and studied the organ in various cathedral towns. In 1853 he received the degree of Mus. Doc., Lambeth, and returning to Boston, resumed his duties at St. Paul's. After delivering many lectures illustrating the development of cathedral music from the fourth century, and church music in the old world and the new, he returned in 1856 to England, where he remained until 1864. He now resides in Switzerland. Mr. Tuckerman has collected a valuable music library of about 2,000 volumes, including rare scores and motets of the Italian and early English schools. In 1852 he received a diploma from the Accademia di Sta. Cecilia, Rome. Works: Church services in C, G, F, and E-flat; Anthems, including Thou shalt shew me the path, Come unto him, God so loved the world, Lighten our darkness, An' they rest not, Their sun shall no more go down, Come unto me, I looked and behold a door was opened in heaven, I was glad when they said unto me, Hear my prayer, and Blow ye the trumpet in Zion; Hymns; Carols; Chants, and part-songs. He has edited also several collections of church music: The Episcopal Harp (Boston); The National lyre (with S. A. Bancroft and Henry K. Oliver); Cathedral Chants (1858); and The Trinity Collection of Church Music, containing the hymn tunes of Edward Hodges and several of his own works (New York, 1864).

## TUCZEK

**TUCZEK, VINCENZ (FRANZ ?)**, born at Prague about 1755, died at Pesth in 1820. Dramatic composer, son and pupil of Franz Tucek (died in Prague, 1780); began his musical career as a tenor singer, then was accompanist at the theatre in Prague until 1798, when he went to Sagan as Kapellmeister to the Duke of Courland. In 1800-01 he conducted the theatre orchestra at Breslau, then that of the Leopoldstädter Theater in Vienna, and finally settled at Pesth. Works—Operas: *Hans Klachel*, operetta, Prague, 1797; *Die beiden Dachein*; *Rübezahl*, Breslau, 1801; *Sultan Konradin*; *Dämona das Bergweibchen*; *Idas und Marpissa*; *Lanassa*. Moses in Egypten, biblical drama; *Samson*, do.; *Geistliche Cantate*, Sagan, 1798; *Masses*; *Cantatas*; *Vocal quartets*, songs, etc.—*Dlabacz*; *Fétis*; *Wurzbach*.

**TUDWAY, THOMAS**, English composer of the 17th century, died in London in 1730. He was organist of King's College, Cambridge, in 1670, and of Pembroke College in 1681; professor of music in Cambridge University in 1704, suspended in 1706-07, and resigned his position as organist in 1726, when he retired to London. He composed anthems, motets, services, and songs, and compiled a collection of the most celebrated services and anthems, in 6 volumes (1715-20).—*Grove*.

**TU ES PETRUS**, hymn for five-part chorus and orchestra, by Mendelssohn, op. 111, composed in 1827. Breitkopf & Härtel, Mendelssohn Werke, Serie xiv., No. 96.

**TULOU, JEAN LOUIS**, born in Paris, Sept. 12, 1786, died at Nantes, July 23, 1865. Virtuoso on the flute, pupil of Wunderlich at the Conservatoire, where he won the second prize in 1799, and the first in 1801, it having been denied him in 1800 on account of his youth. In 1804 he entered the orchestra of the Opéra Comique as first flute, and in 1813 succeeded his master Wunderlich at the Opéra. In 1822 he resigned, but went again to the Opéra in 1826, and soon after was appointed profes-

sor at the Conservatoire. He retired from both positions in 1856, and in 1857 settled at Nantes. A factory for flutes, which he had established and conducted, produced many excellent instruments after the old system, which he upheld to the period of his retirement, strongly opposing the introduction of Böhm's system at the Conservatoire. Works: Five concertos for flute and orchestra; *Fantaisies*, *airs variés*, for do.; *Grand solos* for do.; *Symphonies concertantes* for flute and other wind instruments; *Trios*, *duos*, many *airs*, etc., for flute.—*Fétis*; *Mendel*; *Riemann*.

**TUMA, FRANZ**, born at Kosteletz-ander-Elbe, Bohemia, Oct. 2, 1704, died in Vienna, Feb. 4, 1774. Virtuoso on the viola da gamba and contrapuntist, pupil of Černohorský in Prague, and of Fux in Vienna. In 1741 he became chamber com-



poser to the dowager Empress Elisabeth, and was pensioned in 1750. Works: *Thirty masses*; *Miserere*; *Responses to the Lectiones et Lamentationes*; *Sinfonie a tre*.—*Slovník naučný* (Prague, 1872), ix. 633; *Wurzbach*.

**TU N'ÉTAIS PAS SEUL EN CES LIEUX**. See *Guillaume Tell*.

**TU POSSÈDES, DIT-ON**. See *La Juive*.

**TURANDOT**, overture, march, and incidental music to the play of Turandot, adapted from the Italian of Gozzi, by Schiller, composed by Carl Maria von Weber, op. 37, in 1809. The overture is a musical jeu d'esprit, fashioned on a few opening measures of Chinese melody. It was originally known as *Ouverture Chinoise*, but it was remodelled for Turandot, and the original composition was lost. The autograph score, owned by Max von Weber, was published by Schlesinger (Berlin). Arrangement for the pianoforte, two hands, by the composer

(ib., 1817). — Jähns, Weber Verzeichniss, No. 75.

**TURCO IN ITALIA, IL** (The Turk in Italy), Italian opera in two acts, text by Romani, music by Rossini, first represented at La Scala, Milan, Aug. 14, 1814. It was written as a pendant to *L' Italiana* in Algeri, but the critics condemned Rossini for repeating himself, and the opera was not very successful. A young Turk, Albazar, is shipwrecked on the coast of Italy, and falls in love with the first woman he meets.



Ronzi de Begnis.

Fiorella has a husband, Geronio, and a lover, Narciso, and she torments both by coquetting with the stranger. The original cast included: Albazar, Galli; Geronio, Paccini; Narciso, David; and Fiorella, Mme Festa. The opera was first given in Paris at the Italiens, May 23, 1820; at Her Majesty's, London, May 19, 1820, and in 1822, when Mme Ronzi de Begnis made her debut as Fiorella; in Vienna in 1820; in Berlin, as "*Der Türke in Italien*," German translation by von Holtey, in 1826; and first in New York, March 14, 1826, with

Crevelli as Albazar, Garcia as Narciso, Rosich as Geronio, and Mme Barbieri as Fiorella. Published by Schott (Mainz). — Escudier, Rossini, 15; Edwards, do., 83; Vie de Rossini par un dilettante, 85; Hanslick, *Moderne Oper*, 105; Cäcilia, xii. 55.

**TURINI, FRANCESCO**, born at Brescia in 1590, died there in 1656. Church composer, son of Gregorio Turini (singer and cornet virtuoso, 1560–1600), with whom he went to Prague, when quite young, and there became organist of the imperial chapel. He spent some time in Venice and Rome, to study singing and composition, returned to Prague, and seems to have settled late in life in his native city. Works: *Messe a quattro e cinque voci* (Venice); *Motetti* (Brescia); *Madrigali*, 3 books (Venice, 1624, 1629); *Messe a cappella a quattro voci* (ib., 1643); *Motetti comodi* (ib.). — Fé-tis; Mendel; Riemann.

**TURKISH MARCH.** See *Ruinen von Athen*.

**TURLE, JAMES**, born at Taunton, England, March 5, 1802, died in London, June 28, 1882. Organist of Christ Church, Surrey, in 1819–29, of St. James', Bermondsey, in 1829–31, and in 1831–75 of Westminster Abbey, where he was also master of the choristers. In 1829–56 he was music master at the School for the Indigent Blind. Works: *Psalms and Hymns* (1855); do. for public worship (1863, 1864, 1869); *Psalter and Canticles* (1865); *The People's Music Book* (with E. Taylor); *Church Services*; *Anthems*; etc.

**TURNER, ALFRED DUDLEY**, born in St. Albans, Maine, Aug. 24, 1854, died there, May 7, 1888. Pianist, pupil at the New England Conservatory of Music and the Boston University College of Music, in both of which he taught until his death. He appeared several times as a pianist in concerts in Boston. Works: *Trois morceaux* for pianoforte and violoncello, op. 11; *Suite* for do., op. 17; *Sonate dramatique* for pianoforte, op. 18; *Sonata* for pianoforte and violin, in D minor, op. 27; *Do*.

## TURNHOUT

for do., in C minor, op. 31 ; Do., for piano-forte and violoncello, op. 34 ; Études, romances, nocturnes, preludes, mazurkas, and other works for the pianoforte.

**TURNHOUT, GÉRARD DE** (properly Gheert Jacques), born at Turnhout, Belgium, about 1520, died in Madrid, Sept. 15, 1580. Contrapuntist, was a chorister in the cathedral of Antwerp in 1545, received as master into the Confrérie de la Vierge, in 1562, and became maître de musique of the cathedral in 1563, succeeding Antonio Barbé. In 1572 he was appointed maestro de capilla to Felipe II., resigning his positions in the Antwerp cathedral in that year, and according to the accounts of the royal chapel in Madrid, entering upon his duties there in November of that year ; he was also made master of the children, and held two prebends, those of Namur and Tournai. Works : *Liber primus sacrarum cantionum* (Louvain, 1568) ; *Sacrarum et aliarum cantionum*, etc. (ib., 1569) ; Mass for 5 voices in *Præstantissimorum divinæ musices auctorum missæ decem* (ib., 1570) ; Other compositions in the following collections : 3d book of *Recueil des fleurs* (Phalesius, Louvain, 1568) ; 4th book of *Chansons à quatre parties* (Tylman Susato, Antwerp, 1544) ; *Le xii. ième livre contenant xxx. chansons amoureuses*, etc. (ib., 1558) ; *Een duytsch Musijckboek*, etc. (Phalesius, Louvain, and Bellerus, Antwerp, 1573) ; *La Fleur des chansons* (ib., 1574) ; *Livre de musique* (ib., 1571). His son Jean was maître de chapelle to the Duke of Parma, governor of the Netherlands, as early as, and probably before, 1589, and until 1595 at least. He published : *Madrigali a sei voci* (Antwerp, 1589) ; *Madrigali a cinque voci* (Douai, 1595) ; *Sacrarum cantionum quinque, sex et octo vocum* (ib., 1600). —Fétis ; *Van der Straeten*, iv. 48 ; vi. 512 ; Mendel ; Riemann.

**TURNO, IL**, Italian opera in three acts, music by Steffani, written for and first represented at the Court of Hanover in 1709. The scores in Buckingham Palace are

signed Gregorio Piva, the name of Steffani's secretary, which he adopted for himself after he became a statesman. The large copy is entitled "*Enea, ossia amor vien dal destino*," but the conducting score is inscribed, "*Il Turno*." This marks an advance upon all previous operas. The choruses anticipate those in Handel's oratorios, and a phrase of the Presto movement in the second Suite de pièces for the clavecin and one in the chorus, "For unto us a child is born," in *The Messiah*, resemble themes in this work. Several arias are accompanied by a full orchestra of strings, oboes, bassoons, trumpets, and drums. This opera and *Tassilone* were written in the same year.

**TURN ON, OLD TIME.** See *Maritana*.

**TURPIN, EDMUND HART**, born at Nottingham, England, May 4, 1835, still living, 1890. Organist, pupil of Noble, and in London of Hullah and Pauer ; organist of St. Barnabas, Nottingham, in 1850, and of St. George, Bloomsbury, in 1869. Conductor and secretary



of College of Organists, 1875 ; professor of form and instrumentation at Trinity College, London. Since 1880 he has been editor of the *Musical Standard*. Works : *St. John the Baptist*, oratorio ; *Hezekiah*, do. ; *A Song of Faith*, cantata, 1867 ; *The Monastery*, symphony ; *Overtures* ; *Festival Mass* ; *Motets* ; *Anthems* ; *Quartets* ; *Organ music*.

**TYE, CHRISTOPHER**, born in Westminster early in the 16th century, died in March, 1572 (1580?). He was organist of Ely cathedral in 1541-62 ; chorister and gentleman of the Chapel Royal ; Mus. Bac., Cambridge, 1536 ; Mus. Doc., ib., 1545, Oxford (ad eundem), 1548. Works : *The Actes of the Apostles*, etc. (London, 1553) ; *Services in G minor* ; *Masses*, and anthems.

**TYLMAN SUSATO** (Tileman, Thieleman), born probably at Soest (Susatum),

Westphalia, about the close of the 15th century, died in Antwerp, in 1564. Vocal composer, and notable printer of music, seems to have lived first at Cologne, and is first heard of at Antwerp in 1631, as instrumentalist at the cathedral, and city musician. In 1543 he opened a printing office, which soon assumed such proportions, that he built in 1547 an establishment of his own. His chansons and motets are to be found in his own, and in contemporaneous German collections.—Fétis ; Mendel ; Riemann.

TZIGANE, LA. See *Fledermaus*.

**U**BER, ALEXANDER, born at Breslau in 1783, died at Carolath, Silesia, in 1824. Violoncellist, son of the following ; pupil of Johann Zacharias Jäger, on the violin of Janitzek, and in composition of Schnabel. His intercourse with Carl Maria von Weber, Berner, and Klingohr contributed much towards developing his talent. In 1804 he made a journey through Germany and played with success in many cities ; was settled at Basel for some years, but returned to Breslau in 1821, and in 1823 became Kapellmeister to Prince Carolath. Works : Concerto for violoncello ; Variations for do., with quartet or orchestra ; Septet for clarinet, horn, violin, 2 violas, and 2 violoncellos ; 6 caprices for violoncello ; 16 variations on a German air, for do. ; Several collections of part-songs ; Songs with pianoforte.—Fétis.

UBER, CHRISTIAN BENJAMIN, born in Breslau, Sept. 20, 1746, died there in 1812. Amateur composer and skilled performer on several instruments ; practised law in his native city, where his house was the rallying place of eminent representatives of art and science. Works : *Clarisse, oder das unbekannte Dienstmädchen*, comic opera in three acts, Breslau, 1772 ; *Deukalion und Pyrrha*, cantata ; Music to the comedy *Der Volontair* ; 11 concertinos for pianoforte, flute, viola, 2 horns, and bass ; 6 di-

vertissements for pianoforte, with flute, violin, etc. ; 9 do., with violin, 2 horns, and bass ; 6 sonatas for pianoforte and violin ; Quintets for string instruments. — Fétis ; Mendel ; Schilling.

UBER, FRIEDRICH CHRISTIAN HERMANN, born in Breslau, April 22, 1781, died in Dresden, March 2, 1822. Son of the preceding, pupil of Türk at Halle, where he was entrusted with conducting the winter concerts in 1801 ; returned to Breslau in 1803, went to Berlin in 1804 and, recommended by Bernhard Romberg, entered the service of Prince Louis Ferdinand of Prussia. In the winter of 1808 he joined the orchestra of King Jerome, at Cassel, as violinist, and in 1809 became music director of the German opera there. Afterwards he conducted the French opera, and in 1815 was connected with the National theatre at Mainz. In 1816 he went to Dresden as Kapellmeister of Seconda's troupe, then lived for a while at Leipsic, and in 1817 was appointed music director at the Kreuzkirche in Dresden. Works : *Les marins, opéra-comique* ; *Der falsche Werber*, intermezzo, Cassel, 1808 ; *Der frohe Tag*, opera, Mainz, 1815 ; Music to Klingemann's drama *Moses* ; do. to the drama *Der ewige Jude* ; do. to Saxonia, an allegory ; *Die sieben Worte des Erlösers*, oratorio ; Cantata for the jubilee of the King of Saxony, 1818 ; *Das Fest der Erlösung*, cantata ; Concerto for violin, etc.—Fétis ; Mendel ; Schilling.

UDITE, UDITE, O RUSTICI. See *Élisire d'amore*.

UEBERLÉE, (FELIX WILHELM) ADALBERT, born in Berlin, June 27, 1837, still living, 1890. Organist and cantor, pupil at the Conservatorium and the royal institute for church music in Berlin ; won prizes in 1862 and 1864, and made a study trip to Italy in 1864–65. On his return he became organist at the Bartholomäus-Kirche, in 1866 at the Dorotheenstädtische Kirche, and in 1867 vocal instructor at the Luisenstädtische Gewerbschule. He is also conductor of the Dorothea vocal so-

ciety. Works: *Egmont*, opera; *Karin*, do.; *Weiberlist*, comic opera; *Das Wort Gottes*, oratorio, 1872; *Golgotha*, do., 1878; *Te Deum*; *Requiem*, 1873; *Stabat Mater*, 1874; Choruses for male and mixed voices; Songs; Pianoforte pieces, etc.—Mendel; Riemann.

UGOLINO (Urgolini, Hugelinus), VINCENZO, born in Perugia in the second half of the 16th century, died in Rome in 1626. One of the most learned church composers of the Roman school, pupil of Nanini. He was made maestro di cappella of Sta. Maria Maggiore, Rome, in 1603, but in 1604 a dangerous illness obliged him to resign. In 1609 he held the same office at the cathedral of Benevento. In 1615 he returned to Rome, was called to S. Luigi de' Francesi, and in 1620 was made maestro di cappella of St. Peter's, but was forced to resign in 1626 on account of his health. His best pupil was Orazio Benevoli. Works: Two books of motets for 8 voices (Rome, 1614); 4 do., for 1, 2, 3, 4 voices with basso continuo for organ (ib., 1616, 1617, 1618, 1619); 2 books of Psalms for 8 voices (ib., 1620); 2 books of masses and motets for 8 and 12 voices (Rome, 1622); Psalms and motets for 12 voices (Venice, 1624).—Fétis, 281; Ambros, *Gesch.*, iv. 83; Riemann; Mendel.

UHDE, JOHANN OTTO, born at Insterburg, East Prussia, May 12, 1725, died in Berlin, Dec. 22, 1766. Amateur composer, pupil in Berlin of Simonetti on the violin, and of Schaffrath on the pianoforte. He had studied law, and in time became councillor of the supreme court, and judge in Berlin. Works: *Temistocle*, opera, Berlin, about 1760; *Cantata* on the victory at Torgau; Italian cantata on the birthday of Friedrich II.; *Die Grazien*, cantata; Symphonies, concertos, trios, songs, etc.—Mendel; Schilling.

ULBRICH, MAXIMILIAN, born in Vienna in 1752, died there, Sept. 14, 1814. Amateur dramatic and church composer, pupil of Wagenseil and of Reutter. He played well on several instruments, and

took part in the private chamber concerts of Joseph II. Works—Operas: *Frühling und Liebe*, Vienna, 1778; *Der blaue Schmetterling*; *Die Schnitterfreude*, operetta, Vienna, 1785. *Die Israeliten in der Wüste*, oratorio; Masses, litanies, graduals, *Te Deum*, etc.; 6 symphonies for orchestra; Divertissements for pianoforte, etc.—Fétis; Wurzbach.

ULRICH, EDUARD, born at Weimar in 1795, died there (?) after 1843. Violoncellist, pupil of Haase at Weimar, where he entered the court orchestra in 1811, having in the meanwhile studied counterpoint in Berlin. Works: *Der treue Eckard*, opera, *Der Eremit*, do., both given at Weimar, 1841; 2 concertinos for horn and orchestra; *Soli* for violoncello, etc.—Fétis; Mendel.

ULRICH, HUGO, born at Oppeln, Silesia, Nov. 26, 1827, died in Berlin, May 23, 1872. Instrumental composer, pupil of Kotzoldt on the pianoforte and organ, and later of Brosig, while paying his way through the Breslau Gymnasium by singing and organ-playing. In 1846 he went to Berlin, to study at the University, where the recommendation of Meyerbeer induced Deln to take him as a pupil in composition. His compositions attracted great attention. His *Symphonie triomphale* obtained in 1853 a prize of 1,500 francs from the Académie Royale of Brussels, where he was present at its first performance. In 1855 he went to Italy and lived in Venice, Turin, Genoa, Rome, and Milan, but pecuniary difficulties compelled his return to Berlin in 1858, and prevented attempts at higher composition. Teaching in Stern's Conservatorium was so distasteful to him that he gave it up, and to make a living had recourse to musical hack work, such as making arrangements for pianoforte, which are excellent. His compositions show great musical power, but the force of circumstances was too strong for him. Works: *Bertrand de Born*, an unfinished opera; 3 symphonies; 2 overtures; Quartet; Trio for pianoforte and



strings ; Sonata for violoncello ; Pianoforte pieces.—Mendel ; Fétis.

ULTIMO DE' CLODOVEI, L'. See *Arabi nelle Gallie*.

ULTIMO GIORNO DI POMPEI, L' (The Last Day of Pompeii), Italian opera in two acts, text by Tottola, music by Giovanni Pacini, first represented in Naples, Nov. 19, 1825. It was given in Paris, Oct. 3, 1830. Other operas on the same subject, in Italian : *Una gita a Pompeji*, by Giovanni Moretti, Naples, 1856 ; *Jone, ossia l'ultimo giorno di Pompeji*, by Petrella, text by Peruzzini, three acts, Milan, Jan. 21, 1858. In German : *Alida, oder die letzten Tage von Pompeji*, by Franz Zachner, text by Prechtler, Munich, April 12, 1839 ; *Die letzten Tage von Pompeji*, by August Pabst, text by Julius Pabst, four acts, Dresden, Aug. 17, 1851 ; by Peter Müller, text by Pasqué, Darmstadt, 1855 ; *Die Nazarener in Pompeji*, by Muck, text by Gollmick and Bauer, Feb. 5, 1867 ; by Yourij von Arnold, about 1860. In French : *Le dernier jour de Pompéi*, by Victorin de Joncières, text by Beaumont and Nutter, four acts, Paris, Sept. 21, 1869.

ULYSSE, choruses to Ponsard's five-act tragedy of Ulysse, by Gounod, first performed at the Comédie Française, Paris, June 18, 1852. It was given in London at a concert for the benefit of the Brompton Hospital, June 8, 1866. Published by Cramer & Co. (London, 1866).—Athenæum (1866), 808.

UMBREIT, KARL GOTTLIEB, born at Rehstedt, near Gotha, June 9, 1763, died there, April 27, 1829. Organist, pupil of Kittel at Erfurt ; organist at Sonneborn, near Gotha, thirty-five years, then returned to his native place. Works : *Allgemeines Choralbuch für die protestantische Kirche*, etc. (Gotha, 1811), translated into French by Choron (Paris) ; *Die evangelischen Kirchenmelodien*, etc. (Gotha, 1817) ; 12 organ pieces (ib. and Leipsic, 1798) ; 25 do. (Bonn) ; 12 choral melodies for organ (Gotha, 1817) ; 4 do. with variations

(ib., 1821) ; 50 do. (ib., 1808).—Fétis ; Mendel.

UMLAUF, IGNAZ, born in Vienna in 1756, died at Meidling, near Vienna, June 8, 1796. Dramatic composer, became in 1772 viola player in the opera orchestra, then music director of the German opera, created by Joseph II., and from 1789 substituted for Salieri as Kapellmeister of the imperial chapel. Works—Singspiele : *Die Bergknappen*, Vienna, 1778 ; *Die püefarbenen Schuhe, oder die schöne Schusterin, die Apotheke*, ib., 1778 ; *Die glücklichen Jäger*, ib., 1785 ; *Der Ring der Liebe*, ib., 1785 ; *Der Irrwisch* ; *Aeneas in Carthago*. Paul und Rosette, ballet, Vienna, 1825 ; *Der Fassbinder*, do., ib., 1830 ; *Das Rosenfest*. Church music ; Pianoforte pieces and songs. His son Michael (1781–1842) was violinist in the opera orchestra, where he became assistant and then first Kapellmeister. He composed two Singspiele ; *Das Wirthshaus zu Granada*, Vienna, about 1812 ; *Der Grenadier*, Stuttgart, 1821 ; 6 ballets ; Sonata for violin and pianoforte ; do. for pianoforte 4 hands ; Church music.—Fétis ; Wurzbach ; N. Necrol. der D. (1842), 1089.

UNA FURTIVA LAGRIMA. See *Elisire d'amore*.

UNA VOCE POCO FA. See *Barbiere di Siviglia*.

UN BACIO DI MANO, arietta for bass with orchestra in F, text from Anfossi's opera, *Le gelosie fortunate*, music by Mozart, composed in Vienna in May, 1788. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 40. — Köchel, Verzeichniss, 541.

UND ES WAREN HIRTEN IN DERSELBEN GEGEND, cantata Feria II. Nativitatis Christi, for soli and chorus, with accompaniment of two flutes, two oboi d'amore, two oboi da caccia, strings complete, organ, and continuo, by Johann Sebastian Bach. It forms the second part of the *Weihnachts-Oratorium*.

UN DISPREZZATO AFFETTO, contralto aria of Ottone, in F minor, with ac-

companiment of violins in unison, and bass, in Handel's *Ottone*, Act III, Scene 2. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

UN DOUX SERMENT NOUS LIÉ. See *Hamlet*.

UND SPÜR' ICH NICHT LINDE. See *Fidelio*.

UNE FÉE, UN BON ANGE. See *Domino Noir*.

UNE HEURE DE MARIAGE (An Hour of Marriage), opéra-comique in one act, text by Étienne, music by Dalayrac, first represented at the Théâtre Feydeau, Paris, March 20, 1804.

UNGARISCHE FANTASIE (Hungarian Fantasy), a fantasia on Hungarian folk-melodies, for the pianoforte and orchestra, composed by Liszt for Hans von Bülow. The score was published by Heinze (Leipsic), arrangement for two pianofortes by Hans von Bülow (ib.).

UNGARISCHE SUITE (Hungarian Suite), for orchestra, in F, by Joachim Raff, op. 194. This is the composer's second suite. I. An der Grenze, Ouverture; II. Auf der Puszta, Träumerei; III. Bei einem Aufzug der Honvéd, Marsch; IV. Volkslied mit Variationen; V. Vor der Csárda, Finales.—Mus. Wochenblatt (1877), 186.

UNGARISCHE TÄNZE (Hungarian Dances), for the pianoforte for four hands, by Brahms, without opus number. Book I. 1. Allegro molto; 2. Allegro non assai; 3. Allegretto; 4. Poco sostenuto; 5. Allegro. Book II. 6. Vivace; 7. Allegretto; 8. Presto; 9. Allegro non troppo; 10. Presto. Book III. 11. Poco andante; 12. Presto; 13. Andantino grazioso; 14. Un poco andante. 15. Allegretto grazioso; 16. Con moto. Book IV. 17. Andantino; 18. Molto vivace; 19. Allegretto; 20. Poco allegretto; 21. Vivace. The first two books were published by Simrock (Berlin, 1872), arranged by the composer for the pianoforte for two hands (ib., 1872). The second two books were published by Simrock (Berlin, 1880), for

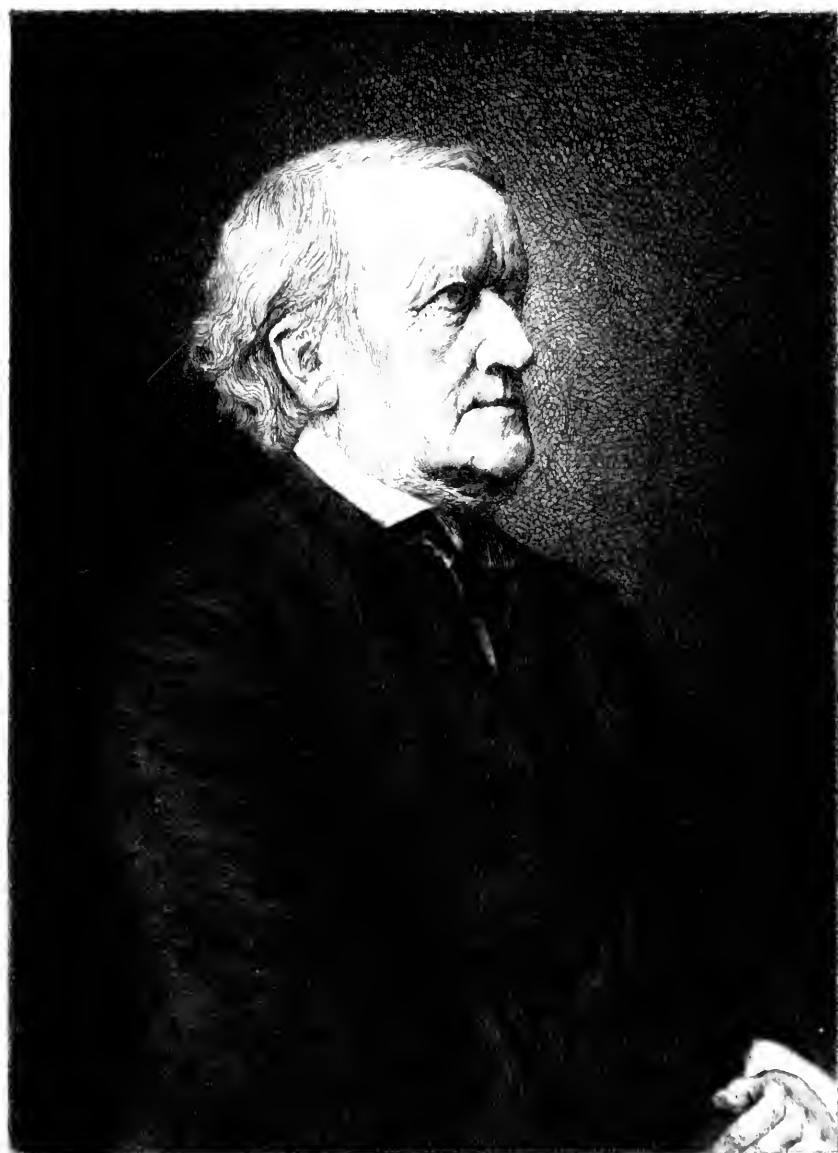
the pianoforte for two hands, by Theodor Kirschner (ib., 1881). Easy arrangement by R. Keller (ib., 1876 and 1881); do. for six hands (ib., 1877), and do. for two pianofortes for eight hands (ib., 1874 and 1881). Arranged for pianoforte and violin by Joseph Joachim (ib., 1871 and 1880), easy arrangement for do. by F. Hermann (ib., 1878 and 1881); for pianoforte and violoncello by A. Piatti (ib., 1881); for full orchestra by the composer (ib., 1874), by Antonin Dvořák (ib., 1881). Zigeunerlied (Gypsy Song), "Wir leben nur von heut auf morgen," for two voices with pianoforte, from No. V. and No. VI., arranged by Pauline Viardot, entitled, Les Bohémiennes, and published by Hamelle (Paris, 1886).

UNGARISCHE ZIGEUNERWEISEN (Hungarian Gypsy Melodies), by Carl Tausig, composed for the pianoforte for two hands. This ranks with Liszt's *Rhapsodies hongroises*. The score, dedicated to Seraphine Tausig, was published by Senff (Leipsic). Arranged for the pianoforte for four hands, by R. Kleinmichel (ib.).

UN JOUR, DANS LES FLOTS DE LA MEUSE. See *Prophète*.

UNSER MUND UND TON DER SALTEN, tenor aria in F major, with accompaniment of two violins concertanti, two do. ripieni, viola, and continuo, in Johann Sebastian Bach's cantata *Festo annunciationis Mariæ*, Wie schön leuchtet der Morgenstern (Bachgesellschaft, No. 1). Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Whistling).

UOMINI DI PROMETEO, GLI (The Men of Prometheus), allegorical ballet in two acts, with overture, ballet arranged by Salvatore Viganò, music by Beethoven, op. 43, first performed at the Hoftheater, Vienna, March 28, 1801. The scene is placed on Mount Parnassus. Characters represented: Prometeo; Children; Bacco; Pan; Terpsichore; Thalia; Melpomene; Apollo; Amfione; Arione, and Orfeo. The famous dancer, Salvatore Vi-





ganò, appeared in it. It was very successful, being given sixteen times in 1801 and thirteen times in 1802. The German title is *Die Geschöpfe des Prometheus*. The finale, which is frequently played at concerts, was performed in Vienna, Sept. 8, 1816. Overture, Adagio, Allegro molto con brio; Introduction, Allegro non troppo; I. Poco adagio, Allegro con brio, Poco adagio, Allegro con brio; II. Adagio, Allegro con brio; III. Allegro vivace; IV. Maestoso, Andante; V. Adagio, Andante quasi allegretto; VI. Un poco adagio, Allegro; VII. Grave; VIII. Allegro con brio, Presto; IX. Adagio, Allegro molto; X. Pastorale, Allegro; XI. Andante; XII. Maestoso, Allegro; XIII. Allegro; XIV. Andante; XV. Andantino, Adagio, Allegro; XVI. Finale, Allegretto, Allegro molto. The theme of the Finale was used again for the Finale of the *Sinfonia Eroica*, op. 56; as a theme for the pianoforte variations, op. 35; and again in the seventh Contretanz (Breitkopf & Härtel, Serie ii., No. 9). The score, in the Königl. Bibliothek, Vienna, was first published by Cappi and by Artaria (Vienna, 1801). Breitkopf & Härtel, Beethoven Werke, Serie ii., No. 11. Arranged for string-quartet, and for flute, violin, viola, and violoncello by Zulehner; for pianoforte and violin; for pianoforte, violin, flute, and violoncello; for two pianofortes for four hands, by Czerny; for do., eight hands, by Schmidt; for one pianoforte, four hands, by Cranz; and for two and four hands by Gleichauf. — Thayer, Verzeichniss, No. 79; do., Beethoven, ii. 124, 380; Lenz, do., i. 230; Marx, do., i. 68, 204; Allgem. mus. Zeitg., xv. 435; xviii. 733.

URBAN, HEINRICH, born in Berlin, Aug. 27, 1837, still living, 1890. Instrumental and vocal composer and violinist, pupil of Hubert Ries, Ferdinand Laub, Richard Hellmann, and others; studied also in Paris. He has been professor at Kullak's Academy, Berlin, since 1881, and has great reputation as a theorist. Works:

Frühling, symphony; Overtures to Schiller's Fiesco; Scheherezade, overture; Overtüre zu einem Fastnachtsspiel; Concerto for violin; Solos for violin; Songs, duets, terzets. His brother, Friedrich Julius (born in Berlin, Dec. 23, 1838), is a popular singing teacher. His *Kunst des Gesangs* is highly commended by critics; he has also composed songs.—Mendel; Riemann.

URHAN, CHRÉTIEN, born at Montjoie, near Aix-la-Chapelle, Feb. 16, 1790, died at Belleville, near Paris, Nov. 2, 1845. Violinist, studied under his father the violin, pianoforte and other instruments, and composed variations for the violin before he was twelve years old. The Empress Joséphine, who heard him at Aix in 1805, became his patroness and sent him to Paris to study under Lesueur, who procured him in 1816 a position in the orchestra of the Opéra. He was promoted to solo violin in 1831 and became a popular player at concerts, where he introduced Mayseder's compositions, then unknown in Paris. He played also at the Conservatoire concerts, of which he was one of the organizers. He devoted much time to the revival of the *viole d'amour*, and Meyerbeer wrote for him the *viole d'amour* solo in the first act of the *Huguenots*. He used that instrument effectively also at Fétis's concerts historiques, and contributed largely to the interest of the concerts given by the society for chamber music under Baillot. Works: *Première et deuxième quintettes romantiques pour deux violons, deux altos, et violoncelle* (Paris); *Quintettes pour deux altos, violoncelle, contrebasse, et timbales ad libitum*; *Elle et moi, duo romantique à quatre mains pour piano*, op. 1; *2ième duo for do.*; *La salutation angélique for do.*; *Les regrets*, idem; *Mélodies for 1 and 2 voices*, including a romance on 2 notes only.—Grove; Fétis; Riemann; Mendel.

URSILLO, FABIO, flourished in Rome about the middle of the 18th century. Virtuoso on the archlute, and several other instruments. Works: Three concerti grossi

for archlute; Fantasias for do.; Concerto for guitar; Trios for two violins and violoncello; Sonatas for flute.—Fétis.

URSPRUCH, ANTON, born at Frankfort-on-the-Main, Feb. 17, 1850, still living, 1890. Pianist, pupil of Ignaz Lachner and of Martin Wallenstein, later of Raff and Liszt; was for several years instructor at Hoch's Conservatorium, Frankfort, and since 1887 has been at Raff's Conservatorium there. Works: *Der Sturm*, opera, given at Frankfort, 1888; *Symphony*; *Concerto for pianoforte*; *Quartet for pianoforte and strings*; *Trio*; *Variations and fugue on a theme by Bach*, for 2 pianofortes; *Choruses*, songs, etc.—Riemann.

URVASI, opera, text by Alfred Gödel, music by Wilhelm Kienzl, represented at Dresden, Feb. 20, 1886. It obtained a considerable success. The libretto is an adaptation of a drama by Kalidasa.

USIGLIO, EMILIO, born at Parma, Italy, Jan. 8, 1841, still living, 1890. Dramatic composer, pupil in Florence of Teodulo Mabellini. Works: *La locandiera*, opera buffa, Turin, 1861; *Un' eredità in Corsica*, Milan, 1864; *Le educande di Sorrento*, Florence, 1868; *La scommessa*, ib., 1870; *Le donne curiose*, Madrid, 1879.—Fétis, *Supplément*, ii. 595.

UTHAL, drama-lyrique in one act, text by Saint-Victor, music by Méhul, first represented at the Théâtre Feydeau, Paris, May 17, 1806. The subject is from Ossian. The opera was given in Berlin, German translation by Herklots, Oct. 3, 1808, with Herr Blume as Uthal and Mme Schick as Malvina; and in Vienna, Jan. 15, 1810.—*Allgem. mus. Zeitg.*, xi. 45; xii. 334.

UTRECHT TE DEUM, composed by Handel to celebrate the Peace of Utrecht (1713), first performed in London, July 7, 1713, probably at St. Paul's Cathedral. The solos were sung by Messrs. Hughes, Elford, and Gates. The autograph score, in Buckingham Palace, is dated Jan. 14, 1712. This, Handel's first great English work, is followed by a Jubilate, which

contains a gigantic double fugue. Queen Anne heard it when it was given at the Chapel Royal, St. James's, and presented Handel with a pension of £200 per annum. For thirty years this work was performed at St. Paul's, alternately with Purcell's *Te Deum*, for the benefit of "The Sons of the Clergy." The *Te Deum* and the *Jubilate* were first published by Arnold; and an incorrect edition of the latter was printed by Breitkopf & Härtel; Chrysander's edition (ib., Leipsic, 1869). Handel wrote five other *Te Deums*: I. in B. (1718-19), and II. in A (1719-20), both composed for the Duke of Chandos (Chrysander's edition, Leipsic, 1872); III. in D (1720); IV. *Queen Caroline's Te Deum* (1737); V. *Dettingen Te Deum* (1743).—Chrysander, *Händel*, i. 387; *Rockstro*, do., 84; *Grove*, iv. 69.

UTTENDAL (Uttendaler, Uttenthal), ALEXANDRE, Flemish composer of the 16th century, died at Innsbruck, May 8, 1581. He passed the greater part of his life in Germany, and was chamber musician and later Kapellmeister to Archduke Ferdinand of Austria at Innsbruck. Works: *Seven psalmi pœnitentiales* (Nuremberg, 1570); 3 books of motets (ib., 1570-77); 3 masses for 5 and 6 voices, and *Magnificats* for 4 voices (ib., 1573); *Fröhliche neue teutsche und französische Lieder*, etc. (ib., 1574); *Motets in Joannelli's Novus thesaurus musicus* (Venice, 1568).—Van der Straeten, iii. 242.

UTTINI, FRANCESCO, born in Bologna, Italy, about 1720, died at Stockholm in 1796. Dramatic composer, pupil of Sandori and of Perti; became in 1743 a member of the *Accademia Filarmonica*, of which he was principe in 1751. He lived for some time in London, and in 1774 went to Stockholm, where he was Kapellmästare to the king until 1795, when he was pensioned. Works: *Il rè pastore*; *Aline*, Drottning af Golconda, Stockholm, 1775; *Aeneas på Karthago*, ib., 1790; *Thetis och Peleus*, ib., 1790; *Choruses to the tragedy Athalia*.—Fétis; Mendel.

**VACCAJ, NICCOLÒ**, born at Tolentino, Papal States, March 15, 1790, died at Pesaro, Aug. 5, 1848. Dramatic composer, pupil of Jannaconi, in Rome, where he embraced music as a profession, although he had gone there to study law. In 1811 he went to Naples to study dramatic composition under Paisiello. He brought out his first opera in 1814, and presently became widely known as a popular composer of ballets and operas; he was a favourite vocal teacher first in Venice, then in Trieste in 1821, in Vienna in 1823, in Paris in 1829, and London in 1832. He returned to Italy after the revolutionary troubles of 1830 had subsided, and resumed dramatic composition. He was elected professor of composition, and censor at the Conservatorio in Milan in 1838, succeeding Basili. While at the Conservatorio he gave up dramatic composition and wrote only for the church; in 1844 he resigned his position, and retired to Pesaro. Works—Operas: *I solitari di Scozia*, Naples, 1814; *Malvina*, Venice, 1815; *Il lupo d'Ostenda*, ib., 1817; *Pietro il Grande*, ossia *il geloso alla tortura*, opera buffa, Parma, 1824; *La pastorella feudataria*, Turin, 1824; *Zadig ed Astartea*, Naples, 1825; *Giulietta e Romeo*, Milan, 1826; *Le fucine di Norvegia*, ib. 1827; *Giovanna d'Arco*, Venice, 1827; *Bianca di Messina*, Turin, 1828; *Satadino*, Florence, 1828; *Saulle*, Milan, 1829; *Il Marco Visconti*; *La Giovanna Gray* (for Maria Malibran); *La sposa di Messina*, Milan, about 1833; *Virginia*, Rome, 1845. Ballets: *Gamma*, regina di Gallizia, Venice, 1817; *Simurkan*, ib., 1819; *Alessandro in Babilonia*; *Ifigenia in Aulide*, ib., 1820; 12 ariette per camera per l'insegnamento del bel-canto italiano; 4 romanze postume; Several detached pieces of vocal music; *Metodo pratico di canto italiano per camera*. With Coppola, Donizetti, Mercadante, and Pacini, he wrote the funeral cantata: *In morte di Maria Malibran*, performed at La Scala, Milan, March 17, 1837.—Fétis; do., *Supplément*, ii. 596; Riemann; Mendel.

**VACCARI, FRANCESCO**, born in Modena in 1773, died in Portugal after 1823. Violinist, played difficult music at sight when only seven years old; was a pupil of Nardini at Florence, from 1783, and appeared in public at Mantua a few years later. After playing with success in the principal cities of Italy, he lived several years in Milan, entered the service of the king of Spain in 1804, and in 1808 began to travel again. Having visited Paris and Germany, he went to Lisbon in 1815, then to Madrid, where he once more occupied an advantageous position at court until 1823, when he returned to Portugal. Works: Duos for violins; Variations for violin and pianoforte; Potpourri for do.; *L'Écosaise*, nocturne for do.—Fétis; Mendel.

**VACHET (Le Va cher), PIERRE JEAN**, born in Paris, Aug. 2, 1772, died there in 1819. Violinist, pupil of André Monin, and of Viotti; in 1791 he went to Bordeaux, where he played first violin in the orchestra, returned to Paris in 1794, and was a member of the orchestra successively at the Vaudeville, the Feydeau, and the Opéra. Works: Trios for 2 violins and bass; *Airs variés* for violin and violoncello; Duos for violins; Many *airs variés* for violin solo; *Pots-pourris* for do.; *Romances*.—Fétis.

**VACHON, PIERRE**, born at Arles in 1731, died in Berlin in 1802. Violinist, pupil of Chabran in Paris, entered the service of the Prince de Conti in 1761, and on a journey through Germany in 1784 became Concertmeister to the Prince of Prussia. Works—Operas: *Renaud d'Ast*, Le meunier, Paris, 1765; *Ésope à Cythère* (with Trial), ib., 1766; *Les femmes et le secret*, ib., 1767; *Hippomène et Atalante*, ib., 1769; 5 concertos for violin and orchestra; 12 quartets for strings; 6 trios for do.; 12 sonatas for violin and bass.—Fétis.

**VA, CRUDELE.** See *Norma*.

**VA, DAL FUROR PORTATA**, aria for tenor with orchestra, in C, text from Metas-

tasio's *Ezio*, music by Mozart, composed in London in 1765. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 1.—Köchel, Verzeichniss, No. 21.

VA, DIT-ELLE, MON ENFANT. See *Robert le Diable*.

VADO MA DOVE? O DEI! aria for soprano with orchestra, in E-flat, by Mozart, composed in Vienna in October, 1789. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 44.—Köchel, Verzeichniss, No. 583; André, No. 56.

VAET (Vaedt, Waet), JACQUES (Jacob), Flemish composer of the 16th century, died in Vienna, Jan. 8, 1567. He is sometimes confounded with Jacques or Giacche de Wert, his contemporary. Vaet wrote a motet in laudem serenissimi principis Ferdinandi, Archiducis Austriae, about 1526, and another, in laudem invictissimi Romanorum imperatoris Maximiliani II., about 1564, both printed in Joannelli's *Novus thesaurus musicus* (Venice, 1568), which contains also the motet in obitum Jacobi Vaet, written by Jacques Regnard. He was appointed imperial Kapellmeister, Dec. 1, 1564, after a long life spent in the service of the court of Austria. Works: 25 motets in the *Novus thesaurus* (1568). Other motets, sententiae pie, chansons, etc., appear in the several collections of Tylman Susato, Montanus, Phalesius, and Buchaw. A French chanson for four voices, *Amour léal*, is found in *Le jardin musical* (Waelrant and Laet, Antwerp, 1556). His 8-voice *Te Deum* and a *Miserere* in 5 parts are considered his masterpieces. Some of his works are preserved among the archives of the Pontifical Chapel, Rome; and Gevaert found his motets with those of other Flemish composers in the archives of Toledo, Spain, in 1850.—Fétis; Van der Straeten, i. 119; iii. 197; v. 79; vi. 39; Mendel; Gerber.

VAISSEAU FANTÔME, LE (The Phantom Ship), French opera in two acts, text by Feucher and Revoil, music by Pierre Louis Philippe Dietsch, first represented at the Académie Royale de Musique, Paris, Nov.

9, 1842. The libretto of this opera, which was unsuccessful, was based on sketches which Richard Wagner sold to Léon Pillet, director of the Paris Opéra. See *Der fliegende Holländer*.

VAL D'ANDORRE, LE (The Vale of Andorra), drame-lyrique in three acts, text by Saint-Georges, music by Halévy, first represented at the Opéra Comique, Paris, Nov. 11, 1848. The scene is placed in the Pyrenees and the story is a simple one of peasants and chamois hunters. The opera, which was successful, was revived at the Théâtre Lyrique, Paris, in October, 1860. Score published by Brandus & Cie (Paris, 1848).—Clément et Larousse, 687.

VALENTINI, GIOVANNI, born in the second half of the 16th century, died (?). Organist at the imperial court of Vienna about 1615. Works: *Motetti a sei voci* (Venice, 1611); *Musiche concertate a 6, 7, 8, 9 e 10 voci ossia instrumenti* (Venice, 1619); *Musiche a 2 voci col basso per organo* (Venice, 1622); *Sacri concertati* (Venice, 1625); *Musiche da camera, etc., a 2, 3, 4, 5 e 6 voci, lib. quarto* (Venice, 1621); *Libro quinto, ib.* (1622). *Masses, Magnificat, and Psalms for 24 voices in 6 choirs. Stabat Mater and a Magnificat for 24 voices* (1620), were in the Abbate Santini's collection. Some of his pieces are in the *Parnassus musicus Ferdinandæus of Bergameno* (Venice, 1615).—Fétis; Larousse; Van der Straeten, i., 24, 29, 33, 34; Riemann; Mendel; Gerber.

VALENTINI, PIETRO FRANCESCO, born in Rome in the second half of the 16th century, died there in 1654. One of the most learned contrapuntists and composers of the Roman school, pupil of G. M. Nanini. He was author of several celebrated canons, two of which, specially mentioned by Burney and Hawkins, were inserted by Kircher in his *Musurgia*. They are entitled: *Canone di Pier Francesco Valentini Romano sopra le parole del Salve Regina illos tuos misericordes oculos ad nos converte, etc.* (Rome, 1629),



with the resolution in more than two thousand ways, for 2-5 voices; *Canone nel nodo di Salomone* a 96 voci (Rome, 1631). The other canons are *Canone* a 6, 10, 20 voci (ib. 1645); *Canoni musici* (ib., 1655). Other works: *La mitra, favola greca versificata*, etc. (Rome, 1654); *La trasformazione di Dafne, favola morale*, etc., (ib., 1654); 2 books of madrigali (Rome, 1654); 4 books of motets for one voice and instruments; 4 do., for 2, 3, and 4 voices (Rome, 1655); *Canzonette spirituali* (2 books, ib., 1655); Ditto for 2 and 3 voices (4 books, 1656); *Musiche spirituali per la Natività di N. S. Gesù-Cristo*, 1 and 2 voices (2 books, Rome, 1657); Other books of *Canzonette*, litanies and motets (1657).—Fétis; Grove; Burney, Hist., iii. 522; Hawkins, iv. 78; Ambros, Gesch., iv. 121; Gerber; Schilling; Riemann; Mendel.

VALLAPERTA, GIUSEPPE, born at Melzo, near Milan, March 18, 1755, died in Milan in 1829. Church composer, taught the pianoforte at Venice until 1789, when he went to Dresden; was called to Parma in 1790, to write a festival cantata, and in 1793 became maestro di cappella at Aquila, in the Abruzzi. In 1803 he settled in Milan. Works—Oratorios: *Ezechia*; *Il trionfo di Davide*; *Il voto di Jefte*. Masses, 3 Requiems, 6 Miserere, etc.—Fétis.

VALLOTTI, FRANCESCO ANTONIO, born at Vercelli, Piedmont, June 11, 1697, died at Padua, Jan. 16, 1780. Organist, contrapuntist, and composer of church music, considered one of the foremost of Italy from 1750. While studying at a theological seminary he learnt music from a teacher named Brissone; he joined the Franciscan order and after studying theology in Milan, was sent by his superiors to Padua to study music under Calegari. He adopted this master's new theory of harmony, and although he afterwards studied in Rome (1728), he did not give up the new principles. On his return to Padua he became organist of the church of S. Antonio, and became celebrated for his compositions;

Tartini considered him the best Italian organist of his time. He succeeded Calegari as maestro di cappella of the cathedral, and occupied that position until his death. Burney saw him in Rome in 1770, and was shown a large collection of his MSS., nearly all of which remained unpublished, and were preserved in the Cathedral of Padua. He was the master of Abt Vogler, and of Sabbatini. Works: Among his printed works are, *Responsoria in Paraseeve* 4 voc. (Mayence); *Responsoria in sabbato sancto* (ib.); *Responsoria in Cœna Domini*, 4 vocibus. He was a theoretical writer and had begun a large work on music, the first volume of which was published with the title: *Della scienza teorica e pratica della moderna musica* (Padua, 1779). His death prevented the finishing of this work, which Padre Martini has treated of in his letters (*Memorie storiche del P. Giamb. Martini*, 113).—Fétis; Larousse, xiv. 750; Burney, Hist., iv. 576; Gerber; Schilling, vi. 738; Riemann, 954; Mendel, x. 447.

VALSE DE L'OMBRE, LA. See *Pardon de Ploërmel*.

VAMPYR, DER (The Vampire), romantic German Opera in two acts, text by Wilhelm August Wohlbrück, music by Heinrich Marschner, first represented in Leipsic, March 28, 1828. The action is placed in Scotland, and the libretto is a species of melodrama, in which the hero is the vassal of a demon, Eblis. He pursues fair maidens, who escape his clutches and are finally united to their lovers. This opera, which belongs to the same class as Weber's *Der Freischütz*, was first given in London at the English Opera House, in three acts, translation by Planché, Aug. 25, 1829. It was revived in Vienna in 1884 with Herr Reichmann in the title-rôle, and was enthusiastically received. The overture was given at a concert of the New York Philharmonic Society in the season of 1853-54.—Allgem. mus. Zeitg., xxx. 253, 269; Berliner mus. Zeitg., v. 246, 265, 271, 282; vi. 167; Harmonicon (1829), 261; Mus. Wochenblatt (1884), 57, 69, 85.

VAMPYR, DER, romantic opera in three acts, text by Caesar Max Heigel, music by Peter Josef von Lindpaintner, first represented in Stuttgart, in August, 1828. The subject is the same as that of Marschner's opera, of the same title. It was given in Munich, Oct. 9, 1828; in Vienna, Sept. 1, 1829; and in Berlin in 1830. The score was published by Peters (Leipzig, 1828); overture for the pianoforte for four hands (ib., 1828).—Allgem. mus. Zeitg., xxxi. 96, 114, 131, 312, 321; Berliner mus. Zeitg., vii. 385.

VAN BOOM. See *Boom*.

VAN BUGGENHOUT, ÉMILE, born at Brussels in 1825, still living, 1890. Clarinetist, pupil at the Brussels Conservatoire, where he won the first clarinet prize in 1841, and in composition pupil of Fétis. For several years solo clarinetist of the king's military music, he became director of the Philharmonic Society at Arlon, Luxembourg, and inspector of the musical societies of that province. Works: Marguerite, opera, in three acts, Brussels, about 1845; Le vingt-cinquième anniversaire, cantata, 1856 (gold medal); About 100 concert pieces for full orchestra, or for wind instruments; Choruses for male voices.—Fétis; Mendel.

VAN DEN ACKER, JEAN, born at Antwerp in 1828, still living, 1890. Violinist, for many years chef d'orchestre at the Flemish theatre (Nationaal Toneel) of Antwerp, where he brought out the following operas: Vijf jaar gewacht, 1855; Ten Avontuur van Keizer Karel, 1856; De Dorpsmeeting, 1857; De Zinnelooze van Ostade, 1857; Jacob Bellamy, 1857; Moor en Crispijn, 1858; Romeo en Marielle, 1859; Het Lied van Margot, 1859; Hageroos de Geitenwachtster, 1862; Van Dyck te Saventhem, 1863; Koppen en Letteren, 1866.—Fétis, Supplément, ii. 599.

VAN DEN BERGHE, PHILIPPE, born at Menin, Belgium, in 1822, still living, 1890. Amateur composer and virtuoso on the pianoforte, pupil of Ferdinand Hiller

on the organ and in counterpoint. He knew Thalberg and Henri Herz, and derived much benefit from their advice; he played in concerts in Belgium, Paris, and London. Works: Six masses; Several cantatas with orchestra; Many motets; Te Deum; Psalms; Versets for the organ; Quartets, preludes and fugues for do.; 48 études for do.; Concerto for pianoforte; Études de concert, for do.; Sonatas, fugues, etc., for do.; Choruses.—Fétis, Supplément, ii. 599.

VAN DEN BROECK, OTTO, born at Ypres, Flanders, in 1759, died at Passy, near Paris, in 1832. Virtuoso on the horn, pupil of F. Banneux, and at The Hague of Spandean; also in harmony of Fuchs and later, at Amsterdam, of Schmidt in counterpoint. He appeared with success in Paris in 1788, was in the orchestra of the Théâtre de Monsieur in 1789–95, then in that of the Opéra until 1816, when he retired with a pension. Appointed professor at the Conservatoire, on its foundation, he was included in the reductions made afterwards in the corps of instructors. Works—Operas: La ressemblance supposée, Colin et Colette, Paris, Théâtre Beaujolais, 1788; Le codicile, ou les héritiers, Théâtre Montansier, 1793; La fille ermite, Théâtre Louvois, 1796; Les Incas, ou les Espagnols dans la Floride, melodrama, 1797; Le génie Asouf, 1798; L'anniversaire, ou la fête de la souveraineté, lyric scene, 1798; 2 concertos for horn; 2 symphonies concertantes for do.; Duos for do.; 3 duos concertants for do. and clarinet; Concerto for clarinet; 3 quartets for horn and strings; 6 do. for flute and strings; Method for horn.—Fétis.

VAN DEN EEDEN, JEAN BAPTISTE, born at Ghent, Dec. 26, 1842, still living, 1890. Instrumental and vocal composer, pupil at the Conservatoires of Ghent and Brussels, where he won the second prize in 1865, and the prix de Rome in 1869, with his cantata Faust's laatste Nacht. After travelling in France, Germany, and Italy, he was for some time settled at Assisi, and is now director of the École de musique at

Mons, Belgium. Works: *Le vent*, cantata, 1865; Cantata for the unveiling of Grisar's statue, Antwerp; *Le Jugement dernier*, oratorio, Malines, 1867; *Brutus*, historic oratorio; *La lutte au XVI<sup>me</sup> siècle*, symphonic composition; *Marche des esclaves*, for orchestra; *Symphonic scherzo*; *Judith*, ou le siège de Béthulie, grand scene for 3 voices; *Les couronnes*, chorus; *Vaderlandsche Volksliederen*; 6 chants patriotiques; *Sonate-offertoire* for organ; 4 preludes for do.; Pianoforte pieces.—Fétis, Supplément, ii. 601; Viotta.

VAN DEN GHEYN, MATTHIAS, born at Tirlemont, Brabant, April 7, 1721, died at Louvain, June 22, 1783. Organist and carillonneur, received his musical education at Louvain, and may possibly have been a pupil of the Abbé Raick, whom he succeeded, in 1741, as organist of St. Peter's, in that city; in 1745 he won by competition the place of city carillonneur, in which capacity he became quite as famous as an organist. Works: *Fondements de la basse continue*, etc., et douze petites sonates, etc. (Louvain); 6 divertissements pour clavecin (London); preludes, fugues, rondos, etc., in the library of the Conservatoire at Brussels; *Traité d'harmonie* (1783).—Van Elewyck, M. Van den Gheyn, etc. (Paris, 1862); Fétis.

VAN DER DOES, KAREL, born at Amsterdam, March 6, 1817, died at The Hague, Jan. 30, 1878. Pianist and dramatic composer, studied at first in his native city, then pupil of Rummel at Bieberich, Nassau. On his return he was made pianist to the king of the Netherlands. From 1838 to 1874 he was professor at the royal school of music, at The Hague. Orders of the Lion, the Golden Lion of Nassau, and of Léopold; Commander, Order of the Oaken Crown. Works—*Opéras-comiques*: *L'esclavage de Camoëns*, The Hague, about 1850; *Lambert Simmel*, ib., 1851; *La trompette de monsieur le prince*; *La vendetta*; *Le roi de Bohême*; *Le vieux château*; *L'amant et le frère*, 1855.—Fétis; Viotta.

VAN DER GHINSTE, PIERRE, born at Courtrai in 1789, died there, Oct. 21, 1861. Church composer, for many years maître de chapelle of the grande église in his native city. He is the author of the first Flemish opera given in public: *Het prussisch Soldaten-Kwartier*, Courtrai, 1810. Other works: 3 masses; *Requiem*; *Ave Maria*, with orchestra; *Regina cœli*; Pianoforte pieces; *Thème varié* for pianoforte and harp.—Fétis, Supplément, ii. 601.

VAN DER HAGEN, AMAND JEAN FRANÇOIS JOSEPH, born at Antwerp in 1753, died in Paris in July, 1822. Clarinetist, pupil of his uncle (an oboe player at Brussels), and in composition of Pierre van Maldere; went to Paris in 1785, entered the band of the French Guard, and in 1788 became its band-master. After the revolution he belonged successively to the bands of the National Guard, the Guard of the Directory, the Consul, and Emperor. After Napoleon's downfall, he entered the orchestra of the Théâtre Français. Works: *Suites d'harmonie militaire*; 2 symphonies militaires; *Pot-pourri* for full orchestra; *Concertos* for the flute; do. for clarinet; *Duos* for flutes; *Airs variés* for do.; *Duos* for clarinets; *Airs variés* and *pot-pourris* for do.; *Methods* for flute and clarinet.—Fétis.

VAN DER LINDEN, C., born at Dordrecht, in 1839, still living, 1890. Instrumental and vocal composer, pupil of Böhme in harmony and counterpoint, and of Kwast on the pianoforte; composed four-part choruses, when only seven years old, before ever having had any instruction. After finishing his studies, he visited Brussels, Liège, and Paris, and in 1862 returned to his native city, where he conducted several choral societies, the Kunstmin philharmonic society, and the band of the National Guard. Works: *Teniers*, opera; *Le mariage au tambour*, do.; *Overtures*; *Choruses* with orchestra; *Melodies*; *Arrangements* for military band.—Fétis, Supplément, ii. 601.

VAN DER PLANCKEN, CORNEILLE, born at Brussels, Oct. 23, 1772, died there, Feb. 9, 1849. Virtuoso on the violin and clarinet player, pupil of Eugène Godecharle; was much esteemed by Viotti, who, whenever he passed through Brussels, stopped at his house to play with him. From 1797 he was first violin of the Grand Théâtre for about twenty years, and was also first violin in the orchestra of William of Orange. Several concertos for violin, and a concerto for clarinet, with orchestra, remain in manuscript.—Fétis.

VAN DER STUCKEN, FRANK VA-



LENTIN, born at Fredericksburg, Gillespie County, Texas, Oct. 15, 1858. His father was a Belgian and his mother a German; in 1867 his parents returned to Europe and he spent his school days in Antwerp,

where he studied harmony, counterpoint, fugue, instrumentation, and composition under Peter Benoit. In 1877 he went to Leipzig and spent two years in musical study; in 1879-81 he visited Austria, Italy, Switzerland, and Paris, and in 1881-82 was Kapellmeister of the Stadttheater at Breslau. He then spent a year at Rudolstadt and Weimar, where, in October, 1883, he was enabled, through the aid of Liszt, to give at the Grand Ducal Theatre a concert of his own compositions. He conducted performances of his own works also at Magdeburg, Rudolstadt, Antwerp, and Paris. In 1884, before his return to America, he was selected musical director of the Männergesangverein Arion, New York; in 1884-86 was conductor of the Novelty Concerts at Steinway Hall, in 1886-87 of the Symphonic Concerts at Chickering Hall, and in 1887 was chosen director of the Arion Society of Newark, New Jersey. In 1887 also

he conducted the festival of the Music Teachers' National Association at Indianapolis and gave a series of concerts devoted to native American composers. Works: Ballet, given at Theatre Royal, Antwerp, 1874; Gloria, chorus and orchestra, Cathedral, ib., 1875; Te Deum and two Tantum ergo for soli, chorus, and orchestra, St. Jacob's Church, ib., 1876; Jugendliebe, 1st series of songs (Schlesinger, Berlin, 1877); 3 choruses for male voices (Kistner, Leipzig, 1878); 2d, 3d, 4th, and 5th series of songs (Kistner, 1879-81); Music to Shakespeare's "*Tempest*," for soli, chorus, and orchestra, Stadttheater, Breslau, 1882; Music to the lyric drama *Vlasda*, for soli, chorus and orchestra, 1883; 3 pianoforte compositions (Siegel, Leipzig, 1883); 3 pianoforte miniatures (Luckhardt, Berlin, 1885); Festival March, for orchestra, 1885; Festival Hymn, for male chorus and orchestra, composed for corner-stone laying of new Arion building, 1886; Arion Inauguration March, for inauguration of new Arion building, 1887; Pagina d' amore, episode for orchestra, with choruses and songs (Schirmer, New York).

VAN DER VELPEN, JEAN BAPTISTE, born at Mechlin, Feb. 18, 1834, still living, 1890. Instrumental and vocal composer, pupil at the Brussels Conservatoire of Lemmens on the organ, of Bosselet in harmony, and of Fétis in fugue and composition. He won the second prix de Rome in 1861 with his cantata *Agar dans le désert*. Other works: *Le voyage en Suisse*, operetta, Arlon, 1873; Compositions for brass instruments; Pianoforte pieces.—Fétis, Supplément, ii. 603.

VAN DUYSE, FLORIMOND, born at Ghent, Aug. 4, 1843, still living, 1890. Amateur dramatic composer, lawyer by profession, pupil at the Conservatoire at Ghent, where he won a prize for harmony. In 1873 he was awarded the second prix de Rome for his cantata *Torquato Tasso's* dood. Works: *Teniers de Grimbergen*, Ghent, 1860; *Le médaillon de Mariette*,

ib., 1861; *Een dief in huis*, Antwerp, 1861; *De Zoete in val*, ib., 1863; *Rosalinde*, ib., 1864; *Satan*, Ghent, 1869; *De wildstrooper*, ib., 1870; *Lena*, not given. *De Nachit*, ode-symphonie, 1867.—Fétis, Supplément, ii. 603.

VAN ELJSDEN (Eysden), JAKOB, born at Dordrecht, Feb. 18, 1839, still living, 1890. Instrumental and vocal composer, studied at Rotterdam, at the Brussels Conservatoire, and in Leipsic, then settled at Utrecht. In 1862 he went to Gothenburg, Sweden, to conduct the orchestra of the theatre. Works: *Cantata* (gold medal, Rotterdam); *Overture for orchestra*; *Quintet* (prize of the *Maatschappij tot bevordering der Toonkunst*); *Polonaise for violin and orchestra*.—Fétis, Supplément, ii. 604; Viotta.

VAN ELEWYCK, XAVIER VICTOR, chevalier, born at Ixelles-lez-Bruxelles, April 24, 1825, still living, 1890. Amateur composer and writer on music, settled at Louvain, where for years he has conducted the choir of the cathedral. Works: About 50 motets with orchestra; Compositions for orchestra, for brass instruments, for piano-forte, and vocal music. He published: *De la musique religieuse* (Brussels and Louvain, 1866); *De l'état actuel de la musique en Italie* (Brussels, 1875); *Mathias Van den Gheyn*, etc. (Paris, Brussels, and Louvain).—Fétis; do., Supplément, ii. 604; Viotta.

VAN EYKEN. See *Eyken*.

VAN GELDER, MARTINUS, born in Amsterdam, July 31, 1854, still living, 1890. Violinist, pupil of Otto von Königslöw in Cologne, and of Alard in Paris on the violin, of W. Robert in orchestration, and of Frans Coenen and Ferdinand Hiller in theory and composition. He made his début in Amsterdam as conductor at an orchestral concert of his own compositions with the Stumpf orchestra, Oct. 7, 1869, and his first appearance as a solo violinist at a concert in the Théâtre Italien, Paris, Dec. 23, 1872. In 1876 he went to America and made his début as a violinist at Steinway Hall, New York, Feb. 1, 1877. After

living in New York five years he removed to Philadelphia, where he has taught in the Musical Academy since 1881. He received a gold medal at the Concours International de Composition Musicale, Paris, Oct. 31, 1872; and the Cross of the Golden Lion from the King of Holland in 1873. Works: *Fantaisie concertante*, for orchestra, dedicated to Willem III., King of Holland, 1867; 2 symphonies for orchestra, No. 1, in C, first given by the Stumpf orchestra, Amsterdam, Jan. 31, 1874; *The Lord reigneth*, cantata, for soli, chorus, and orchestra, Philadelphia Chorus Society, Jan. 12, 1887; *Sonata for the violin*; *Chamber music*; *Songs*.

VAN GHELUWE, LÉON, born at Wannegem-Lede, near Audenarde, Sept. 15, 1837, still living, 1890. Vocal composer, pupil at the Ghent Conservatoire in 1856-59; became assistant instructor there after completing his studies, won the second prix de Rome at Brussels in 1867, and travelled in Germany and Italy in 1868-69. For several years professor at the Conservatoire in Ghent, he became in 1870 director of the music school at Bruges. Works: *Philippine van Vlaanderen*, opera, Brussels, 1876. Cantatas: *De wind*, Ghent, 1866; *Het woud*, Brussels, 1867; *Van Eyck*; *Venise sauvée*, oratorio; *Masses*, and other church music; *Choruses and songs*.—Fétis, Supplément, ii. 605; Viotta.

VANHALL. See *Wanhall*.

VAN HERZEELE, FRANÇOIS, born at Ghent in 1830, still living, 1890. Clarinetist, pupil at the Conservatoire on his instrument, then of Mengal and Girschner in harmony. In 1850 he entered the regiment of the Guides as first clarinet, and was chef de musique of the twelfth regiment in 1853-58; settled at Sotteghem in 1861 and established there a music school. Works: *Het Zomerlief*, opera, Ghent, 1859; *Hotse Botse*, ib., 1860; *De schoone Kunsten in Belgie*, cantata, ib., 1858; About 200 other compositions of various kinds.—Fétis, Supplément, ii. 605.

VAN HOEY, GUSTAVE JEAN CONSTANT MARIE, born at Mechlin, Oct. 25, 1835, still living, 1890. Dramatic composer, at first studied painting, then became a pupil at the Brussels Conservatoire, where he won prizes for harmony and composition, and in 1865 the second prix de Rome with the cantata *De wind*. In 1868 he was made director of the Académie Musicale at Mechlin, later also maître de chapelle of St. Peter's, there. Works—Operas: *Een Schilders mesdag*, Brussels, 1865; *La Saint-Luc*, ib., 1865; *Het Eerekruis*, Louvain, 1868; *Le violier*, Mechlin, 1872. Two grand cantatas, 1862, 1875; Several overtures; Masses with orchestra or organ; Motets, offertories, etc.; Choruses for male voices; Pianoforte pieces, and songs.—Fétis, *Supplément*, ii. 606.

VAN MALDÈRE, PIERRE. See *Malder*.

VANNE, SORELLA INGRATA, soprano aria in C minor, of *Radamisto*, with accompaniment of two oboes and strings complete, in Handel's *Radamisto*, Act II, Scene 8. In the second version of the opera this air is for contralto, and stands in G minor. Published also separately, with the accompaniment filled out by Robert Franz (Leipzig, Kistner).

VANNUCCI, Padre DOMENICO FRANCESCO, born at Lucca in 1718, died there in 1776. Church composer, appointed in 1743 maestro di cappella of the archiepiscopal chapel, where he taught plain-chaunt and violoncello, and was the first master of Boccherini. Most of his compositions are preserved in the archives of the Congregazione degli Angeli Guardiani, and of the archbishop's palace. Works—Oratorios: *Abel*, 1757; *La Passione di N. S. Gesù Cristo*, 1762; Four others; 2 masses; Motets for Holy Week; 9 services with full orchestra, for the feast of St. Cecilia, 1740–71.—Fétis, *Supplément*, ii. 608.

VARIATIONS SÉRIEUSES, for pianoforte, in D minor, by Mendelssohn, op. 54, composed in 1811. The theme is Andante sostenuto, and there are seventeen varia-

tions. Breitkopf & Härtel, Mendelssohn Werke, Serie xi., No. 63.

VARNEY, PIERRE JOSEPH ALPHONSE, born in Paris, Dec. 1, 1811, died there, Feb. 7, 1879. Dramatic composer, pupil of Reicha at the Conservatoire, in 1832–35; immediately after went to Ghent as chef d'orchestre for two years, then was connected with several theatres in the provinces and, on his return to Paris, with the Théâtre Historique and in 1851 with the Théâtre Lyrique. In 1853 he was again in Ghent, in 1855 at The Hague, then at Rouen, and in 1857 Offenbach entrusted him with the orchestra of the Bouffes Parisiens, of which he became director in 1862; went to Bordeaux as chef d'orchestre of the Grand Théâtre in 1865, and was made director and president of the Société de Sainte-Cécile there in 1866, but resigned in 1878 and returned to Paris. He is the author of the famous Chant des Girondins: *Mourir pour la patrie*, which enjoyed such popularity during the revolution of 1848. Works: *Atala*, oratorio-cantata, Paris, 1848. Opéras-comiques and operettas: *Le moulin joli*, ib., 1849; *La quittance de minuit*, ib., 1852; *La ferme de Kilmoor*, ib., 1852; *L'opéra au camp*, ib., 1854; *La polka des sabots*, ib., 1859; *Une fin de bal*, ib., 1862; *Une leçon d'amour*, Bordeaux, 1868.—Fétis; do., *Supplément*, ii. 608.

VASCELLO FANTASMA, IL. See *Fliegende Holländer*.

VA, SCIAGURATO. See *Linda di Chamounix*.

VA, SPEME INFIDA, duet for 2 soprani, in D minor, No. vii. of the *Chamber Duets*, by Handel (Händelgesellschaft, 32b.). Published also separately, with the accompaniment filled out by Robert Franz (Leipzig, Kistner).

VASSEUR, (FÉLIX AUGUSTIN JOSEPH) LÉON, born at Bapaume (Pas-de-Calais), May 28, 1844, still living, 1890. Dramatic composer and organist, first instructed by his father, then pupil in Paris of Dietsch and Niedermeyer, at the latter's

institute for church music, which he left at the age of eighteen, having won the first prizes for pianoforte and organ. Shortly after he became organist of Saint-Symphorien at Versailles, and in 1870 of the cathedral. Works—*Operettas*: *Un fi, deux fi, trois figurants*, Paris, Alcazar, 1871; *La timbale d'argent*, Bouffes Parisiens, 1872; *La petite reine*, *Le grelot*, ib., 1873; *Le roi d'Yvetot*, Brussels, 1873; *Les Parisiennes*, Bouffes Parisiens, 1874; *La famille Trouillat*, Renaissance, 1874; *La blanchisseuse de Berg-op-Zoom*, Folies Dramatiques, 1875; *La cruche cassée*, Théâtre Taitbout, 1875; *La Sorrentine*, L'oppoponax, Bouffes Parisiens, 1877; *Le droit du seigneur*, Fantaisies Parisiennes, 1878; *Le billet de logement*, ib., 1879; *Le petit Parisien*, 1882; *Madame Cartouche*, Folies Dramatiques, 1886; *Ninon*, Nouveautés, 1887; *Mam'zelle Crénom*, Bouffes Parisiens, 1888. *L'office divin pour orgue*, containing 2 masses, offertories, anthems, etc.; *Hymne à Sainte-Cécile*, for soprano solo, orchestra, and organ, Versailles Cathedral, 1877; Many transcriptions for organ, and some fantaisies for pianoforte.—Fétis, Supplément, ii. 609.

VAUCORBEIL (Veaucorbeille), AUGUSTE EMMANUEL, born at Rouen, France, Dec. 15, 1821, died in Paris, Nov. 2, 1884. Instrumental and vocal composer, pupil at the Paris Conservatoire of Kuhn in solfège, of Marmontel on the pianoforte, of Dourlen in harmony, and of Cherubini in fugue and composition. He first became known through some vocal melodies of considerable merit, then won greater reputation by two string quartets. In 1872 he was appointed government commissioner over the subsidized theatres of Paris, and in 1880 director of the Opéra. Legion of Honour. Works: *Bataille d'amour*, opéra-comique, 1863; *La mort de Diane*, lyric scene; *Intimités*, a collection of pianoforte pieces; *Quartets for strings*; *Sonatas for violin and pianoforte*; *Vocal melodies*; *Sacred airs*, etc.—Fétis, Supplément, ii. 610.

VEAU D'OR, LE. See *Faust*, by Gounod.

VECCHI, ORAZIO, born at Modena in 1551, died there, Sept. 19, 1605. Madrigal composer, pupil of the monk Salvatore Es-senga. He entered holy orders, was made canon in 1586, and archdeacon in 1591 at Correggio; he seems to have deserted his office in order to live in his native town, and in consequence was deprived in 1595 of his canonry. He was celebrated at that date for his knowledge of plain-chaunt, and was one of a committee appointed by an ecclesiastical vote to revise and correct the Roman Gradual published by Gardano in 1591. He became maestro di cappella of the cathedral at Modena in 1596; went to Vienna, in 1597, with Count Montecuculli in order to publish some of his compositions, notably his *Amfiparnasso*, the work which made him most popular. In 1598 he was appointed maestro di cappella, and music master to the ducal family at the court of Modena; through this connection his reputation became quite extended, he was requested to compose music for the King of Poland, and was summoned to the court of the Emperor Rudolf II. He was at length supplanted in his office by the intrigues of a pupil, Geminiano Capilupi, in 1604, and is said to have died of chagrin. His *Amfiparnasso*, *commedia harmonica*, produced at Modena in 1594, and published in Venice in 1597, has been claimed as the first example of real opera, but on insufficient grounds. It marks a distinct step towards the creation of the idea, and is a simple series of five-part madrigals sung by a choir, while the dramatis personæ appear in masks on the stage and act in dumb show, or at most sing but co-ordinate parts in the madrigals; but the character of the work was highly original and dramatic. Other works: *Canzonetti a 4 voci*, 4 books (Venice, 1580-98), afterwards collected with some additions by Phalesius (1611); *Canzonetti a 6 voci* (ib., 1587); *Canzonetti a 3 voci* (1597-99). The first book is in part by Capilupi, and was reprinted in the

## VECCHI

same year in Nuremberg, where also a German translation was published in 1608. *Madrigali a 5 e 6 voci* (1589–91), five parts; *Lamentations* (1587), motets, and sacræ cantiones (1590–1604), another edition by Phalesius (Antwerp, 1608); *Hymns and canticles*; *Missæ*, published in 1607; *Dialogues*; *Convito musicale*, *Le veglie di Siena* ovvero *I varij humori della musica moderna a 3–6 voci* (1604). His madrigals and chansons are found in the following collections: *Sinfonia angelica* (1594); *Melodia Olimpica, il Lauro Verde* (ib.); *Trionfo di Dori* (1596); *Madrigali pastorali* (1604); *Di floridi virtuosi d' Italia* (1586); *La musica da diversi autori*, 5th book (1575); *Il trionfo di musica*, lib. i. (1579); *Spoglia amorosa* (1592).—Grove, iv. 234; Fétis; Larousse; Burney, Hist., iv. 123–126; Hawkins, iii. 194; Van der Straeten, iii. 127; Ambros, Gesch., iii. 545; Gerber; Schilling; Riemann; Mendel.

VECCHI, ORFEO, born in Milan, 1540, died there, 1613. Church composer, maestro di cappella of Sta. Maria della Scala, where most of his masses, motets, psalms, etc., are still preserved. Works published: *Cantiones sacræ sex vocum* (Antwerp, 1603); *Do.*, *quinque vocum* (ib., 1610); *Salmi intieri a cinque voci* (Milan, 1614); *Motectorum quæ in communi Sanctorum* (ib., 1603). He left also twenty other books, not known at present.—Fétis; Mendel; Schilling.

VEDRAI CARINO. See *Don Giovanni*.

VEICHTNER, FRANZ ADAM, born in Prussia in 1745, died in St. Petersburg (?) after 1818 (?). Violinist, pupil of Franz Benda at Potsdam; became Kapellmeister at Mitau to the Duke of Courland, and after the dissolution of his orchestra travelled in Italy as a virtuoso. He went afterwards as Kapellmeister to St. Petersburg. Works: *Cephalus und Proeris*, cantata, Berlin, 1780; *Die erste Feier der Himmelfahrt Jesu*, oratorio; *Hymne an Gott*; 2 divertissements for orchestra; About 60 symphonies, of which the following were published: 4

symphonies for 2 violins, viola, bass, 2 oboes, 2 bassoons, and 2 horns (Leipsic, 1777); 2 Russian symphonies in 8 parts (ib., 1771); *Concerto for violin* (ib., 1771); 3 quartets (St. Petersburg, 1802); 24 fantasias for violin (1818); 24 sonatas for do. with bass.—Fétis; Mendel; Schilling.

VEIT, VÁCLAV JINDŘICH, born at Řepnic, near Leitmeritz, Bohemia, Jan. 19, 1806, died at Leitmeritz, Feb. 16, 1864. Instrumental and vocal composer, almost entirely self-taught, while studying at Leitmeritz and the University of Prague, where he followed a legal career. In 1854 he became president of the district-court at Eger, and in 1862 at Leitmeritz. His chamber-music is of sterling merit. Works: *Missa solemn*is (Vienna, 1860); 3 graduals; *Te Deum*; *Festival cantata*; *Symphony for orchestra*; *Concert overture for do.*; 5 quintets for strings; 6 quartets for do.; *Choruses for male voices*; *Songs*, and piano-forte pieces.—Bohemia (Prague, 1862), 351; (1864), 470, 512; Dalibor (Prague, 1860), 269; *Prager Zeitg.* (1864), Nos. 48–50; Wurzbach.

VENITE, INGINOCCHIATEVI. See *Nozze di Figaro*.

VENTO, IVO DE, Spanish composer of the second half of the 16th century. He was in the service of Duke Wilhelm of Bavaria at Munich, and was also court organist there from about 1568 until about 1593. Works: *Motets for 4 voices* (Munich, 1569, 1574); *Do. for 5 voices* (ib., 1570); *Neue teutsche Lieder*, for 3 voices (ib., 1572, 1573, 1576, 1591); *Do. for 4–6 voices* (ib., 1570, 1571, 1582).—Fétis; Mendel.

VENTO, MATTIA, born at Naples, in 1739, died in London, in 1777. Dramatic composer, pupil at the Conservatorio di Loreto; went in 1763 to London, where he was very successful with his compositions and as a pianoforte teacher. Works—*Operas*: *Sofonisba*, Naples, 1762; *La vestale*, ib., 1763; *Il bacio*, London, about 1765; *Demofonte*, ib., about 1765; *La conquista del Messico*, ib., about 1770; *Artaserse*,



## VENTURELLI

London, 1771; 6 trios for strings; 6 do. for pianoforte; 6 sonatas for do.; 36 trios for do. and strings; 12 canzonets for one and two voices.—Fétis, Mendel; Schilling.

**VENTURELLI, GIUSEPPE**, born at Rubbiera, Modena, in 1711, died at Modena, May 31, 1775. Organist and church composer, pupil of Riccardo Broschi. A composer of learning rather than of genius, his attempt to write a *Stabat Mater*, which was to rival Pergolesi's great work, met with failure. Works: Mass for 4 voices with instruments, Modena Cathedral, 1733; *La Passione di Gesù Cristo*, for do., 1735; 2 *Stabat Mater* for 3 voices and instruments; *Il matrimonio disgraziato*, opera buffa, Modena, 1741; *La moglie alla moda*, intermezzo, ib., 1755; Masses, motets, psalms, hymns, arias, cantatas; Symphonies, and concertos for various instruments.—Fétis; Mendel.

**VENUS AND ADONIS**, the subject of many operas. In Italian: *Venus amante*, pastorale, given in the Palazzo Grimani, Venice, 1598; *Venere gelosa*, by Francesco Paolo Saccati, Venice, 1643; *Venere cacciatrice*, by Francesco Sbarra, Innsbruck, 1659; *Venere pronuba*, by Giuseppe Antonio Bernabei, Munich, 1689; *La Venere travestita*, by Pietro Molinari, Rovigo, and Conegliano, 1691; *Venere placata*, by Francesco Courcelle, Venice, 1731; *Venere in Cipro*, by Felice Alessandri, Milan, 1779; *Venere ed Adone*, by Francesco Bianchi, Florence, 1781. In French: *La naissance de Vénus*, by Pascal Colasse, Paris, 1696; *Vénus et Adonis*, by Henri Desmarets, text by Jean Baptiste Rousseau, ib., May, 1, 1697; *Vénus*, ballet-opéra, by André Campra, Versailles, 1698; *Vénus et Adonis*, pastorale, by J. J. Cassanéa de Mondonville, Paris, 1758; by Comte Alphonse Fortia de Piles, Nancy, 1784; and ballet, by Charles Boehsa, London, 1826; *Venus und Adonis*, German opera, by Gotfried Heinrich Stölzl, Prague, 1714. See *Adone*.

**VENZANO, LUIGI**, born at Genoa in 1815, died there, Jan. 27, 1878. Violoncel-

list, first acquired reputation by a number of vocal melodies, especially the *Valse de Venzano*, written for Mme Gassier, who made it popular throughout Europe. He was first violoncello at the Teatro Carlo Felice, and professor at the civic musical institute of Genoa. Works: *Lidia*, ballet (with Corradi and Olivari), ib., 1865; *Benvenuto Cellini*, do., about 1870; *La notte degli schiaffi*, opera buffa, Genoa, 1873; *La zingarella*, for soprano with orchestra; *La preghiera a Sant' Anna*, and other vocal melodies.—Fétis, *Supplément*, ii. 613.

**VÊPRES SICILIENNES, LES** (The Sicilian Vespers), French opera in five acts, text by Scribe and Duveyrier, music by Verdi, first represented at the Académie Royale de Musique, Paris, June 13, 1855.



Giglio Nordica.

The action, which takes place in Sicily during the French occupation, turns on the massacre of the French at the hour of vespers, on Easter Monday, 1282, provoked by the brutal conduct of the viceroy and his troops towards the islanders. The principal characters are Guy de Montfort, the viceroy; Arrigo, a Sicilian officer (who turns out to be Montfort's son, in love with Hélène); the Duchesse Hélène, a hostage in

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the hands of the French; John of Procida, a Sicilian who, with Arrigo, heads the revolt against the French. Sophie Cruvelli achieved great success as *Hélène* at the first representation, Gueymard sang the part of Arrigo, and Bonnehée that of Guy de Montfort. The work was translated into Italian and given, under the title *Giovanna de Gusman*, at La Scala, Milan, Feb. 4, 1856. It was first given in London at Drury Lane, July 27, 1859, with Tietjens, Mongini, and Violetti in the cast, and first in New York, Nov. 7, 1859, with Mme Colson, Brignoli, Junca, and Ferri. The overture had been previously used for the opera *Giovanna d' Arco*, Milan, Feb. 15, 1845.—Pougin, *Verdi* (Matthews), 158; *Clément et Larousse*, 693; *Revue et gaz. mus. de Paris* (1855), 185; *Athenæum* (1855), 1248; (1859), ii. 183; *Grove*, iv. 250.

VERA, EDUARDO, born (in Rome?), about 1825, still living, 1890. Dramatic composer, son of the famous singer Carlotta Noeser (died 1866), who married the Roman lawyer Vera. He won great reputation as a singing teacher, not only in Italy, where he taught the Princess Margherita of Savoy, now Queen of Italy, but also in London, where he was settled several years before returning to Rome. Works: *Adriana Lecouvreur*, opera, Milan, 1843; *Anelda di Messina*, do., ib., Oct. 17, 1843, Lisbon, 1858; *Valeria*, do., Bologna, 1869. Vocal melodies.—Fétis, *Supplément*, ii. 613.

VERACINI, FRANCESCO MARIA (called *Il Fiorentino*), born in Florence, in 1685, died near Pisa in 1750. Virtuoso on the violin, looked upon in Italy as the foremost after Corelli's death. At the age of nineteen he appeared in Venice with such brilliant success that Tartini retired discouraged to Ancona, to resume serious studies. In the same year (1714) he went to London, where he won success and remained two years; then to Dresden in 1720 and was made composer and chamber virtuoso to the king of Poland. Offending by his unbounded pride other artists, especially

Pisendel, the king's Concertmeister, the latter revenged himself by causing one of his concertos to be studied by a mediocre violinist until he played it to perfection, and then defying Veracini to play it at sight. Although the virtuoso acquitted himself honorably, the other played it after him with an assurance and finish that so mortified Veracini that he fell seriously ill and, in a paroxysm of fever, threw himself out of the window, breaking, however, only his leg. After his recovery he left Dresden, lived for a long time at Prague in the service of Count Kinsky, and went to London again in 1736, but did not meet with the same success as formerly. He returned to Italy in 1747, and retired to a small household near Pisa. He left in manuscript several concertos, and symphonies for two violins, viola, violoncello, and basso continuo, and published two collections of twelve sonatas each, for violin and bass.—Fétis; Mendel; Schilling.

VERCKEN DE VREUSCHMEN, LÉON, born at Liège, Oct. 15, 1828, still living, 1890. Amateur composer and musical critic; studied law, and filled various positions of trust at Antwerp in the service of financial and railway companies. Works: *La légende du diable*, opéra-comique, Antwerp, 1865; *Le chemin de Venise*, do., not given; *Le mystère*, do. (unpublished); *À la mer*, operetta, Brussels, 1871; *Pierrot fantôme*, do., Paris, Athénée, 1873; *Les Lévités du Temple*, for chorus, soli, and orchestra, Antwerp, 1863; *Le tambour sur mer*, cantata for do.; *Motets* for 4 voices and orchestra, Antwerp cathedral, 1863; *Marche inaugurale*, Lille, 1870.—Fétis, *Supplément*, ii. 613.

VERDELLOT (Verdelotto), PHILIPPE, Flemish composer of the early part of the 16th century. He appears to have settled in Italy as early as 1526, and to have resided in Florence between 1530 and 1540. He was also a singer in the choir of San Marco in Venice, and Guicciardini classes him among musicians who died before the

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year 1567. His last publication is dated 1549. He is commemorated by Cosmo Bartoli as his friend and as a composer, and by Vincenzo Galilei, who printed two lute pieces by him in his *Fronimo*; Zarlino and Ponzio also mention him as one of the noted musicians of that time, but none of them furnish any data regarding his life or place of residence. Willaert thought so highly of him as to arrange some compositions of his in tablature for lute and solo voice (1536). His works had reached France and were printed in French collections as early as 1530. The oldest editions of his works are: *Verdelotto madrigali a 4 voci* (in Venetia, Ottaviano Scotto, 1537), now in the Conservatorio, Bologna; *Il secondo lib. de madrigali di Verdelotto* (1537), in the Royal Library at Munich, where are also the 3d and 4th books (1537, 1538). Other editions were published by Gardano in Venice in 1541, 1546, 1549, 1556, 1560, 1561. His madrigals were included in all the celebrated collections of France, Belgium, Italy, and Germany. His church compositions were found also at Toledo, among those of other Flemish composers, by Gevaert in 1850.—Grove, iv. 239; iii. 261; Fétis; Burney, *Hist.*, iii. 301; Van der Straeten, vi. 321, 366; vii. 125; Gerber; Riemann; Mendel.

**VERDI, (FORTUNINO) GIUSEPPE** (FRANCESCO), born at Roncole, near Busseto (Parma), Oct. 9, 1813, still living, 1890. Dramatic composer, son of the innkeeper in his native village; received his early musical education from local musicians, first at Roncole (where he became organist at the age of ten), and then at Busseto, where Ferdinando Provesi, maestro di cappella and organist at the cathedral, was his chief teacher. He was helped also by one Antonio Barezzi, a prosperous grocer and liquor



dealer, with whom his father had dealt for years, and who took a lively interest in the boy. In 1831, when Verdi was eighteen, Barezzi prevailed upon the Monte di Pietà, at Busseto, to join with himself in making up a purse to send him to study in Milan. But when the young musician applied for a scholarship at the Conservatorio there, Basilj, who was then director at the institution, saw too little talent in him to warrant his admission, and Verdi consequently began private lessons in composition and instrumentation under Lavigna, maestro al cembalo at La Scala. In 1833 Provesi died in Busseto, and the Monte di Pietà invited Verdi back to succeed him as organist and maestro di cappella at the cathedral, and as conductor of the Società Filarmonica, as had been the original agreement when the money was raised to send him to Milan. Although he felt that a larger career awaited him in Milan, he immediately returned to Busseto, where the Filarmonica welcomed him with open arms, but the churchwardens of the cathedral refused to accept him, giving the post to one Giovanni Ferrari. This so enraged the Filarmonica that it refused to allow its orchestra to play any more at the cathedral, and led to some riots, which ended in the temporary suppression of the society. In 1836 Verdi married Margherita Barezzi, his benefactor's eldest daughter; and in 1838 he, with wife and two children, set out for Milan in hopes of having an opera performed. In 1839 his *Oberto, conte di S. Bonifacio*, was brought out with success at La Scala. His next one, *Un giorno di regno*, failed in 1840, but in 1842 his *Nabucco* made a resounding success, and really founded his reputation, which was only increased by *I Lombardi* and *Ernani*. Then followed a pretty long list of half successes or complete fiascos,



interrupted only by the triumph of *Luisa Miller* in Naples in 1849, until in 1851 his most brilliant period was ushered in by *Rigoletto*, in Milan. This, together with its immediate followers, *Il trovatore* and *La traviata*, has generally been considered his finest as well as his most successful work. But *La traviata* was followed by another series of complete or partial failures. In 1862, with *La forza del destino*, Verdi began to evince a tendency towards a more elaborate style ; this was still more marked in



Statue of Verdi.

*Don Carlos* (1867), but it was not until *Aïda* (Cairo, 1871) that the change from his old, simple style to a more studied one, copied from Meyerbeer and Gounod, could be recognized as complete. Indeed, *Aïda* marks just such a turning point in Verdi's career as *Guillaume Tell* did in Rossini's. *Aïda* was also his first great success after *La traviata*. Almost equally successful was his *Manzoni Requiem*, although the success of his latest work, *Otello*, seems more doubtful. It is rather curious, in view of Verdi's immense popularity, how very many of his

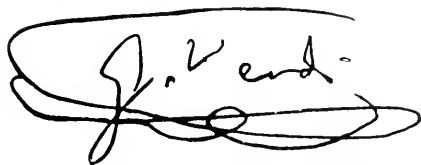
works were failures. His enormous reputation may be said to rest entirely upon seven or eight operas and the *Manzoni Requiem*, and the whole list of his operas numbers twenty-eight. Verdi's melodic power is often, but by no means invariably, great ; he is a poor harmonist, and even in his earlier works, simple as his harmony is, it is rarely pure and correct. His style is in general slipshod and vulgar, his instrumentation thin and noisy ; and, if in his later works he has taken more pains with his writing, his fondness for crashing effects and sharp dynamic contrasts has never left him. His knowledge of the human voice was always great ; but his immense popularity, in spite of all his shortcomings and excesses, rests mainly upon the genuine passionate warmth and dramatic power of his music. He is, par excellence, the composer of passion, fury, and tragic terror. Works. I. Operas : *Oberto, conte di San Bonifacio*, Milan, Nov. 17, 1839 ; *Un giorno di regno* (*Il finto Stanislao*), ib., Sept. 5, 1840 ; *Nabucodonosor* (*Nabucco*), ib., March 9, 1842 ; *I Lombardi alla prima crociata*, ib., Feb. 11, 1843 ; *Ernani*, Venice, March 9, 1844 ; *I due Foscari*, Rome, Nov. 3, 1844 ; *Giovanna d' Arco*, Milan, Feb. 15, 1845 ; *Alzira*, Naples, Aug. 12, 1845 ; *Attila*, Venice, March 17, 1846 ; *Macbeth*, Florence, March 12, 1847, and in a revised version, Paris, April 21, 1865 ; *I Masnadieri*, London, July 22, 1847 ; *Jérusalem* (expanded French version of *I Lombardi*), Paris, Nov. 26, 1847 ; *Il corsaro*, Trieste, Oct. 25, 1848 ; *La battaglia di Legnano*, Rome, Jan. 27, 1849 ; *Luisa Miller*, Naples, Dec. 8, 1849 ; *Stiffelio*, Trieste, Nov. 16, 1850, and with another libretto, as *Aroldo*, Rimini, Aug. 16, 1857 ; *Rigoletto*, Venice, March 11, 1851 ; *Il trovatore*, Rome, Jan. 19, 1853 ; *La traviata*, Venice, March 6, 1853 ; *Les vœpres siciliennes*, Paris, June 13, 1855 ; *Simone Boccanegra*, Venice, March 12, 1857, and in a revised version, Milan, April 12, 1881 ; *Un ballo in maschera*, Rome, Feb. 17, 1859 ; *La forza del destino*, St. Petersburg,

## VERDONCK

Nov. 10, 1862, and in a revised version, Milan, Feb. 20, 1869; *Don Carlos*, Paris, March 11, 1867; *Aïda*, Cairo, Dec. 24, 1871; *Otello*, Milan, Feb. 7, 1887.

II. Cantatas and Church Music: *Inno delle nazioni*, London, May 24, 1862; *Manzoni Requiem*, Milan, May 22, 1874; *Pater noster*, 5 voc., and *Ave Maria*, for soprano and strings (to Dante's text), Milan, April 18, 1880.

III. Other works: 6 romanze, for voice with pianoforte; *L' esule*, song for bass; *La seduzione*, do.; *Guarda che bianca luna*, nocturno for 3 voices with flute obligato;



Album di sei romanze; *Il poveretto*, romanza; *Tu dici che non m' ami*, stornello; 1 quartet for strings, Naples, April 1, 1873. —Pougin, Verdi, souvenirs anecdotiques (Paris, Le Ménestrel, 1878); The same in English, translated by James E. Matthew (London, H. Grevel & Co., 1887); Grove; Hanslick, *Die moderne Oper*, 217; Fétis; do., *Supplément*; Basevi, *Studio sulle opere di Giuseppe Verdi* (Florence, 1859); *Blanche Roosevelt, Verdi*, Milan, and *Otello* (London, 1887).

VERDONCK, CORNELIUS, born at Turnhout, Flanders, in 1564, died in Antwerp, July 4, 1625. Vocal composer, pupil of Severin Cornet; spent the greater part of his life at Antwerp, first in the service of Corneille de Prun, magistrate and treasurer, then in that of Jean Charles de Cordes, governor of Wichelen and of Cerscamp. Works: *Magnificat* 5 voeum (Antwerp, 1585); *Poésies françaises de divers auteurs*, etc. (ib., 1599); *Madrigali a 6 voci* (ib., 1603); do. (ib., 1604); *Madrigali a 9 voci* (ib., 1604).—Fétis; Gerber; Mendel.

VERHEYEN, PIERRE, born at Ghent in 1750, died there, Jan. 11, 1819. Dramatic and church composer, first instructed

by Léonard Boutmy (born at Brussels, 1725); became a tenor singer at the cathedral of Bruges, but soon after went on the stage and, after travelling through Flanders, Northern France, and Holland, was engaged at the theatre in Brussels, where he studied composition under Witzthumb. He afterwards continued his studies under Krafft at Ghent, whither he returned in 1786 as solo tenor at the cathedral. He received also the title of composer to Prince Lobkowitz, Bishop of Ghent. Having for a time occupied a position as orchestra leader at Maestricht, he returned to Ghent in 1790, and became maître de chapelle of Sainte-Pharaïlde. When, on the invasion of the French, the churches were closed, he embraced the revolutionary opinions, and was made in 1793 organist of the Temple de la Raison. Soon after he was reduced to the necessity of accepting an inferior position in the department of the Scheldt, but developed great activity as a composer, and after the reopening of the churches wrote a series of sacred compositions. Nevertheless he did not prosper, and the assistance he received from the Société des Beaux-Arts was almost his only resource during the last years of his life. Works: *De Jaghtpartij van Hendrik IV.*, opéra-comique, Ghent, about 1790; *Le jardin d'amour*, do., ib., about 1790; Several pantomimes, all given at Ghent; *Hymne à l'Être suprême*, 1793; *Requiem* in memory of Haydn, 1810; 15 masses, with orchestra; 12 do. with organ and small orchestra; 6 *Laudate pueri*, 4 *Dixit*, 3 *Confitebor*, 2 *Beatus vir*, and 3 *Te Deum*, all with full orchestra; 4 *Andite eeli*; 30 *Elevations*; 9 *Lamentations of Jeremiah*; *La mort du Christ*, oratorio; *Stabat Mater*; *O crux ave spes unica*; 5 quartets for strings; about 50 romances. *La bataille de Waterloo*, cantata (first prize by the Société des Beaux-Arts, of Ghent, 1816, ex æquo with Suremont, of Antwerp).—Fétis; Mendel; Viotta.

VERHULST, JOHANNES JOSEPHUS HERMAN, born at The Hague, March 19,

## VERLORENE

1816, still living, 1890. The foremost among Dutch composers of the present time, pupil (1826) of Voleke, at the Conservatorium in his native city; made also a careful study of Reicha's theoretical works. He entered the orchestra, then under Hanssens the younger, as violinist, and soon after wrote his first compositions, for the church and for orchestra, winning several prizes of the *Maatschappij tot bevordering der Toonkunst*. Mendelssohn's attention being called to his works, while visiting Scheveningen in 1836, he invited him to go to Leipsic. He started for that city the following spring, but hearing at Cologne of Mendelssohn's journey to Frankfort and his marriage, he remained at Cologne to study under Joseph Klein, and returned afterwards to The Hague. In 1838 he went to Leipsic, and was warmly welcomed by Mendelssohn, who set him to writing a Kyrie and a chorus which were so remarkable that Mendelssohn saw no necessity for further instruction, and recommended him to the honorable position of conductor of the *Euterpe* concerts. He returned to The Hague after an absence of six years, and was appointed royal music director. Since then he has conducted many famous societies and concert organizations in the Netherlands, lived temporarily at Rotterdam, then again at The Hague, and since 1864 at Amsterdam. All the great musical festivals given in Holland since 1850 have been organized by Verhulst. He was a close friend and associate of Schumann when in Germany, and Schumann's op. 52 is dedicated to him. In 1886 he retired to private life. Order of Lion, 1842. Works: 3 overtures for orchestra; *Gruss aus der Ferne*, intermezzo for do.; *Symphony* for do.; 3 quartets for strings; *Tantum ergo*, for chorus and orchestra; *Clemens est Dominus*, for 2 choruses and do.; *Mass* for 4 voices, chorus, and orchestra; *Veni Creator*, hymn for male chorus with organ; *Requiem* for do., and brass instruments; 2 short masses; *Veni Creator*; *Te Deum*; *Psalm CXLV.*; *Music to the trag-*

*edy* *Gijsbrecht van Amstel*; *Cantata* for the Rembrandt festival, Amsterdam (1853), the Schiller festival, Rotterdam (1859), for the unveiling of Tollens's statue (1861), for the Vondels festival, Amsterdam (1869), for the Pius festival (1871), for the 25th anniversary of Willem III. (1874), and for the opening of the international exposition at Amsterdam (1883); *Choruses and songs*.—Fétis; Mendel; Riemann; Viotta.

VERKAUFTE BRAUT, DIE. See *Prodáná nevěsta*.

VERLORENE PARADIES, DAS, oratorio in three parts, text by Heinrich de Marées, music by Friedrich Schneider, first given at a music festival in Magdeburg, Sept. 2, 1825. The first part describes the creation; the second, the fall of Adam and Eve; and the third, the punishment of man. It was given in Dessau, Nov. 3, 1825, and in Leipsic in 1826. Score published by Brüggemann (Halberstadt, 1830).—*Allgem. mus. Zeitg.*, xxvii. 84, 661; xxviii. 854; xxxi. 720; *Berliner mus. Zeitg.*, ii. 375, 386; vii. 25; *Cäcilia*, xii. 135.

VERLORENE PARADIES, DAS (Paradise Lost), sacred opera in three parts, text by J. Rodenberg from Milton's "Paradise Lost," music by Anton Rubinstein, op. 54, first performed in Düsseldorf, Nov. 8, 1875. Rubinstein calls this composition a "Biblical opera," but it is not a dramatic work. The first part describes Satan's rebellion and overthrow; the second, the creation; and the third, the temptation, fall, and punishment of Adam and Eve. At the first performance the parts were thus assigned: Adam, Herr Pfeiffer; Eve, Frl. Schlieper; Satan, Herr Petzer; and Abdiel, Herr Geyer. The work was first given at the Gewandhaus, Leipsic, Feb. 3, 1876; in Dresden, Dec. 4, 1876; in St. Petersburg, Dec. 17, 1876; and in Frankfort-on-the-Main, March 2, 1885. The second part was sung at the twenty-first festival of the North American Sängerbund, in Cincinnati, in June, 1879. The whole work was sung by the Brooklyn Philharmonic Society, March 12, 1887.

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Score published by Senff (Leipsic, 1863).—Allgem. mus. Zeitg. (1863), 589, 605, 621; Mus. Wochenblatt (1875), 670; Signale (1875), 897; (1876), 161, 1106; (1877), 65; (1885), 305; Upton, Standard Oratorios, 264; Krehbiel, Review (1886-87), 147.

VERNIER, JEAN AIMÉ, born in Paris, Aug. 16, 1769, died (?). Virtuoso on the harp, began to study the violin at the age of four and the harp at seven, and played a concerto for violin when eleven. In 1787 he played a sonata for harp of his own composition, at the Concert Spirituel; in 1795 he became harpist at the Théâtre Feydeau, and in 1813 at the Opéra, and in 1838 retired with a pension. Works: Sonatas for harp solo, and with violin; Quartet for harp, pianoforte, oboe, and horn; Trios for harp, flute, and violoncello; Duos for 2 harps; Many fantasias, variations, etc., for harp solo.—Fétis; Mendel.

VERNIZZI, OTTAVIANO, born in Bologna, Italy, in 1580, died (?). Organist of San Petronio, Bologna, about the beginning of the 17th century. Works: *Armonia ecclesiastica, ossia motetti a due, tre e quattro voci* (Venice, 1604); *Angelici concentus seu moteeti* (ib., 1611); *Cœlestis applausus seu moteeti*, etc. (ib.); *Motetti a due, tre e quattro voci* (ib., 1648); *Intermezzi della coronazione di Apollo per Dafne convertita in lauro*, Bologna, 1623, one of the earliest intermezzi represented there.—Fétis; Mendel.

VERRIMST, VICTOR FRÉDÉRIC, born in Paris, Nov. 29, 1825, still living, 1890. Double-bass player, pupil at the Conservatoire of Chapt, in harmony of Elwart, and in counterpoint of Leborne; won first prizes in all these branches; was connected several years with the orchestra of the Opéra Comique, then with that of the Opéra, and also with the Société des Concerts du Conservatoire, and the private orchestra of Napoléon III. He was maître de chapelle of Saint-Thomas d'Aquin, afterwards of Saint-Bernard. Works: Five masses; About

15 motets for 1-4 voices; Grande fantasia for trombone and orchestra; Chœurs orphéoniques; Vocal melodies, and chansonnettes; Moreaux de genre for pianoforte; Method for double-bass.—Fétis; do., Supplément, ii. 616.

VERRINDER, CHARLES GARLAND, born at Blakeney, Gloucestershire, England. Organist, pupil of George Job Elvey; organist successively of St. Giles-in-the-Fields, Christ Church at Lancaster Gate, St. Michael's in Chester Square, and Reformed Synagogue, London. Mus. Bac., Oxford, 1862; Mus. Doc., Canterbury, 1873. Works: Israel, cantata; Church service in E; Anthems; Hebrew music and Psalms (3 vols.); Organ music, etc.

VER SACRUM, cantata in two parts, for soli, chorus, and orchestra, text by L. Bischoff, music by Ferdinand Hiller, op. 75. The subject is the founding of Rome. Score published by Breitkopf & Härtel (Leipsic, 1859).—Neue Zeitschr. (1859), ii. 150, 161; Allgem. mus. Zeitg. (1865), 170.

VERSCHWORENEN, DIE. See *Der Häusliche Krieg*.

VERSTUMME, HÖLLENHEER, bass aria in B-flat major, with accompaniment of trumpet, 2 oboes in unison, strings complete, and continuo, in Johann Sebastian Bach's cantata Dom. XIX. post Trinit., *Wo soll ich fliehen hin?* (Bachgesellschaft, No. 5). Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Whistling).

VERTILGE SIE, HERR ZEBATH, bass aria of Paulus, in B minor, in Mendelssohn's *Paulus*, Part I., No. 12.

VERT-VERT, opéra-comique in three acts, text by Henri Meilhac and Charles Nivette, music by Jacques Offenbach, first represented at the Opéra Comique, Paris, March 10, 1869. The libretto is taken from an old comedy by de Leuven and Desforges. The action takes place in a pension, the directress of which is secretly married to the dancing-master, Baladon.

## VERVOITTE

Capoul, Sainte-Foy, Gailhard, Coudere, Potel, Mlle Girard, Cico, Moisset, and Tual sang in the original cast. Mme Judic achieved great success in this opera. Other French operas of the same title, by Dalayrac, text by Desfontaines, Paris, Oct. 11, 1790; and by Gauthier, text by Bernard



Judic.

Valville, *ib.*, Dec. 2, 1800.—Clément et Larousse, 821.

**VERVOITTE, CHARLES JOSEPH**, born at Aire (Pas-de-Calais), in 1822, still living, 1890. Church composer, first instructed by an organist at Saint-Omer, competed successfully for a position as maître de chapelle at Boulogne, while still in his teens, and was soon after appointed music director of two institutions there; at the same time he studied composition under Théodore Labarre, and received counsel from Jean Baptiste Cramer. In 1847 he became maître de chapelle of the cathedral at Rouen, and in 1850 was made a member of the academy, which had already awarded him, in 1849, a gold medal for his composi-

tions and his services at the cathedral. In 1859 he accepted the position of maître de chapelle at Saint-Roch, Paris. Works: *Les moissonneurs*, cantata, Paris, 1851; *Messe solennelle*, *ib.*, Saint-Roch, 1852; *Anthems of the Holy Virgin*; *Several Tantum ergo*; *do. O salutaris*; *Saluts solennels* for solo voices and chorus; *Mass for 3 voices*; *Motets*; 2 vols. of *faux-bourbons*; *Songs, etc.*—Fétis; Mendel.

**VESQUE VON PÜTTLINGEN.** See *Hoven*.

**VESTALE, LA** (*The Vestal Virgin*), tragédie-lyrique in three acts, text by Jouy, music by Spontini, first represented at the Académie Royale de Musique, Paris, Dec. 11, 1807. The performance was secured through the Empress Joséphine, to whom the score was dedicated. The libretto, taken from Winkelmann's "*Monumenti antichi inediti*," ranks as one of the best of the century. The action is placed in Rome. The first act is in the Forum and the Temple of Vesta. Licinius, conqueror of the Gauls, returns to Rome, where he receives honours and is crowned by his betrothed, Julia, who during his absence has become a vestal virgin. Licinius declares that he will enter the temple at night and bear her away. In the second act, also in the Temple of Vesta, the high priestess gives Julia the golden rod with which she tends the sacred fire. Yielding to her affection, she allows Licinius to enter, and the fire dies out. Cinna, to save Licinius, drags him away, and Julia is discovered in a swoon upon the steps of the altar. The high-priest covers her with a black veil, and pronounces her death. The third act shows the funeral cortège. Julia prepares for death, and prays to the gods. Licinius, at the head of a band of soldiers, attempts her rescue, and the priests resolve upon his death for disturbing their rites. Suddenly thunder is heard, and lightning kindles the sacred fire. At this interference of heaven the priests give Licinius permission to marry Julia, and a final tableau shows the



## VESTALE

happy lovers at the circus of Flora, presiding over the games and dances in honour of Venus. Original cast :

Julia.....Mme Branchu.  
La grande vestale.....Mme Maillard.  
Licinius.....M. Lainé.  
Cinna.....M. Lays.  
Le grand-prêtre.....M. Derivis.

The opera received the prize of 10,000 francs, established by Napoleon to be given every ten years to the opera having the greatest success within that time. Jouy's libretto was awarded a prize of 5,000 francs. This opera was given in parts at the Tuileries, by Napoleon's order, Feb. 14, 1807 ; and it was revived at the Opéra, March 16, 1854, with Sophie Cruvelli, Mlle Poinso, Roger, Obin, and Bonnehée. Sophie Cruvelli and Jenny Lind achieved

by Richard Wagner. It was first given in Italian, translation by Giovanni Schmidt, in Naples, Sept. 8, 1811 ; and Vigano adapted it as a ballet, which became popular in Italy. The overture was played by the New York Philharmonic in the season of 1850-51.—Clément et Larousse, 696 ; Lajarte, ii. 63 ; Allgem. mus. Zeitg., xii. 1056 ; xix. 269 ; xxxi. 399, 524 ; Wagner, Ges. Schriften, v. 114 ; Grove, iii. 667.

VESTALE, LA, Italian opera seria in three acts, text by Cammarano, music by Mercadante, first represented at the Teatro San Carlo, Naples, March 10, 1840. The subject of the libretto is the same as that of Spontini's opera, but in this work the vestal virgin, Emilia, is buried alive, and her lover, Decio, kills himself. The opera was first given at the Théâtre Royal Italien, Paris, Dec. 23, 1841.—Clément et Larousse, 696 ; Allgem. mus. Zeitg., xlii. 474, 638, 912.

VIADANA, LODOVICO (properly Lodovico Grossi da Viadana), born at Viadana, near Mantua (not at Lodi, as has been reported) about 1564, died at Gualtieri, in the duchy of Modena, May 2, 1645. Nothing is known of his musical education, and but little of his life. He was a monk of one of the stricter orders ; in 1594 he was maestro di cappella at the cathedral in Mantua. About 1597 he was living in Rome, and was afterwards maestro di cappella at the cathedrals in Fano in the Papal States, Concordia in Venetia, and once more, in Mantua in 1644. He is especially famous in musical history as the inventor of the basso continuo, but it is extremely doubtful whether the invention is rightly to be credited to him. There is a figured continuo in parts of Peri's *Euridice*, which was published in 1600, whereas Viadana's famous *Cento concerti* . . . con il basso continuo per sonar nell'organo did not appear until 1602. It is highly probable, however, that he was the first to write a continuo for organ in church compositions for several voices. Works : Canzonette a quat-



Fursch-Madi.

great success in the part of Julia. It was first given in Berlin, translation by Herklots, Jan. 18, 1811 ; in Munich, Jan. 14, 1812 ; in Vienna, Nov. 12, 1810 ; in Dresden in 1812 ; and in Leipsic in 1818. Spontini conducted it in Dresden in 1844, when all the preparations had been made

tro voci, con un dialogo a otto di ninfe e pastori, e un' aria di canzon francese per sonare (Venice, Amadino, 1590); Madrigali a quattro voci, Lib. I. (Venice, 1591); Madrigali a 6 voci, op. 5 (ib., 1593); Canzonette a tre voci, etc., Lib. I. (ib., Amadino, 1594); Missarum cum quatuor vocibus, etc., Lib. I. (Venice, 1596, and at least seven other editions); Il primo libro de' salmi a 5 voci (ib., Amadino, 1597); Vespert. omnium solemnitatum psalmodia quinque vocibus (ib., Vincenti, 1597, 4th ed.); Salmi e Magnificat a quattro voci (ib., 1598, and Frankfort-on-the-Main, 1612); Il secondo libro de' salmi a 5 voci (Venice, 1601); Psalmi vespertini 8 vocibus concin. (ib., Vincenti, 1602, 2d ed., 3d ed., ib., 1644); Cento concerti ecclesiastici a una, a due, tre e quattro voci con il basso continuo per sonar nell' organo. Nova invenzione comoda per ogni sorte di cantori e per gli organisti (ib., 1602-3, 3d and 4th eds., ib., 1609-11; also as *Opus musicum sacrorum concentuum*, qui ex unica voce, nec non duabus, tribus et quatuor vocibus variatis concinentur, una cum basso continuo ad organum applicato, Frankfort, 1612); Officium ac missæ defunctorum quinque vocum, op. 15 (Venice, Vincenti, 1604); Ludovici Viadanæ psalmi omnes qui a S. Romana Ecclesia in solemnitatibus ad vespertas decantari solent, cum duobus Magnificat, tum viva voce, tum omni instrumentorum genere, cantatu commodissimi, cum quinque vocibus, etc., Lib. II. (Venice, 1604); Messe concertate per una, o due, ossia tre voci con il basso continuo per l' organo (Venice, Vincenti, 1605); Litanie che si cantano nella Santa Casa di Loreto, e nelle chiese di Roma ogni sabato, e feste della Madonna, a 3, 4, 5, 6, 7, 8, e 12 voci (ib., 1607, 2d ed., 1613, 3d ed.); Concerti ecclesiastici a una, a due, a tre, e a quattro voci, con il basso continuo per sonar nell' organo, Lib. II. (ib., 1607); Concerti sacri a 2 voci col basso continuo per l' organo (ib., 1608); Completorium romanum 8 vocibus decantandum, Lib. 2, op. 16 (ib., 1608); Responsori et lamentazioni

per la settimana santa a 4 voci, op. 23 (ib., 1609); Vesperì e Magnificat a quattro e cinque voci (ib., 1609); Completorium romanum quaternis vocibus decantandum, una cum basso continuo pro organo (ib., 1609); Vespertina omnium solemnitatum psalmodia, cum duobus Magnificat et falsis bordonis, cum 5 vocibus (selections from earlier collections, Frankfort, 1610); Salmi a quattro voci pari col basso per l' organo, brevi, commodi et ariosi, con due Magnificat (Venice, 1610); Lamentationes Hieremie prophete in majori hebdomada concinende quatuor paribus vocibus (ib., 1610, 2d ed.); Il terzo libro de concerti ecclesiastici, etc., op. 24 (ib., Vincenti, 1611); Falsi bordoni a quattro e otto voci, premesse le regole per il basso per l' organo (Rome, 1612); Salmi a quattro cori, op. 27 (Venice, Vincenti, 1612); Officium defunctorum quatuor vocibus concin. (ib., 1614); Concentuum ecclesiasticorum 2, 3 et 4 vocibus, opus completum, cum solemnitati omnium vespertinarum (Reprint of parts of other colls., Frankfort, 1615); Sinfonie musicali a otto voci, op. 18 (Venice, Vincenti, 1617); Ventiquattro Credo a canto fermo sopra i tuoni delli hinni che Santa Chiesa usa cantare, col versetto Et incarnatus est in musica, a chi piace, con le quattro antifone della Madonna in tuono feriale (Venice, 1619); Opera omnia sacrorum concentuum 1, 2, 3 et 4 vocum, cum basso continuo et generali organo applicato, novaque inventione pro omni genere et sorte cantorum et organistarum accomodato. Adjuncta insuper in basso generali hujus novæ inventionis instructione, latine, italice et germanice (complete ed. of 146 motets and concerti ecclesiastici, Frankfort, 1620); Missa defunctorum tribus vocibus (posthumous ed., Venice, 1667).—Parazzi, Della vita e delle opere musicali di Lodovico Grossi-Viadana (Milan, 1876); Ambros, iv. 248; Fétis; do., Supplément; Grove, iv. 258, and 314, foot-note 2.

VIAGGIO A REIMS, IL (The Voyage to Rheims), ossia l'albergo del giglio d'oro,

Italian opera in one act, text by Balocchi, music by Rossini, first represented at the Théâtre Italien, Paris, June 19, 1825. It was composed for the festivities of the coronation of Charles X. Several people at an inn discuss the coronation of the king and travel to Rheims to witness the ceremony. The national air, "*Vive Henri-Quatre*," is introduced. The cast included Mme Pasta, Esther Mombelli, Mme Cinti, Donzelli, Zuchelli, Levasseur, Bordogni, Pellegrini, and Graziani. Rossini was offered a large sum from the king, but refused it, saying that this was his homage to the French nation, and the king then sent him a service of Sèvres china. The same music was adapted to a new libretto, *Le comte Ory*, given at the Opéra, Aug. 20, 1828; and the opera was revised with alterations, and given, under the title "*Andremo a Parigi*," to celebrate the republic, Oct. 26, 1848.—Escudier, Rossini, 184; Edwards, do., 286; Allgem. mus. Zeitg., xxvii. 601; Grove, iii. 171.

VIALLON, JUSTINIEN PIERRE MARIE, born in Paris, March 31, 1806, died there, Feb. 4, 1874. Vocal composer and didactic writer, pupil of Reicha at the Conservatoire, where he won the second prize in 1831; became professor at the Gymnase Musical Militaire in 1838, and afterwards at the Jesuit college at Vaugirard. He was also organist successively at Saint-Paul, Saint-Louis, Saint-Philippe-du-Roule, and for twenty-five years titular of the small organ at the Madeleine. Works: *Le mois de Marie*, oratorio; *Magnificat*; 6 Offertories for organ; 2 *Noëls variés* for do.; *La bonne fête*, chorus; *Re-traite en forêt*, scène orphéonique; Choruses, for male voices; Many pieces for military band; *Traité d'harmonie*; *Manual on instrumentation*; *Grammaire générale de composition*.—Fétis, Supplément, ii. 618.

VIARDOT-GARCIA, (MICHELLE FERDINAND) PAULINE, born in Paris, July 18, 1821, still living, 1890. Dramatic singer, pianist, and vocal composer, daugh-

ter and pupil of Manuel Garcia, and sister of Mme Malibran. She went with her family to England and to America, was a pupil on the pianoforte of Marcos Vega, organist of the Cathedral in Mexico, and on her return to Paris, in 1828, studied under Meysenbergh and Liszt, and harmony under Reicha. She made her first appearance as a singer in 1837 at a concert in Brussels, and after a tour with de Bériot, her brother-in-law, through Germany, sang in Paris in 1838, and made her début in opera in London in 1839, as Desdemona in *Otello*. In the same year she sang in Paris, and in 1841 married Louis Viardot, director of the Théâtre Italien. With him she made a long professional tour in Spain, Italy, Germany, Russia, and England, returning to Paris in 1849 to create the rôle of Fidès in Meyerbeer's *Prophète*, which she sang also in Berlin, St. Petersburg, and London. She next appeared in Gounod's *Sapho* at the Opéra, Paris, and on several prominent stages abroad until 1859, when she went to the Lyrique, at Berlioz's solicitation, to sing in his revival of Gluck's *Orphée*, which became one of her greatest rôles, and was given one hundred and fifty times to crowded houses. Shortly after she retired from the stage and lived at Baden-Baden, and since 1871 in Paris and at Bougival, as one of the most successful vocal teachers. Works—Operettas, played at Baden-Baden: *Le dernier sorcier*, 1867; *L'ogre*, 1868; *Trop de femmes*, 1869. Her vocal melodies, about sixty in all, have enjoyed a wide popularity; 12 melodies on Russian poems; 6 Mazurkas by Chopin arranged for the voice; 6 pieces for pianoforte and violin; *École classique de chant*. Her oldest daughter, Mme Louise Héritte, for several years, until 1886, vocal instructor at Hoch's Conservatorium in Frankfort, has composed: *Lindoro*, opéra-comique, Weimar, 1879; *Das Bacchusfest*, do., Stockholm, 1880; Quartet for pianoforte and strings; Terzetto for female voices; Many vocal melodies. Two other daughters,

## VICECONTE

Mme Chamerot and Marianne Viardot, are favorably known as concert singers, and her son Paul is a distinguished violinist, pupil of Léonard.—Fétis, *Supplément*, ii. 619; Larousse; Mendel; do., *Ergänz.*, 473; Riemann.

**VICECONTE, ERNESTO**, born at Naples, Jan. 2, 1836, died there, March 18, 1877. Dramatic and church composer, pupil of Lavigna on the pianoforte, and at the Conservatorio pupil of Giuseppe Lillo in harmony, and of Carlo Conti in counterpoint and composition. Works—Operas: *Evelina*, Naples, 1856; *Luisa Strozzi*, ib., 1862; *Selvaggia*, ib., 1872; *Benvenuto Cellini* (MS.). Mass for solo voices, chorus, and orchestra; *Messa, Credo, e Dixit*, with small orchestra; do. *alla Palestrina*; *Dixit*, with full orchestra; *Le tre ore di Maria desolata*; 3 sacred cantatas; *Magnificat* for 3 voices and orchestra; *Overture* for orchestra; *Concerto* for 2 pianofortes; Many *morceaux de genre* and dances for pianoforte; Sacred songs; Chansons, romances, and several albums of vocal melodies.—Fétis, *Supplément*, ii. 620.

**VICENTINO, NICOLA**, born at Vicenza in 1511, died at Ferrara (?). Pupil at Venice of Adrian Willaert, afterwards maestro di cappella and instructor to the princes at the court of Ferrara; accompanied the Cardinal Ippolito d'Este to Rome, where he lived several years, and had a learned controversy with the Portuguese musician Lusitano, caused by his book of madrigals, published 1546, and written with the design of restoring the old scales of the Greeks. His defeat caused him to treat the theme in a theoretical work: *L'antica musica ridotta alla moderna prattica* (Rome, 1555). He also constructed a peculiar instrument, the *archicembalo*, with several keyboards, to illustrate his system. As a performer on the clavichord he is said to have been eminent.—Fétis; Grove; Mendel; Riemann.

**VICTOIRE** (Victory), cantata, text by Méry, music by Ernest Reyer, first given at

the Opéra, Paris, June 27, 1859, between the first and second acts of *La favorite*. It was sung by Renaud, Sapin, Cazaux, and Mme Ribault-Altès.

**VICTOIRE EST À NOUS**. See *Caravane* du Caire.

**VICTORIA**. See *Vittoria*.

**VIENI** (Sic; properly *venni*), **AMORE** (I am come, love), twenty-four variations for the pianoforte in D, on the theme, "Vieni, amore," by Righini, composed by Beethoven in 1790. The music, dedicated to the Gräfin Hatzfeld, was first published in Mannheim (1791), Breitkopf & Härtel, Beethoven Werke, Serie xvii., No. 172.

**VIENI, LA MIA VENDETTA**. See *Lucrezia Borgia*.

**VIENI! VIENI! AL CIRCO**. See *Po-liulo*.

**VIENS, GENTILLE DAME**. See *Dame blanche*.

**VIE PARISIENNE, LA** (Parisian Life), French operetta in four acts, text by Henri Meilhac and Ludovic Halévy, music by Jacques Offenbach, first represented in Paris, Oct. 31, 1866.

**VIERDANK, JOHANN**, German church composer, organist of St. Mary's at Stralsund, about the middle of the 17th century. Works: *Neue Pavanen, Gagliarden, Balletten und Correnten*, etc., 2 parts (Rostock, 1641); *Geistliche Concerte*, 2 parts (Greifswald, 1642 (1656), 1643).—Fétis; Mattheson, *Ehrenpforte*, 381; Mendel.

**VIERGE, LA** (The Virgin), oratorio or sacred legend in four scenes, text by Charles Grandmougin, music by Jules Massenet. Two scenes, *Le dernier sommeil de la Vierge* and the *Danse galiléenne*, were performed at the Crystal Palace, London, Oct. 30, 1880. The entire work has never been given.

**VIERJÄHRIGE POSTEN, DER** (The Four Years' Sentinel), German operetta in one act, text by Körner, music by Schubert, never represented. The music, which contains an overture and eight numbers, was finished May 16, 1815. The story is

## VIERLING

of a sentinel, David, mounted guard on a hill near a German village in which his regiment is stationed. Weary of his long watch, he goes into the town and finds that he has been forgotten and the men have marched away. He marries the daughter of a magistrate, and settles in the town. After four years the regiment returns, and fearing that he may be arrested as a deserter, David dons his uniform and mounts guard at the same spot. The general appears and rewards him for his fidelity. The soldiers' chorus was sung in Vienna in 1860. Other operas on the same subject: by Wilhelm Alsdorf, about 1830; Friedrich Hieronimus Truhn, Berlin, 1833; Jakob Eduard Schmölzer, Gratz, 1841; Karl Reinecke (written about 1850, not given); Gustav Hinrichs, San Francisco, 1877; Ferdinand Frenzel, Freiberg, March, 1884.—*Kreissle von Hellborn*, Schubert (Coleridge), i. 63.

**VIERLING, GEORG**, born at Frankenthal, Bavaria, Sept. 5, 1820, still living, 1890. Instrumental and vocal composer, first instructed by his father (Jacob Vierling, 1796–1867, organist), and pupil of Neeb at Frankfort on the pianoforte, of Rinck at Darmstadt on the organ, and of Marx in Berlin (1842–45) in composition. He became in 1847 organist of the Oberkirche at Frankfort, and at once developed great activity in elevating the public culture of music; he assumed the direction of the Singakademie, established subscription concerts, conducted the *Liedertafel* at Mainz in 1852–53, and then went to Berlin, where he founded, and for some time conducted, the Bach-Verein. In 1859 he was made royal music director, but soon after abandoned all public activity to devote himself to composition and teaching. He is one of



the most distinguished among the contemporary composers of Germany. Works: *Der Raub der Sabinerinnen*, secular oratorio, op. 50; *Alarich's Tod*, do., op. 58; *Constantin*, do., op. 64; Psalm cxxxvii., for chorus, soli, and orchestra, op. 22; *Hero und Leander*, do., op. 30; *Zur Weinlese*, do. (male voices), op. 32; *Zeechantate*, for male chorus, soli, and pianoforte, op. 10; *Sonntags am Rhein*, for mixed chorus with pianoforte, op. 1; *Frühling*, for do., op. 39; Psalm c., for mixed chorus a cappella, op. 57; *Frohlocket mit Händen*, motet for 2 choruses a cappella, op. 25; *Zwei Kirchenstücke* for chorus and soli, op. 29; *Wenn's Ostern wird am Tiberstrom*, for 6 part chorus, op. 38; *Römischer Pilgergesang*, for do., op. 63; *Altes Schifferlied*, for 5 parts, op. 42; *Zwei Chorgesänge*, op. 65; do., op. 66; do., op. 67; *Lieder des Hafis*, for male chorus, op. 18; *Vier Chorgesänge*, for do., op. 28; 3 choruses for do., op. 35; 4 do., op. 47; 3 do., op. 68; *Ein Hafislied*, for do., op. 49; *Opferlied*, for do., op. 69; 6 quartets for mixed voices, op. 11; 4 do., op. 19; do., op. 26; do., op. 34; 3 do., op. 52; 3 choruses for female voices, op. 37; 2 do., with pianoforte, op. 54; duets with pianoforte, op. 20, 45, 46, 71; songs, op. 2–5, 7, 8, 12, 13, 15, 21, 27, 36, 48, 60, 62, 70. Symphony for orchestra, in C, op. 33; Overtures to Shakespeare's *Tempest*, *Der Sturm*, op. 6; to Schiller's *Maria Stuart*, op. 14; to Kleist's *Hermannsschlacht*, op. 31; to Fitger's *Die Hexe*, op. 61; *Im Frühling*, op. 24; *Phantasiestück*, for violin with small orchestra, op. 59; *Capriccio* for pianoforte and orchestra, op. 9; *Phantasie* for pianoforte and violoncello; 3 *Phantasiestücke* for do., op. 55; do. for pianoforte, and violin, op. 41; *Trio* for pianoforte and strings, op. 51; *Quartet* for strings, op. 56; *Pianoforte pieces*, op. 16, 40, 43, 44, 53; 6 organ pieces, op. 23.—Mendel; Riemann; *Wochenblatt* (1877), 537, 549, 596, 609, 621, 639, 654, 671, 687, 702, 717.

**VIERLING, JOHANN GOTTFRIED**, born at Metzels, near Meiningen, Saxony,

## VIEUXTEMPS

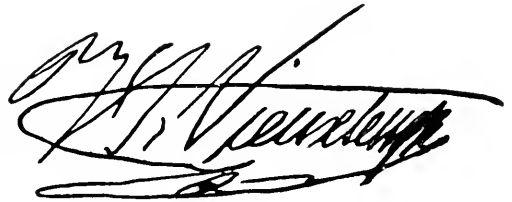
Jan. 25, 1750, died at Schmalkalden, Nov. 22, 1813. Organist, pupil at Schmalkalden of Tischer, whom he succeeded at the age of eighteen; taking leave of absence, he went to Hamburg to study under Philipp Emanuel Bach, and to Berlin to study counterpoint under Kirnberger, then returned to Schmalkalden to assume his office. Works: Two trios for pianoforte and strings; Quartet for do.; 6 sonatas for pianoforte; Choralbuch (1789); 12 Orgelstücke; 48 do.; Sammlung leichter Orgelstücke (1794); Sammlung dreistimmiger Orgelstücke (1802); Leichte Choralvorspiele (1807), etc.; 2 year books of church cantatas (MS.).—Fétis; Mendel; Riemann.



VIEUXTEMPS, HENRI, born at Verviers, Belgium, Feb. 20, 1820, died at Mustapha, Algiers, June 6, 1881. Violinist, son and pupil of a maker and tuner of instruments, then pupil of Lecloux, who took him when eight years old on a concert tour, and of de Bériot at Brussels. In 1830

he visited Paris, playing at several concerts with great success, but returned to Verviers to study, and in 1833 went to Vienna to study harmony under Simon Sechter. He was in London in 1834, and in 1835 in Paris, where he became a pupil of Reicha in composition. From 1836 to 1839 he made long concert tours, returned to Brussels and Antwerp in 1840, and in 1841 made a very successful appearance in Paris. He visited America in 1844-45, became solo violinist to the Emperor of Russia in 1846, under a contract for ten years, but resigned in 1852. He made a second visit to America in 1856, and was in Paris in 1858. In 1870 he made a third visit to the United States, appearing in concerts with Christine Nilsson and Marie Krebs, the pianist. In 1871 he was made first professor of vio-

lin playing at the Conservatoire in Brussels; but in 1873 he had a stroke of paralysis which deprived him of the use of his right arm, so he retired to his estate, where and in Paris he spent his time in composition until driven to try the climate of Algiers, where he died. Member of the Royal Academy of Belgium, 1840; officer of the Order of Léopold. Works: Six concertos for violin and orchestra, op. 10, 19, 25, 31, 37; Several concertinos; Fantaisie for violin and orchestra; Ballade et Polonaise, for do.; Fantaisie-caprice, do.; 2 Fantaisies on Slavic themes, op. 21, 27; 6 études de concert, with pianoforte, op. 16; Romances sans paroles; Hommage à Paganini, caprice; Sonata for violin, op. 12; 3 morceaux de salon; Voix intimes, recueil de 6 pensées mélodiques; Duo brillant on Hungarian airs for violin and pianoforte (with Erkel); Fantaisie sur les Huguenots (with Joseph Gregoir); Duo sur le Prophète (with Rubinstein); Grand duo for violin and violoncello (with Servais); 2 concertos for violoncello; Elegy for viola or violoncello; Sonata for do.; Overture on the National hymn of Belgium, op. 41. His wife Joséphine (born Edler in Vienna,



Dec. 15, 1815, died at Celle-Saint-Cloud, near Paris, June 29, 1868) was an excellent pianist.—Fétis; do., Supplément, ii. 624; Larousse; Hart, The Violin, 324; Dubourg, The Violin, 217; Hanslick, Concertwesen in Wien, ii. 72, 185; Riemann; Mendel; do., Ergänzung, 474.

VI FIDA LO SPOSO, alto aria of Valentiniano, in G minor, with accompaniment of oboes and violins in unison, viola, and bass, in Handel's *Ezio*, Act II, Scene 3. Published also separately, with the accom-

paniment filled out by Robert Franz (Leipsic, Kistner).

**VIGNE, LA** (The Vine), ballet in three acts and five tableaux, arranged by Tagliolini, Grandmougin, and Hansen, music by Anton Rubinstein. The Goddess of Merriment, wishing to acquaint certain characters with the wines of the world, makes an incantation, and soon coopers enter leading groups of dancers, each of which personifies a kind of wine. These groups execute in turn characteristic dances of the nation which they represent. I. Danse des vieux; II. Danse des jeunes; III. Pas de dégustation des vins; IV. Vins d'Italie; V. Vins de Hongrie; VI. Vins d'Espagne; VII. Vins d'Orient; VIII. Vins d'Allemagne; IX. Vins de Champagne; X. Pas d'enivrement; XI. Scène d'amour; XII. Danse des enfants avec la Gaité; XIII. Danse des vignes; XIV. Bacchanale; XV. Bacchanale; XVI. Danse des vignes. The German title of this ballet is *Die Rebe*. Several numbers were played in Theodore Thomas's concerts in New York in the seasons of 1885-86 and 1886-87. Score published by Senff (Leipsic, 1883).—Signale (1883), 193.

**VILBACK, ALPHONSE ZOÉ**  
**CHARLES RENAUD DE**, born at Montpellier, France, June 3, 1829, died in Brussels, March 19, 1884. Organist, pupil at the Paris Conservatoire of Benoist, and in composition of Halévy; won the second prize for organ in 1843, the first in 1844, and finally the second *prix de Rome*. After two years in Rome he travelled through Italy, and via Vienna through Germany, and on his return to Paris devoted himself to teaching; in 1856 he became organist of Saint-Eugène. Works: *Au clair de la lune*, opéra-comique, Paris, 1857; *Almanzor*, do., 1858; Piano-forte pieces.—Fétis; Mendel.

**VILLANI, GASPARO**, born at Piacenza, where he was organist about the beginning of the 17th century. Works: *Missa, psalmi ad vespers 16 vocibus concinuntur*, lib. 2 (Venice, 1611); *Missa Ave Maria graciosa 20 vocum*, lib. 4 (ib., 1611); *Misse e ves-*

*pere a 4, 5 e 6 voci* (ib., 1611); *Salmi a 5, 6 e 8 voci con basso continuo per l'organo* (Venice, 1617); *Psalmi omnes ad vespers 5 vocum* (Venice); *Salmi per tutti i vespri dell'anno a 12 voci*, lib. 3 (ib., 1610).—Fétis; Mendel.

**VILLANIS, ANGELO**, born at Turin in 1821, died there, Sept. 7, 1865. Dramatic composer, pupil of Luigi Felice Rossi. He died a maniac, having lost his mind over the misfortune of his young son, who had to undergo an amputation of his leg in consequence of an accident. Works: *I saltimbanchi in Ispagna*, farce, Turin, 1849; *La spia*, o *il merciajuolo americano*, ib., 1850; *La figlia del proscritto*, ib., 1851; *La regina di Leone*, Venice, 1851; *Alina*, o *il matrimonio d'una cantante*, operetta buffa, Turin, 1853; *La vergine di Kent*, ib., 1856; *Una notte di festa*, Venice, 1858; *Vasconcello*, Milan, 1859; *Bianca degli Albizzi*, ib., 1865.—Fétis, *Supplément*, ii. 625.

**VILLIERS (Vuilliers), PIERRE DE**, French composer of the 16th century. He is known only by his compositions, scattered in the following collections of the time: XIV. *livre, contenant XXIX chansons nouvelles à quatre parties* (Paris, 1543); *Motetti del Fiore, tertius liber* (Louvain, 1539); *Quintus liber Motectorum quinque et sex vocum* (ib., 1543); *Liber decem Missarum a preclaris, etc.* (ib., 1540); *Concensus octo, sex, quinque et quatuor vocum, etc.* (Augsburg, 1545); *Quart livre de chansons, etc.* (Paris, Adrian Le Roy and Robert Ballard, 1553); *Cinquiesme livre de chansons, etc.* (ib., 1556); *Second livre du Recueil des recueils, etc.* (ib., 1564); *Premier livre de chansons, etc.* (ib., 1578).—Fétis; Mendel.

**VINACESI, BENEDETTO**, Italian composer, born in Breseia about 1670, died in Venice in 1719. Maestro di cappella to Prince Francesco Gonzaga di Castiglione; in 1704 became second organist of San Marco in Venice, where he was also chorus master at the Conservatorio dell'Ospedaletto. Works: *Gli sfoghi di giu-*

bilo, serenade for 4 voices ; Susanna, oratorio, Brescia, 1694 , *Il cuor nello scrigno*, Cremona, 1696 ; *L' innocenza giustificata*, Venice, 1699 ; *Gli amanti generosi*, ib., 1703 ; *Sfere armoniche ovvero sonate da chiesa a due violini, con violoncello e parte per l'organo* (Venice, 1696) ; *Motetti a 3 voci* (ib., 1714) ; Many other church compositions.—Fétis ; Mendel.

VINCENS, (PIERRE JOSEPH DENIS) AUGUSTE, born at Marseilles, Nov. 5, 1779, died there, Feb. 7, 1836. Amateur composer, and for a quarter of a century one of the most active organizers of concerts and promoters of musical culture at Marseilles. After the restitution of the churches to religious worship, he with several others exerted himself in behalf of sacred music, and was for some time *maitre de chapelle* of the cathedral. He took a prominent part also, in 1805–09, in the creation of the *Concerts Thubaneau* at Marseilles. Member of Marseilles Academy, 1827. Works : *Popule meus*, for chorus and orchestra ; *Magnificat*, for do. ; *De profundis*, for do. ; *Ave Regina*, with quartet ; *Ave maris stella*, do. ; *Tantum ergo*, motet a cappella ; *O salutaris* ; *Panis angelicus* ; Other motets ; Pastoral overture for orchestra ; Concert overture, do. ; *Andante religioso*, do. ; March for military band ; *Couplets et chœur en l'honneur de la duchesse d'Angoulême* ; *Romances*, with piano-forte or harp.—Fétis, *Supplément*, ii. 629.



VINCI, LEONARDO, born at Strongoli, Calabria, in 1690, died in Naples in 1732. Dramatic composer, pupil of Gaetano Greco, at the *Conservatorio de' Poveri di Gesù Cristo*, Naples, where he was a student with Porpora and Pergolesi. His reputation as a dramatic composer spread rapidly through Italy ; he was one of the ma-

estri di cappella of the royal orchestra, and in 1728 joined the *Fraternità del Rosario*. He died suddenly, it is alleged, by poison. Works : *Lo creato fauzo*, opera buffa in Neapolitan dialect, Naples, 1719 ; *Le doje lettere*, do., ib., 1719 , *Lo scassone*, do., ib., 1720 , *La Stratonice*, ib., 1720 ; *Li zite in galera*, ib., 1721 ; *Le feste napolitane*, 1721 ; *Silla dittatore*, Paris, Palais-Royal ; *Semiramide riconosciuta*, Rome, 1723 ; *Rosmira fedele*, ib., 1723 ; *Farnace*, Eraclea, Don Ciccio, Turno Aricino, Venice, 1724 ; *Astianatte*, *Ifigenia in Tauride*, ib., 1725 ; *Asteria*, Naples, 1726 ; *Siroe*, Venice, 1726 ; *Ernelinda*, Florence and Naples, 1726 ; *Il Sigismondo*, rè di Polonia, Turin, 1727 ; *Catone in Utica*, Rome, 1727 ; *La caduta de' decemviri*, Naples, 1727 ; *Flavio Anicio Olibrio*, ib., 1728 ; *La contesa de' Numi*, operetta, Rome, 1729 ; *Alessandro nell' Indie*, *Didone abbandonata*, Rome, 1730 ; *Artaserse*, ib., 1730 ; *L' impresario di teatro*, Naples, 1731 ; *Siface*, ib., 1731. *La protezione del rosario*, oratorio, 1729 ; *La Vergine addolorata*, do., 1731 ; 2 masses for 5 voices with orchestra ; *Kyrie* for do. ; *Motets*.—Fétis ; Mendel ; Riemann ; Schilling.

VINCI, PIETRO, born at Nicosia, Sicily, in 1540, died at Palermo in 1584. Church composer, *maestro di cappella* of *Sta. Maria Maggiore*, at Bergamo, about 1540. Works : Two books of motets for 5 voices (Venice, 1572) ; 3 do. for 4 voices (ib., 1578, 1582, 1588) ; 14 sonetti spirituali (ib., 1580) ; Masses for 5–8 voices (ib., 1575) ; 2 books of madrigals for 6 voices (ib., 1574, 1579) ; Madrigals for 3 voices (ib., 1583) ; 7 books of madrigals for 5 voices (ib., 1564–89).—Fétis ; Mendel ; Riemann.

VIOLA, ALFONSO DELLA, born at Ferrara presumably in the early part of the 16th century, died after 1567. He was *maestro di cappella* to the Duke Ercole II. d' Este, and one of the earliest to adapt music to dramatic pieces. His first composition was for the tragedy of *L' orbacche*, by Giralaldi Cinthio, of Ferrara, played at the author's house in 1541, and his second *Il sacrificio*,



played at the palace of Francesco d' Este in 1554. He wrote the music to *Arethusa*, a pastoral by Lollo (1563), and to *Lo sfortunato*, a pastoral by Argento. The music of these last two works is lost, but it was probably in the madrigalian style used by Della Viola in his *Madrigali a cinque voci* (Ferrara, 1539), a copy of which is in the library of San Marco, Venice.—Fétis; Guingéné, *Hist. littéraire d'Italie*, vi. 333; Mendel; Riemann.

VIOLA (della Viola), FRANCESCO, Italian composer of the first half of the 16th century, born in Ferrara. Probably a kinsman, and perhaps a son, of the preceding; pupil of Adrian Willaert at Venice. He was maestro di cappella to Duke Alfonso d' Este, whom he accompanied to Venice in 1562. Works known: *Madrigali a quattro voci* (Venice, 1567); *do. a 4 e 5 voci* (ib., 1573, Ferrara, 1599).—Fétis; Mendel.

VIOLE, RUDOLF, born at Schochwitz, near Halle, Saxony, May 10, 1825, died in Berlin, Dec. 7, 1867. Pianist, pupil at Weissenfels of Ernst Julius Hentschel (1804-75), and at Weimar of Liszt; one of the most zealous of the latter master's and Wagner's adherents, he lived and taught many years in Berlin. Works: Eleven sonatas; 100 études; *Caprice héroïque*; *Ballade*, etc., for pianoforte.—Fétis; Riemann.

VIOLETTE, LA (The Violet), opéra-comique in three acts, text by Planard, music by Carafa and Leborne, first represented at the Opéra Comique, Paris, Oct. 7, 1828. The libretto is founded on a romance entitled "*Gérard de Nevers*," by the Comte de Tressan. One of the airs from this opera was used by Henri Herz as a theme for variations for the pianoforte, which became universally popular.

VIOTTI, GIOVANNI BATTISTA, born at Fontanetto, Piedmont, May 23, 1753, died in London, March 10, 1824. The head of the modern school of violinists, and one of the most eminent composers for his instrument; son of a farrier, who gave him a

little violin on which, at the age of eight, he acquired almost without instruction so much ability as to attract the attention of the Bishop of Strambino, who recommended him to Alfonso da Pozzo, Prince della Cisterna, in Turin. Under his patronage Viotti became the pupil of Pu-



gnani, entered the royal orchestra in the course of his studies, but in 1780 started on a concert tour with his master through Germany, Poland, and Russia. Soon after he went to London, and in 1782 to Paris, where he played repeatedly at the Concerts Spirituels, producing an unparalleled effect by the perfection of his art as well as by the merit of his compositions. A poorly attended concert in Holy Week, 1783, followed by one given to a crowded house by a mediocre violinist, wounded his pride to such an extent as to cause his retirement from the public stage. He remained, however, in Paris, after visiting his native place in the summer of 1783 for the last time, and became maître de chapelle to the Prince de Soubise, he having already been appointed accompanist to Queen Marie Antoinette. A complete aversion for exhibiting his talent as a virtuoso seemed to have taken possession of him, for not only did he cause his compositions to be executed by other artists, but turned his interest to other fields, endeavouring to obtain the direction of the Opéra in 1787, and failing in this, associating himself with Léonard, the queen's hair-dresser, who had obtained the privilege for the establishment of an Italian opera. This was opened in the Tuileries in 1789, and transferred, on the court's return from Versailles, in 1790, to the Théâtre de la Foire Saint-Germain; in 1791 a special theatre was built, the Théâtre Feydeau, which was ruined by the Revolution, whereupon Viotti went to London and once more appeared as a vir-

tuoso, meeting with an enthusiastic reception. Suspected as an emissary of the Revolution, he was obliged to flee, and until 1795 lived in retirement near Hamburg, whence he returned to London and became partner in a wine trade. Almost forgotten by the world, he visited Paris in 1802 to look up his friends, and, urged by Cherubini, Rode, and others, played in the Salle du Conservatoire, when to everybody's surprise he had advanced rather than retrograded in his art, and was still without a rival. He remained in Paris only a short time then, and on another visit in 1814, but settled there in 1819, when he assumed the direction of the Opéra, at a period of evident decadence, which his efforts could not check. In 1822 he was asked to resign, and received a pension of six thousand francs; he died on a trip which he had undertaken for diversion. His compositions hold a high rank, abounding in original ideas, and distinguished for exquisite sensibility and perfection of style. Works: 29

*Viotti*

concertos for violin; 2 concertantes for 2 violins; 21 quartets for strings; 21 trios for do.; 51 duos for violins, op. 1-7, 13 (6 sérénades), 18-21; 18 sonatas for violin with bass; 3 divertissements (nocturnes), for pianoforte and violin; Sonata for pianoforte.—Fayolle, Notices sur Corelli, etc., et Viotti (Paris, 1810); Baillot, Notice sur Viotti (ib., 1825); Miel, Notice historique (ib., 1827); Eymar, Anecdotes sur Viotti, etc. (Milan, 1804); Fétis; Mendel; Riemann; Wasielewski, Die Violine, etc., 110; Hart, The Violin, 246; Phipson, Sketches and Anecdotes, 69.

VI RAVVISO. See *Sonnambula*.

VITALI, FILIPPO, Italian composer of the 17th century, born in Florence, died in Rome (?) after 1649. Maestro di cappella of the cathedral at Florence, he entered the college of chaplains of the Pontifical Chapel in Rome, as a tenor singer, in 1631. Works: Madrigali a cinque voci (Venice, 1616); Musiche a 2, 3 o 6 voci (Florence,

1617); Musiche a 1 e 2 voci con il basso per l'organo (Rome, 1618); Intermedj, fatti per la commedia degl' Academici Inconstanti, etc. (Florence, 1623); Motetti a 2, 3, 4, 5 voci (ib., 1631); Arie a due voci (Rome, 1635); Hymnos Urbani VIII. (ib., 1636); Arie a 3 voci, etc. (ib., 1639); Salmi a 5 voci (ib., 1641); Libri cinque di arie a 3 voci (Florence, 1647); Aretusa, favola in musica, Rome, at Cardinal Barberini's, 1640.—Fétis; Mendel; Riemann.

VITALI, GIOVANNI BATTISTA, born at Cremona, Italy, about 1644, died in Modena, Oct. 12, 1692. Vice maestro di cappella to the Duke of Modena, from 1674; member of the Accademia de' Filiastri. Works: Balletti, correnti, gighe, allemande, etc. (Bologna, 1668); Sonate a due violini, etc. (Venice, 1676, 1685); Balletti, correnti, e sinfonie da camera a 4 stromenti (ib., 1677, 1685); Balletti, correnti, etc., a violino e violone o spinetto, etc. (Bologna, 1678); Sonata a 2, 3, 4 e 5 stromenti (Venice, 1681); Salmi concertati, etc. (Bologna, 1677); Sonate a due violini, etc. (Amsterdam); Inni sacri per tutto l'anno, etc. (Modena, 1681); Varie sonate alla francese, etc. (Venice, 1689); Balli in stilo francese, etc. (ib., 1690); Artifici musicali (Modena, 1689); Sonate da camera (ib., 1692).—Fétis; Mendel; Riemann.

VITTORI, LORETO, born at Spoleto, Italy, about 1588, died in Rome, April 23, 1670. Singer, pupil in Rome of Francesco Soto, and in counterpoint of the two Nannini and of Soriano; for some time in the service of Cosimo II. de' Medici at Florence, he returned to Rome, and entered in 1622 the college of chaplains of the Pontifical Chapel. He was also a poet. Works: Arie a voce sola (Rome, 1639); La Galatea, dramma in musica (ib., 1639); La pellegrina costante, dramma sacro (ib., 1647); Irene, cantata a voce sola (ib., 1648); Sant' Ignazio de Loyola, oratorio; Il pentimento della Maddalena, cantata.—Fétis; Mendel.

VITTORIA, TOMMASO LODOVICO DA (properly Tomas Luis de Victoria),

born in Avila, Spain, about 1540, died in Madrid(?), probably in 1608. He was taken while young to Rome, where he studied under his fellow-countrymen, Escobedo and Morales. In 1573 he was made maestro di cappella at the Collegium Germanicum, and in 1575 at S. Apollinare. He afterwards returned to Spain, where he was given the title of king's chaplain. He is known to have been living in Madrid as late as 1605. While in Rome he formed a warm friendship with Palestrina, but seems to have been regarded with considerable jealousy by other Italian musicians, for he never entered any of the more important papal singers' colleges. Vittoria was probably the greatest composer Spain ever produced, as he was also one of the brightest lights of the great Roman school. In some of his works it is impossible, even for experts, to distinguish his style from Palestrina's; he was especially noted for a Spanish warmth, depth, and intensity of feeling, and a certain exalted religious mysticism. Like that of other non-Italians of his day, his reputation has suffered unjustly at the hands of Baini, Palestrina's biographer. His greatest work was probably his *Officium defunctorum*. Works: *Liber primus, qui missas, psalmos, Magnificat, ad Virginem Dei Matrem salutationes, aliaque complectitur* 4, 5, 6, 8 vocum (Venice, Gardano, 1576); *Cantica B. Virginis vulgo Magnificat* 4 voc., una cum quatuor antiphonis B. Virginis per annum 5 et 8 voc. (Rome, Zannetto, 1581); *Hymni totius anni secundum S. R. E. consuetudinem*, 4 voc. una cum quatuor psalmis pro præcipuis festivitatibus 8 voc. (ib., 1581, another ed. with title: *Inni per tutto l'anno a quattro voci*, Venice, Vincenti, 1600); *Missarum liber primus* 4, 5, 6 voc., etc. (Rome, Zannetto, 1583; *Do., liber secundus* (ib., 1583; these two books were republished together in the same year by Angelo Gardano); *Officium hebdomadæ sanctæ* (Rome, Angelo Gardano, 1585); *Motecta festorum totius anni cum communi sanctorum* 5, 6, 8 voc. (ib., 1585; also

as *Cantiones sacræ* 4, 5, 6, 8 vocum, Dillingen, 1588; Other eds., with additions, as *Motecta* 5, 6, 8, 12 voc., etc., Milan, heirs of Simone Tini, 1589; as *Cantiones sacræ* 5, 6, 8, 12 voc., Dillingen, 1590, and Frankfurt, 1602); *Missarum liber secundus* 4, 5, 6, 8 voc., una cum antiphonis, Asperges, et *Vidi aquam, totius anni* (Rome, Coattino, 1592); *Officium defunctorum sex vocum in obitu et obsequiis sacræ imperatricis* [comprising *Missa pro defunctis*, 6 voc., *Versa est in luctum*, 6 voc., *Libera me*, 6 voc., and *Tedet anima*, 4 voc.] (Madrid, Joaquin Velasquez, 1605). The Requiem, the mass Ave maris stella, and five motets are republished in score in Eslava's *Lira sacro-hispana*, 1st series.—Ambros, iv. 70; Fétis, viii. 341; Grove; Mendel.

VITZTHUMB, IGNACE, born at Baden, near Vienna, July 20, 1723, died at Brussels, March 23, 1816. Instrumental and vocal composer, though more distinguished as a theoretical writer. He went to Brussels as a choir-boy in the chapel of the Archduchess Maria Elizabeth, governess of the Netherlands. During the Seven Years' War, he served in a regiment of hussars, and after his return to Brussels in 1748, entered the court orchestra; then became chef d'orchestre at the theatre, and in 1786 maître de chapelle to the princes. The French Revolution deprived him of his post and the pension accorded him by the court of Austria. He deserves well for the promotion of musical art in Belgium.—Works—Operas: *Le soldat* (with Van Maldère), Brussels, 1766; *Céphalide, ou les autres mariages samnites* (with Cifoletti), ib., 1777; *La foire de village*, ib., 1786. Masses, motets, and symphonies.—Fétis, Supplément, ii. 631; Mendel, *Ergänz.*, 475.

VIVALDI, Abbate ANTONIO (called, from his red hair, *Il prete rosso*), born in Venice in the latter part of the 17th century, died there in 1743. Violinist, son and pupil of Giovanni Battista Vivaldi, violinist of the ducal chapel of San Marco. He was for some time in the service of the Elector

Philipp of Hesse-Darmstadt, returning to Venice in 1713; obtained the position of



director of the Conservatorio della Pietà, a post he held till his death. Johann Sebastian Bach arranged two of Vivaldi's concertos, taken from the *Estro armonico*, as a quintet for harpsichord,

two violins, alto and bass. Vivaldi was in his time a well-known and prolific writer of operas, dating from 1713 to 1738, and mostly played in Venice. Works: 12 trios for two violins and violoncello, op. 1 (Paris, 1757); 12 sonatas for violin with basso continuo, op. 2 (Amsterdam); *Estro armonico*, ossia XII concerti a quattro violini, 2 viole, violoncello e basso continuo per l'organo, op. 3 (ib.); XII Concerti a violino solo, etc., op. 4 (ib.); Sonate per violino e basso continuo, op. 5 (ib.); VI Concerti a violino principale, etc., op. 6 (ib.); VI id., op. 7 (ib.); *Le quattro stagioni*, etc., op. 8, 2 books (ib.); *La cetra*, etc., op. 9 (ib.); Six concertos for flute, violin, viola, violoncello, and organ, op. 10 (ib.); Concerti a violino solo, etc., op. 11 (ib.). His pieces for violin called *stravaganze* and his Cuckoo Concerto were at one time very popular, though not among his best compositions.—Fétis; Dubourg, *The Violin*, 54; Hart, *The Violin*, 202; Hawkins, *Hist.*, v. 213; Hogarth, *Mem. of Mus. Drama*, ii. 227; Burney, *Hist.*, iii. 561; Riemann; Mendel.

VIVE HENRI-QUATRE, historical French song, the doubtful authorship of which has been assigned to Du Caurroy (1549-1609). The writer of the words is also unknown. The song consists of three verses, the first two of which are generally attributed to Collé (1709-1783), but the three stanzas seem to belong to the early part of the 17th century. It is possible that this was a *chanson à boire* of the time

of Henri III. and that Collé made additions to it. It was the national anthem during the Bourbon Restoration, and was played by the orchestra at the Académie Royale de Musique as an overture to the opera, April 1, 1814, on the day the allied armies entered Paris. Paër wrote variations upon it, Grétry introduced it into his overture to *La magnifique* (1773); and Rossini into his opera *Il viaggio a Reims* (1825).—Grove, i. 728.

VIVO IN TE, MIO CARO BENE, duet in E minor, for soprano and contralto (Asteria and Andronico), with accompaniment of two flutes (Handel marks both first and second parts "*Traversa e Flauto*"), and strings complete, in Handel's *Tamerlano*, Act III., Scene 5. Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Kistner).

VIZENTINI, ALBERT, born in Paris, Nov. 9, 1841, still living, 1890. Violinist, dramatic composer, and writer on music, pupil of Léonard and of Fétis at the Conservatoire of Brussels, where he won the first prize for violin in 1850, and for composition in 1861. For a short time chef d'orchestre of the theatre at Antwerp, he returned to Paris, where he became solo violin, first at the Bouffes Parisiens, then at the Théâtre Lyrique, and also appeared with success in concerts. Subsequently chef d'orchestre at the Théâtre de la Porte Saint-Martin, and at the same time of a French operetta troupe in London and the English provinces, he was engaged by Offenbach to fill the same position at the Théâtre de la Gaîté, of which he also became administrator and finally director, buying out Offenbach, who wished to retire. He then set to work to elevate the character of his enterprise, and obtained the privilege of reconstituting the Théâtre Lyrique, which had closed its doors, at the Gaîté; there he brought out several good operas by modern composers, but did not succeed financially, and was obliged to renounce his privilege in 1878. He be-

came chef d'orchestre at the Hippodrome, and is now in the same capacity, and as general manager, at the Italian theatre in St. Petersburg. Works: *La tsigane*, operetta, Paris, Folies Marigny, 1865; *Le moulin ténébreux*, ib., Bouffes Parisiens, 1869; 2 cantatas; Music to several dramas; Fantasies for violin, with pianoforte.—Fétis, Supplément, ii. 632.

VO' FAR GUERRA, soprano aria of Armida, in G major, with accompaniment of two oboes, strings complete, and cembalo obligato, in Handel's *Rinaldo*, Act II., Scene 10. This air is known in England as the "Harpichord Song."

VOGEL, CAJETAN, born at Konoged, Bohemia, in (?), died in Prague, Aug. 27, 1794. Church composer, at first a choir-boy, then organist in the Jesuits' College; he finished his theological studies in Prague, and was a pupil of Habermann in composition. After taking orders, he conducted for twelve years the choir in St. Michael's Church. Works: Twenty-six masses with orchestra; Concertos for various instruments; Suites for wind instruments; Quartets, and a little opera.—Fétis; Mendel.

VOGEL, (CHARLES LOUIS) ADOLPHE, born at Lille, May 17, 1808, still living, 1890. Violinist and dramatic composer, pupil of Auguste Kreutzer at the Paris Conservatoire, and of Reicha in composition. He established his reputation by the patriotic song "*Les trois couleurs*," written in one night, on the outbreak of the July Revolution, 1830. Works: *Le podestat*, Paris, Opéra Comique, 1831; *Marie Stuart*, not given; *Le siège de Leyde*, The Hague, 1847; *La moissonneuse*, Paris, 1853; *Rompons!* ib., Bouffes Parisiens, 1857; *Le nid de cigognes*, Baden-Baden, 1858; *Gredin de Pigoche*, Paris, 1866; *La filleule du roi*, Brussels and Paris, 1875. *Le Jugement dernier*, oratorio; Several symphonies; Quintets and quartets for strings; Sacred compositions; Choruses; Romances; Pianoforte pieces.—Fétis; do., Supplément, ii. 633; Riemann.

VOGEL, FRIEDRICH WILHELM FERDINAND, born at Havelberg, Prussia, Sept. 9, 1807, still living, 1890. Virtuoso on the organ, pupil in Berlin of Birnbach, then travelled several years, giving concerts in Germany, Holland, and Switzerland; taught in Hamburg in 1838–41, and after a concert tour through Schleswig, became organist at the German and French reformed church in Copenhagen. In 1852 he was appointed professor at the school for organ-playing and composition at Bergen, Norway. Works: Concertino for organ, with trombones; 60 choral preludes; 10 postludes; 2 fugues with introductions; Symphony for orchestra; Overture for do.; Suite in canon form, for do.; Chamber music; Choruses for male and mixed voices; *Kloster und Haus*, operetta; *Aus dem Tunnel*, do., etc.—Mendel; Riemann.

VOGEL, JOHANN CHRISTOPH, born at Nuremberg in 1756, died in Paris, June 26, 1788. Pupil of Riepel in Ratisbon; went to Paris in 1776, where he became an imitator of Gluck. His irregular life brought on a fever, of which he died in poverty. Works: *La toison d'or*, opera, Paris, 1786; *Démophon*, do., ib., 1789; 3 symphonies for orchestra; 6 trios for strings; 6 quartets for do.; 6 do. for horn and string trio; 3 do. for bassoon and string trio; Concerto for bassoon; 3 concertos for clarinet; 6 duos for do.; 6 do. for bassoons.—Mendel; Fétis; Riemann; Schilling.

VOGEL, (WILHELM) MORITZ, born at Sorgau, near Freiburg, Silesia, July 9, 1846, still living, 1890. Instrumental and vocal composer, pupil at the Conservatorium in Leipsic, where he afterwards was prominent as a musical critic, teacher, and conductor of several singing societies. He is known especially by his instructive compositions for pianoforte, comprising a method in twelve parts, études, rondos, sonatinas, etc., but has also composed songs and duets of a high order.—Mendel; Riemann.

VOGLER, Abt GEORG JOSEPH, born at Würzburg, June 15, 1749, died at Darm-

stadt, May 6, 1814. Organist, theoretical writer, and composer, pupil of Padre Martini in Bologna and of Vallotti in Padua, where he studied theology. After taking orders in Rome, he founded in 1775 a music school at Mannheim, and was also second Kapellmeister and chaplain of the



court, which he followed to Munich in 1779. In 1783-86 he travelled in France, Spain, Greece, and the East, and in the latter year became Kapellmästare in Stockholm; he was also director of a music school there, but left Sweden in 1799, with a pension. Having studied for some time a system of simplification for the organ, he travelled with a small instrument called an orchestron, and made known his theories in Amsterdam, London, Paris, Hamburg, and other cities. His system raised much discussion, and in several places, London and Stockholm among others, he was employed to simplify organs. In 1807 he founded a third school in Darmstadt, where Meyerbeer and Karl Maria von Weber were among his pupils; he was also Kapellmeister there. Works—Operas: *Der Kaufmann von Smyrna*, Mainz, 1780; *Albert III. von Bayern*, Munich, 1781; *La kermesse*, Paris, 1783; *Églé*, Stockholm, 1787; *Le patriotisme*; *Kastor und Pollux*, Mannheim, 1791; *Gustav Adolf*, Stockholm, 1791; *Hermann von Unna*, Copenhagen, 1800; *Samori*, Venice, 1804; *Music to Hamlet*; *Ino*, ballet; *Lampredo*, melodrama; *Choruses for Athalie*; *Masses*; *Motets*; *Psalms*; *Hymns*; *Te Deum*; *Miserere*, etc.; *Symphony*; *Die Kreuzfahrer*, overture; *Concerto for pianoforte*; *Nocturne for pianoforte and string quartet*; *Quartet for pianoforte and strings*; *Polymelos*, character pieces for pianoforte and string trio; *Concerto for organ*; 32 preludes for do.; 112 short preludes; 12 chorals with variations; *Sonatas*, variations,

etc., for pianoforte. Literary works: *Tonwissenschaft und Tonsetzkunst* (Mannheim, 1776); *Stimmbildungskunst* (Mannheim, 1776); *Kurpfälzische Tonschule* (ib., 1778); *Mannheimer Tonschule*; *Betrachtungen der Mannheimer Tonschule* (1778-81); *Inledning til harmoniens kannedom* (Stockholm, 1795); *Pianoforte and thorough-bass method in Swedish* (ib., 1797); *Choralsystem* (Copenhagen, 1800); *Data zur Akustik* (1800); *Handbuch zur Harmonielehre* (Prague, 1802); *Über die harmonische Akustik* (Munich, 1807); *Gründliche Anweisung zum Klavierstimmen* (Stuttgart, 1807); *Deutsche Kirchenmusik* (Munich, 1807); *Über Choral- und Kirchengesänge* (ib., 1814); *System für den Fugenbau*.—Mendel; Riemann; Fétis; Gerber; Schilling.

VOGRICH, MAX (KARL WILHELM),



born at Hermannstadt, Transylvania, Jan. 27, 1852, still living, 1890. Pianist, began to study his instrument at the age of five, and appeared in concerts two years later, then was a pupil (1866-69) at the Conser-

vatorium in Leipsic, of Wenzel, Reinecke, and Moscheles on the pianoforte, of Hauptmann and Richter in counterpoint and fugue, and of Reinecke in composition. In 1870 he started on a concert tour, playing in almost every country of Europe, and in 1877 extended his travels to Mexico, Venezuela, and Colombia. He went to New York in 1878, gave a series of concerts, and joined Wilhelmj in another concert tour through the United States, and to Australia, where in 1881 he settled at Sidney for

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a few years, and conducted the Liedertafel and the Philharmonic Society. In 1886 he returned to New York, where he now resides permanently, excepting frequent trips to Europe. Works: *Wanda*, opera, Florence, 1875; *Lancelot* (1890); *The Captivity*, oratorio (1884); *The Diver* (Schiller), cantata, Detroit, 1890; *The Young King and the Shepherdess*, do.; *Solemn mass*; *Symphony in E minor*; do. in A minor; *Concerto for violin and orchestra*, New York, 1878, performed constantly by Wilhelmj; *Concerto for pianoforte*, Chicago, 1886, Boston, 1889; 12 *Études de concert for pianoforte* (1890); *Romanzero*, cycle for do.; *Fugue in F*, for do.; *Collection of sonatinas for do.*; *Album of ancient and modern dances*, of all nations, for do.; *Many other concert pieces for do.*; *Many choruses for male, female and mixed voices, a cappella*, and with pianoforte; *Arrangements for chorus of national Scotch, Irish, and English melodies*; *More than fifty anthems*, many hymns; 6 *terzets for soprano, contralto, and tenor*; 6 *duets for soprano and tenor*; 6 *do. for 2 soprani*; 2 *Albums of songs* (24); *Many English ballads and other songs*, among which the *Arabian Song* has become widely popular.

VOGT, GUSTAVE, born at Strasburg, March 18, 1781, died in Paris, May 30, 1879. Virtuoso on the oboe, pupil of Salentin at the Paris Conservatoire, where he won the first prize in 1799, then studied harmony under Rey. After playing in several theatre orchestras in Paris, he took part in the German campaign of 1805-6 as oboist in the Garde Impériale, then entered the orchestra of the Opéra Comique, and in 1814 succeeded his master Salentin in that of the Opéra, where he remained until 1834. Adjunct professor at the Conservatoire from 1808, became professor in 1816, and was first oboist of the royal orchestra in 1815-20, and first oboist of the Concerts du Conservatoire in 1828-44. In 1844 he retired into private life. During the seasons of 1825 and 1828 he was called to

London, where he was in great demand by musical societies. Works: *Four concertos for oboe*; *Variations with orchestra*; *Marches for military band*; *Concertstück for English horn*; *Pot-pourris*; *Duos for oboe*, etc.—Fétis; Mendel; Riemann.

VOGT, JOHANN (Jean), born at Gross-Tinz, near Liegnitz, Jan. 17, 1823, died at Eberswald, August, 1888. Pianist, pupil of A. W. Bach and of Grell in Berlin, and of Hesse and Seidel in Breslau. He lived in St. Petersburg in 1850-55, teaching the pianoforte, then made extended concert tours, and in 1861 settled in Dresden and in 1865 in Berlin, where he was professor at Stern's Conservatorium. In 1871 he went to New York, but from 1873 lived again in Berlin. He was made royal music director in 1862. Works: *Die Auferweckung des Lazarus*, oratorio, Liegnitz, 1858; *Quartets, trios, and other chamber music*; *Many instructive pieces for pianoforte*.—Mendel.

VOI AVETE UN COR FEDELE, aria for soprano with orchestra, in G, by Mozart, composed in Salzburg, Oct. 26, 1775. Breitkopf & Härtel, Mozart Werke, Serie vi., No. 13.—Köchel, Verzeichniss, No. 217; Jahn, Mozart, i. 419.

VOI CHE SAPETE. See *Nozze di Figaro*.

VOIGT, JOHANN GEORG HERMANN, born at Osterwick, Saxony, May 14, 1769, died in Leipsic, Feb. 24, 1811. Organist, pupil of his father, and of his grandfather the organist Rose, at Quedlinburg; went in 1788 to Leipsic, where he was employed as violinist and oboist. In 1790 he became organist at Zeitz, but returned in 1801 to Leipsic, and was organist there, first at St. Peter's and then at St. Thomas'. Works: *Twelve minuets for orchestra*; 7 *quartets for strings*; *Trio for do.*; *Concerto for viola*; *Polonaise for violoncello and orchestra*; 6 *scherzi for pianoforte*; 3 *sonatas for do.*—Fétis; Mendel.

VOITURES VERSÉES, LES (The Upset Carriages), opéra-comique in two acts, text by Dupaty, music by Boieldieu, first rep-

resented at the Feydeau, Paris, April 29, 1820. The libretto was taken from a vaudeville entitled *Le séducteur en voyage*, represented at the Vaudeville, Paris, Dec. 4, 1806. The opera was given in German as *Die umgeworfenen Postwagen*, translation by Döring, at Frankfort-on-the-Main, in 1821, and in Vienna in 1826.—Clément et Larousse, 703; Allgem. mus. Zeitg., xxii. 400, 458; xxviii. 736.

**VOLCKMAR, WILHELM (VALENTIN)**, born at Hersfeld, Dec. 26, 1812, died at Homberg, Hesse-Cassel, Aug. 27, 1887. Organist, pupil of his father on the organ and pianoforte, and of Lüpke, at Bückeburg, on the violin. In 1835 he became instructor of music in the seminary at Homberg, near Cassel. He received the degree of Ph.D. from the University of Marburg, the title of royal music director and the gold medal for art and science from the King of Württemberg, and the Duke of Coburg. Member of Société Royale des Beaux-Arts at Ghent, and of other societies. Works: Twenty organ sonatas; Several organ concertos; Symphony for the organ; Orgelschule; Schule der Geläufigkeit für die Orgel; Music for pianoforte and for violin; Songs and hymns.—Mendel; Fétis; Riemann.

**VOLKERT, FRANZ**, born at Heimersdorf, district of Bunzlau, Bohemia, Feb. 2, 1767, died in Vienna, March 22, 1845. Dramatic and church composer and organist, also a good performer on the violin and several other string instruments. He went at the age of fourteen to Prague, where he sang in the chorus of the Italian opera ten years, and in 1790 went to Königgrätz as assistant to the organist Ignaz Haas, under whom he studied, and whom he succeeded in 1800. It is not certain how long he remained there, but about 1810 he was already in Vienna as organist at the Schottensstift, and in 1821 Kapellmeister at the Leopoldstädter Theater. He wrote more than one hundred comic operas, melodramas, and fairy farces, some of which became very

popular. Among them are: *Der Eheteufel auf Reisen*; *Narrheit und Zauberei*; *Der Geisterseher*; *Tiroler Casper*; *Der magische Hut*; *Hermann, der Befreier Deutschlands*; *Die drei wunderbaren Räthsel*; *Der Schiffbruch*; *Ernst, Graf von Gleichen*; etc. Other works: Masses, offertories, litanies, and church arias; Concertos for pianoforte; Pieces for wind instruments; Solos for horn, clarinet, bassoon, oboe, and violoncello; Trios for pianoforte and strings; 24 cadenzas for organ; Variations, preludes, etc.—Fétis; Wurzbach.

**VOLKMANN, (FRIEDRICH) ROBERT**, born at Lommatzsch, Saxony, April 6, 1815, died in Buda-Pesth, Oct. 30, 1883. Instrumental and vocal composer, pupil of his father on the organ and pianoforte, and of Friebe! on the violin and violoncello, then at Frei-



berg pupil of Anacker, and at Leipsic of K. F. Becker in theory. He settled to teach music at Prague in 1839, and at Pesth in 1842; lived in Vienna in 1854–58, and then returned to Pesth. Works: Two symphonies; 3 serenades for string orchestra; 6 string quartets; 2 overtures; 2 trios; Concerto for violoncello; Rhapsody, allegretto capriccioso, and two sonatinas for pianoforte and violin; Concert piece for pianoforte and orchestra; Variations on a theme of Handel for two pianofortes; Sonata, sonatina, and rondino and march for do.; *Musikalisches Liederbuch*; *Ungarische Skizzen*; *Die Tageszeiten*; 3 marches; *Phantasiebilder*; *Dithyrambe und Toccata*; *Souvenir de Marolh*; *Nocturne*; *Buch der Lieder*; *Deutsche Tänze*; *Cavatine und Baccarolle*; *Viségrad*; 4 marches; *Wanderskizzen*; *Lieder der Grossmutter*; 3 improvisations; *Am Grab des Grafen Széchenyi*; *Ballade und Scherzetto*; Arrangements of Mozart's and Schu-



bert's songs; 2 masses; Songs for mezzo-soprano with pianoforte and violoncello; *Sappho*, a dramatic scene, op. 49; *Richard*

*Robert Volkmann,*

III., overture to Shakespeare's tragedy, op. 73, London, 1875; Offertories for solo, chorus, and orchestra; Choruses for men's voices; Old German hymns; 2 wedding songs; Duets; Sacred songs.—Mendel; Fétis, Supplément, ii., 635; Mus. Wochenblatt, i. 8; Riemann; Vogel, R. Volkmann, etc. (Leipsic, 1875); Illustr. Zeitg. (1872), 287; (1883), 452; Wurzbach.

VOLLWEILER, KARL, born at Offenbach in 1813, died at Heidelberg, Jan. 27, 1848. Instrumental composer, son and pupil of G. J. Vollweiler (1770–1847, professor at Frankfort and Heidelberg); lived at first at Hanau, then several years in St. Petersburg, teaching the pianoforte and composition, after which he settled at Heidelberg. Works: Symphony; 2 trios for pianoforte and strings; Variations on Russian themes, for string quartet; Sonata for pianoforte; 6 études mélodiques; 6 études lyriques; Many other pieces for pianoforte.—Fétis; Mendel; Riemann.

VOLTA LA TERREA FRONTE ALLE STELLE. See *Ballo* in Maschera.

VON DEN EDLEN CAVALIEREN. See *Martha*.

VON DER WIEGE BIS ZUM GRABE (From the Cradle to the Grave), symphonic poem for orchestra by Franz Liszt, composed and first performed in Weimar in 1882. The subject was suggested by a picture by Michael Zichy. Full score, and pianoforte arrangement for two and for four hands, published by Bote & Bock (Berlin, 1883).—Neue Zeitschr. (1884), 221.

VORREI SPIEGARVI, OH DIO, aria for soprano with orchestra, in A, text from Anfossi's opera, *Il curioso indiscreto*, music by Mozart, composed for Mme Lange in Vienna, June 20, 1783. Breitkopf & Härtel,

Mozart Werke, Serie vi., No. 25.—Köchel, Verzeichniss, No. 418; André, No. 58; Jahn, Mozart, iii. 275.

VOR SÜDENS KLOSTER. See *Foran sydens Kloster*.

VOSS, KARL, born at Schmarsow, near Demmin, Pomerania, Sept. 20, 1815, died in Verona, Aug. 28–29, 1882. Pianist, studied in Berlin and in 1840 settled in Paris, where he was much sought as a teacher and published hundreds of morceaux de salon, which made him for ten or fifteen years the fashionable composer of that genre. He wrote also works of greater merit, like concertos, études, paraphrases, etc.—Fétis; Mendel.

VOUS AVEZ DEVINÉ CELA. See *Ami de la maison*.

VOUS ME DISIEZ SANS CESSE. See *Pré aux clercs*.

VOX POPULI (Voice of the People), two grand choruses with orchestra, music by Berlioz, op. 20. I. La menace des Francs; II. Hymne à la France. The score is dedicated to the Sociétés Philharmoniques de France (Richault, Paris, 1851).

VOYAGE OF COLUMBUS, THE, cantata in six scenes, text and music by Dudley Buck, first given in Brooklyn, May 4, 1886. The text is from Washington Irving's "History etc. of Christopher Columbus" (1828). I. In the chapel of St. George at Palos; II. On the Santa Maria; III. The Vesper Hymn; IV. Discontent and Mutiny; V. In distant Andalusia; VI. Land and Thanksgiving.—Upton, Standard Cantatas, 114.

VOYAGE OF MAELDUNE, THE, ballad for soli, chorus, and orchestra, text from Tennyson, music by Charles Villiers Stanford, op. 34, first performed at the Leeds (England) Musical Festival, Oct. 11, 1889. The work was conducted by the composer and sung by Mme Albani, Miss Hilda Wilson, Mr. Lloyd, and Mr. Barrington Foote.—Academy (1889), ii. 258; Athenæum (1889), ii. 530.

VOYEZ, DU HAUT DE CES RIVAGES. See *Muelle de Portici*.

VULPIUS, MELCHIOR, born at Wasingen, about 1560, died at Weimar in 1616. Church composer, and cantor at Weimar. Works: *Cantiones sacræ cum 6, 7, 8 vocibus* (Jena, 1602) *do.*, 5, 6, et 8 *vocum* (2 parts, *ib.*, 1603-4; both in one book, 1611); *Kirchengesänge und geistliche Lieder Dr. Lutheri und Anderer* (Leipsic, 1604); *Canticum beatissimæ Virginis Mariæ*, etc. (Jena, 1605); *Lateinische Hochzeitstücke* (1608); *Opusculum novum selectissimarum cantionum sacrarum*, etc. (Erfurt, 1610); *Erster, zweiter, und dritter Theil der sonntäglichen Evangelischen Sprüche* (*ib.*, 1619-21). He published also a German edition of Heinrich Faber's *Compendiolum musicæ*, with an appendix (Jena, 1610).—Fétis; Mendel; Riemann; Schilling.

WACHET AUF, cantata for men's voices, chorus, and orchestra, text by Geibel, music by Joachim Raff, op. 80. Published by Schott (Mainz, 1865).

WACHET AUF! RUFT UNS DIE STIMME, four-part choral in D major, in Mendelssohn's *Paulus*, Part I., No. 16. This choral appears also in the overture; the melody is by Jacob Praetorius (1599).

WACHT AM RHEIN, DIE (The Watch on the Rhine), German Volkslied, text by Max Schneckenburger (1819-1849), music by Carl Wilhelm (1820-1873). The words were written in 1840 when the left bank of the Rhine was threatened by France. The music, part-song for mens' voices, was composed on March 14, and first sung on June 11, 1854. It was very popular during the Franco-Prussian war of 1870-71, and in the latter year the Emperor gave Wilhelm an annual pension. A monument has been erected to his memory in his native town, Schmalkalden. The *Wacht am Rhein* is the subject of the National-Denkmal, a monument designed by Johannes Schilling, and unveiled in 1883 by the Emperor near Bingen. The same words had been previously set by F. Mendel, 1840; by Leopold

Schröter, 1852; and by F. W. Sering. Another Rhine song, words by N. Becker, music by Kreutzer, was very popular in 1840-41. An overture, *Die Wacht am Rhein*, was composed by August Klughardt, op. 26.—Grove, iv. 342; Notes and Queries, 4th Series, vi. 267.

WACHTELSCHLAG, DER (The Quail's Song), song, with pianoforte accompaniment, text by S. F. Sauter, music by Schubert, op. 68, composed in 1822. Published by Schreiber (Vienna, 1822); by Diabelli (*ib.*, 1827).

WACKENTHALER, JOSEPH, born at Schlestadt, Alsace, Nov. 20, 1795, died at Strasburg, March 3, 1869. Organist and pianist, pupil in composition, at Strasburg, of Spindler, whom he succeeded as *maître de chapelle* of the cathedral, in 1819; was appointed organist there in 1833. He composed several masses with full orchestra, all the motets sung in that cathedral, and many organ pieces.—Fétis; Mendel.

WADE, JOSEPH AUGUSTINE, born in Dublin, Ireland, about 1796, died in London, July 15, 1845. After conducting the Opera in London a short time, he returned to Dublin in 1840, with Lavenu's company, which included Liszt, Richardson the flutist, and others, by which several of his compositions were performed. Works: "The Prophecy," oratorio, Drury Lane, 1824; "The Two Houses of Granada," opera, *ib.*, 1826; "The Pupil of Da Vinci," operetta, text by Mark Lemon; Polish Melodies, 1831; Songs, etc.—Grove.

WÆLPUT, HENDRIK, born in Ghent, Oct. 26, 1845, still living, 1890. Instrumental and vocal composer, pupil at the Brussels Conservatoire, where he won the first prize for composition in 1866, and the *prix de Rome* in 1867. In 1869 he was appointed director of the Conservatoire at Bruges, became at the same time *chef d'orchestre* at the theatre and conductor of popular concerts, which he established there. In 1871 he settled at Dijon, and in 1875 returned to Ghent, where he became

chef d'orchestre at the Grand Théâtre; then conducted the French opera at The Hague, and is now professor of harmony at the Antwerp Conservatoire. Works: Berken de Diamantslijper, opera, Brussels 1876. Cantatas: Het Woud, ib., 1867; De Zegen der Wapens, ib., 1876; La pacification de Gand, Ghent; Memling. 4 symphonies; Hans Memling, festival march for orchestra; Many songs with pianoforte.—Fétis, Supplément, ii. 641.

WÆLRANT, HUBERT, born at Tongerlo, Brabant, about 1517, died in Antwerp, Nov. 19, 1595. Contrapuntist, pupil of Adrian Willaert in Venice, whence he returned probably in 1547, in which year he established a music school at Antwerp. He also associated himself with Jean Laet in founding a publishing firm. Works: Liber nonus cantionum sacrarum, etc. (Louvain, Phalise, 1557); Madrigali e canzoni francesi a 5 voci (Antwerp, Susato, 1558); Canzoni alla napolitana (Venice, 1565); Others also in Symphonia angelica di diversi eccellentissimi musici (Antwerp, 1565); Canzoni scelti di diversi eccellentissimi, etc. (ib., Phalise, 1587).—Fétis; Mendel; Riemann; Viotta; Van der Straeten, iii. 201.

WÆFT HER, ANGELS, THROUGH THE SKIES, tenor aria of Jephtha, in G major, with accompaniment of strings complete, and continuo, in Handel's *Jephtha*, Act III., Scene 1. See also *Deeper* and *deeper still*.

WAGENSEIL, GEORG CHRISTOPH, born in Vienna, Jan. 15, 1715, died there, March 1, 1779. Pianist, pupil of J. J. Fux in counterpoint; he was the music master of the Empress Maria Theresa, who afterwards gave him for life a pension of fifteen hundred florins, as chamber composer and instructor of the imperial princesses. He was a favourite composer for the pianoforte. Works—Operas: Orfeo; Alessandro; Olimpiade; Tito; Antigona; L' inverno; Le cacciatrici amanti, all given in Vienna, 1740–60; Siroe, Milan. Gioas, rè di Giuda, oratorio; Il quadro animato, cantata; Some

church music; 30 symphonies; 27 concertos for pianoforte; 36 trios for strings. Published: Suavis artificiose elaboratus concentus musicus, etc. (1740); 18 Divertimenti di cembalo; Divertimento for 2 pianofortes; 2 do. for pianoforte, violin, and violoncello; 10 symphonies for pianoforte, 2 violins, and violoncello; 6 sonatas for violin with pianoforte.—Fétis; Mendel; Riemann; Wurzbach.

WAGNER, ERNST DAVID, born at Dramburg, Pomerania, Feb. 18, 1806, died in Breslau, May 4, 1883. Organist, pupil of A. W. Bach at the royal institute for church music, and of Rungenhagen at the academy in Berlin, where he became cantor and choir master at the Matthäikirche in 1838, and organist of the Trinitatiskirche in 1848; and in 1858 royal music director. Works: Johannes der Täufer, oratorio (MS.); Requiem (do.); Psalms and motets for male voices; 48 choralartige Orgel-Vorspiele; Der erfahrene Clavierlehrer; Choralbuch. He published also: Die musikalische Ornamentik (Berlin, 1868).—Fétis; Mendel; Riemann.

WAGNER, GEORG GOTTFRIED, born at Mühlberg, Saxony, April 5, 1698, died at Plauen in 1760. Pupil of Kuhnau at the Leipsic Thomasschule, where he remained for three years longer after Bach's appointment, to profit from his intercourse. In 1726 he became cantor at Plauen. His compositions, consisting of oratorios, cantatas, overtures, trios, concertos, and solos for violin, etc., though esteemed by his contemporaries, remain in MS.—Fétis; Mendel; Riemann.

WAGNER, KARL JAKOB, born at Darmstadt, Feb. 22, 1772, died there, Nov. 25, 1822. Virtuoso on the horn and violinist, pupil of Portmann and of Abt Vogler; entered the grandducal orchestra at Darmstadt in 1790, and was eminently successful as a virtuoso on various concert tours until 1805. He visited Paris in 1808, and on his return to Darmstadt became Konzertmeister and afterwards Hof-Kapellmeister, de-

## WAGNER

voting his leisure time to composition and theoretical writing. Works—Operas: *Pigmalion*; *Der Zahnarzt*, comic opera, Darmstadt, 1810; *Herodes von Bethlehem*, ib., 1810; *Adonis*, monodrama; *Nittetis*, ib., 1811; *Chimene*, ib., 1821. Several dramatic cantatas; 2 symphonies; 4 overtures; 3 trios for flute and strings; 3 sonatas for violin; 40 duos for horns; Solos for flute, and violin; Variations for pianoforte.—*Fétis*; *Mendel*; *Riemann*.

WAGNER, (WILHELM) RICHARD,



born in Leipsic, May 22, 1813, died in Venice, Feb. 13, 1883. His father, Carl Friedrich Wilhelm Wagner, was clerk of the police court, and a passionate lover of the theatre, which taste was probably

also shared by his mother (born Rosina Bertz, of Weissenfels). He lost his father Nov. 22, 1813, when just six months old, and in 1815 his mother married Ludwig Geyer, dramatic author and actor, who had formerly made several visits to Leipsic as a member of *Seconda's* company, and was at the time engaged at the Hoftheater in Dresden. Immediately after the mother's second marriage, the family moved to Dresden, where Richard was educated, entering the Kreuzschule under the name of Richard Geyer in December, 1822, two years after his step-father's death. Though he early evinced a liking for music, his first genuine passion was for poetry, and he never thought of becoming a musician until his mother took him and the rest of the family back to Leipsic, where one of his sisters got an engagement at the Stadttheater. Here he entered the Nicolaischule in 1827, but was so much chagrined at being put into the third class, after having been in the second class in Dresden, that he shirked his studies and gave himself up to writing dramatic poetry. Hearing Beethoven's symphonies

at the Gewandhaus drew his attention for the first time strongly to music, and he tried to study harmony by himself from Logier's book. His first regular teacher in musical theory was Gottlieb Müller, under whose guidance he wrote a quartet, a sonata and an aria. But he was wanting in application and general steadiness, and Müller could do little with him. In 1829–30 he went to the Thomasschule, but worked to little or no better purpose there than he

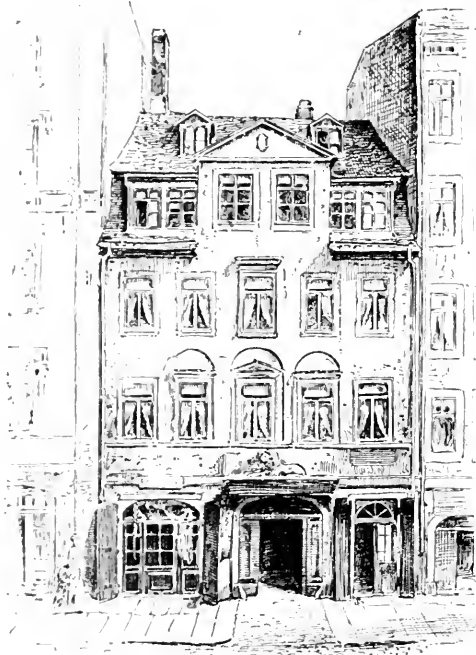


had at the Nicolaischule, giving himself up to studying music in a desultory sort of way, and even succeeding in having an overture performed at the Stadttheater (a grand fiasco, by the way). In 1830 he entered

the University of Leipsic as student in philology and æsthetics, which studies he characteristically neglected, to give his whole mind and energy to a course in composition under Theodor Weinlig. He wrote several compositions, of which a pianoforte sonata in B-flat, and a 4-hand polonaise in D, were published. A symphony in C was given at the Gewandhaus, Jan. 10, 1833. His professional career as a musician began in 1833; he was engaged as chorus master at the Stadttheater in Würzburg, where his elder brother, Albert, was actor, tenor singer, and stage manager. Here he wrote the text and music of his first opera, *Die Feen* (after Gozzi's *La donna serpente*), but only a few excerpts were ever given, and the work never saw the stage until 1888. In 1834 he was made music director at the Stadttheater in Magdeburg, for which he wrote his *Das Liebesverbot* (based upon Shakespeare's *Measure for Measure*), which came to a single disastrous performance at the close of the season, March 29, 1836. On Nov. 24 of this year he married Wilhelmine Planer, the actress, whom he had fol-

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lowed to Königsberg, where he got an engagement as conductor at the Stadttheater. In the autumn of 1837 he accepted the post of first Kapellmeister at Holtei's new theatre in Riga, where his wife and her sister Therese also were engaged in the dramatic company. Here he wrote the text of his *Rienzi*, and completed the music of the first two acts; but he did not intend the work for the Riga stage; his ambition was high, and he from the first had his eye



Wagner's Birthplace.

on the Opéra in Paris. In the spring of 1839, his two years' engagement being at an end, he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a huge Newfoundland, set sail for Paris, via London. It was on this stormy three weeks' voyage that he conceived the idea of much of the music for his *Fliegende Holländer*. In Boulogne he met Meyerbeer, who gave him letters to Léon Pilet, director of the Opéra, Anténor Joly, director of the Théâtre de la Renaissance, Schle-

singer, the proprietor of the *Revue et Gazette Musicale*, and M. Gouin, his own agent. Wagner arrived in Paris in September, 1839. His chief object in going thither had been to study the methods of the Académie de Musique, and to get his *Rienzi* accepted at that theatre. His funds were almost exhausted, and, to keep the wolf from the door, he had to work at the most trivial musical tasks, making the pianoforte-score of Halévy's *Reine de Chypre*, arranging quadrilles for the pianoforte and cornet, writing articles for Schlesinger's paper, etc. His *Liebesverbot* was on the point of being accepted at the Renaissance, when that theatre failed. He finished his *Rienzi*, but could not get it accepted at the Opéra, and after nearly three years of poverty and disappointments of all sorts, he left Paris, April 7, 1842, with the scores of *Rienzi*, *Eine Faust-Ouvertüre*, and the almost completed *Holländer*, for Dresden. *Rienzi* was brought out at the Dresden Hofoper, Oct. 20, and with such success that Wagner was appointed Hof-Kapellmeister, conjointly with Reissiger. *Der fliegende Holländer* followed on Jan. 2, 1843, although its success was not so unquestioned as that of *Rienzi*. Next came *Tannhäuser*, Oct. 19, 1845. Two years later the score of *Lohengrin* was completed, but its production was delayed, and Wagner's participation in the revolution of May, 1849, put an end to all hopes of having it performed. He was exiled by the government, and forced to flee for his life, first to Liszt, in Weimar (with whom he had formed a warm friendship), and thence to Zürich. When Liszt brought out *Lohengrin* at Weimar, in 1850, Wagner had thoughts of coming secretly to hear it, but was dissuaded from the attempt, and he was for years afterwards, as he said, "perhaps the only German music-lover who had not heard *Lohengrin*." In 1855 he responded to a call from London to conduct the Philharmonic Society. During his exile in Zürich he wrote his more important pamphlets, *Die Kunst und die*

Revolution, *Das Kunstwerk der Zukunft*, *Kunst und Klima*, *Oper und Drama*, and *Eine Mittheilung an meine Freunde*, besides the whole text and part of the music of his *Nibelungen*. His work on the *Nibelungen* was interrupted in 1857, by the writing of text and music to *Tristan*, with which work Wagner hoped to renew his long-severed connection with the public. But no solicitations of his friends could succeed in obtaining leave for him to return to Germany, and projects for bringing out *Tristan* at Strasburg and Carlsruhe came to nothing. In 1859 he went once more to Paris, in hopes of having *Tannhäuser* or *Lohengrin* given in French, or even of bringing out *Tristan* in German. He gave three concerts of excerpts from these works at the Théâtre Italien on Jan. 25, and Feb. 1 and 8, 1860; concerts which created much excitement and controversy, but resulted also in a considerable financial deficit. But, owing to the interest of Princess Metternich, *Tannhäuser* was accepted at the Opéra, and given on March 13, 1861; but a hostile cabal of members of the Jockey Club persisted in making such a disturbance that, after the third performance, the opera was withdrawn. In this year, however, Wagner got permission to return to all parts of Germany except Saxony. But, although he was everywhere received with enthusiasm, he could not succeed in getting *Tristan* performed; it was accepted in Vienna, but given up after fifty-seven rehearsals as "impracticable." In 1862 Wagner was living at Biebrich, on the Rhine, engaged upon his *Meistersinger*, which he nearly completed in 1863, in Vienna, after a concert tour to Prague and St. Petersburg. In 1864 Ludwig II., of Bavaria, whose enthusiasm had been aroused by *Lohengrin*, and reading the text of the *Nibelungen*, invited him to Munich, giving him a villa on Lake Starnberg, and a stipend of 1,200 Gulden from his privy purse. Wagner was naturalized as a Bavarian subject, and remained a prime favourite of the

King to the end. In 1865 *Tristan* was at last brought out at the Munich Hofoper, under von Bülow's direction. In December Wagner left Munich for Vevey, then passed a short time at Geneva, and finally settled at Tribschen, on the Lake of Lucerne, where he remained until 1872. Here he put the finishing touches to the score of *Die Meistersinger*, which was brought out in Munich in 1868, under von Bülow. His first wife died in 1866, in Dresden, whither she had retired about 1861; and on Aug. 25, 1870, Wagner married Cosima von Bülow (Liszt's youngest daughter), who had been divorced from her husband. After the production of *Die Meistersinger*, Wagner returned with redoubled energy to the completion of the scores of his *Nibelungen*. The king's plan of building a special theatre in Munich for the performance of the entire work was abandoned, and Bayreuth chosen for the site of the Festival theatre. Thither Wagner moved in 1872, and celebrated the laying of the corner-stone of the theatre on May 22d (his 60th birthday) with a model performance of Beethoven's Ninth Symphony and his own *Kaisermarsch*. Associations to raise money for the festival performances at Bayreuth had been formed in most European, and some American, cities, and in August, 1876, the poet-composer saw the dream of his life realized in the first series of festival performances of the *Nibelungen*. His last work, *Parsifal*, was brought out there July 26, 1882. Wagner's works, like those of some other composers, may be divided into three distinct periods. In those belonging to his first manner (*Die Feen*, *Das Liebesverbot*, *Rienzi*), he had nothing more in view than to follow successfully in the footsteps of his predecessors. In his second manner (*Höllander*, *Tannhäuser*, *Lohengrin*), although he still retained the title of opera, he began to cut loose more and more from the conventional operatic forms, to use the *Leitmotiv* as the musical expression of a character, idea, or situation, and to make

the music more and more exclusively an aid to the expression of the poetic text. With his third manner (Nibelungen, Tristan, Meistersinger, Parsifal) he abandoned the name of opera, forced himself wholly from the shackles of operatic tradition and conventional musical forms, and carried his reforms to their farthest conclusion.

Works: I. Dramatic: Die Hochzeit (fragment, consisting of introduction, chorus, and septet; MS. score, dated March 1, 1833, in the archives of the Musikverein in Würzburg); Die Feen, Munich, June 29, 1888; Das Liebesverbot, Magdeburg, March 29, 1836; Rienzi, der Letzte der Tribunen, Dresden, Oct. 20, 1842; Der fliegende Holländer, ib., Jan. 2, 1843; Tannhäuser und der Sängerkrieg auf Wartburg, ib., Oct. 19, 1845; Lohengrin, Weimar, Aug. 28, 1850; Das Rheingold, Part I. of Der Ring des Nibelungen, Munich, Sept. 22, 1869; Die Walküre, Part II. of do., ib., June 26, 1870; Tristan und Isolde, ib., June 10, 1865; Die Meistersinger von Nürnberg, ib., June 21, 1868; Siegfried, Part III. of Der Ring des Nibelungen, Bayreuth, Aug. 16, 1876; Gotterdammerung, Part IV. of do., ib., Aug. 17, 1876; Parsifal, ib., July 26, 1882.

II. Orchestral and Choral: Overture in B-flat (MS., score lost), Leipsic, 1830; Do. in D minor (MS., score at Bayreuth), ib., Dec. 25, 1831; Do. in C (Konzert-Ouvertüre, ziemlich fugirt, MS., score at Bayreuth), ib., April 30, 1833, and Bayreuth, May 22, 1873; Do., Polonia, in C (MS., score at Bayreuth); Symphony in C (MS.), Prague, 1832, Leipsic, Euterpe, Dec., 1832, and Gewandhaus, Jan. 10, 1833, New York and Boston, 1888; Overture, Columbus (MS., score lost), Magdeburg, 1835, Riga, 1838, Paris, Feb. 4, 1841; Incidental music to Gleich's Der Berggeist (MS., score lost), Magdeburg, 1836; Overture, Rule Britannia (MS., score sent to the London Philharmonic Society in 1840, and lost); Eine Faust-Ouvertüre, Dresden, July 22, 1844 (rewritten in 1855); Huldigungs-

marsch; Siegfried-Idyll; Kaisermarsch; Grosser Festmarsch, Philadelphia, May 10, 1876; Das Liebesmahl der Apostel, biblische Szene für Männerchor und grosses Orchester, Leipzig, 1843; Gelegenheits-Cantate, for the unveiling of the statue of Friedrich August (MS.), Dresden, June 7, 1843; Gruss seiner Treuen and Friedrich August den Gerechten, for male voices, ib., 1844; An Weber's Grabe, Trauermarsch for wind instruments on themes from Euryanthe (MS.), and double-quartet of voices (1872).

III. For pianoforte: Sonata in B-flat (Leipsic, 1832); Polonaise in D, for 4 hands (ib., 1832); Fantasia in F-sharp minor (MS., written in 1831); Album-Sonate für Frau Mathilde von Wesendonek, in E-flat (Schott, 1877); Ein Albumblatt für die Fürstin Metternich, in C (1871); Do. für Frau Betty Schott, in E-flat (1876).

IV. Songs: Carnevalslied from Das Liebesverbot (Brunswick, 1885); "Dors, mon enfant," Mignonne, Attente (Paris, 1839-40, republished with German text, 1871); Les deux Grenadiers (ib., 1839); Der Tannenbaum (1871); Kraft-Liedchen (Wiener Illustrierte Zeitung, Oct. 14, 1877; republished in Müller von der Werra's Reichscommerzbuch); Fünf Gedichte (Der Engel, "Stehe still!" Im Treibhaus [Study for Tristan und Isolde, Act III.], Schmerzen, Träume [Study for Tristan und Isolde Act II.] (Mainz, Schott, 1862, and with Italian translation by Arrigo Boito, Milan, Ricordi).

V. Arrangements: Additional instrumentation to Gluck's Iphigénie en Aulide (pianoforte score by von Bülow, 1859, full score of close to overture, 1859; Revised dialogue and recitatives for Mozart's Don Juan (MS.), Zürich, 1850; Expression marks and indications for performance in Palestrina's Stabat Mater (1877); Allegro to Aubrey's aria in Marschner's Der Vampyr (142 additional measures, MS. score in possession of W. Tappert, Berlin); Pianoforte arrangement of Beethoven's Ninth Symphony (MS.); Pianoforte scores of Donizetti's La favorite,



L'elisire d'amore, Halévy's *La reine de Chypre*, *Le guittarero* (Paris, 1841).

VI. Literary: Gesammelte Schriften und Dictionen, X vols. (Leipsic, 1871-85). A detailed list of these, and of other writings not contained therein is given in Grove, iv. 373.—A. Jullien, Richard Wagner, sa vie et ses œuvres (Paris, Librairie de l'Art, 1886); Glasenapp, Richard Wagner's Leben und Wirken (Leipsic, 1882); Do., Wagner-Lexicon (Stuttgart, 1883); Kastner, Wagner-Catalog, list of letters to contemporaries, 1830-83 (1878); Oesterlein, Katalog einer R. Wagner-Bibliothek [complete bibliography of the master], 1882; Mayrberger, Die Harmonik Richard Wagner's (Chemnitz, 1882); Rich. Pohl, Richard Wagner, Ein Lebensbild (Leipsic, 1883); Do., R. W., Studien und Kritiken (ib., 1883); W. Tappert, R. W., sein Leben und seine Werke (Elberfeld, 1883); Do., Wagnerlexikon, ein Wörterbuch der Unhöflichkeit (1877); H. von Wolzogen, Erinnerungen an R. W.



(Vienna, 1883); Do., The Work and Mission of my Life, *North American Review*, Aug. and Sept., 1879 [not written by Wagner, but bearing his sanction]; Do., Die Sprache in R. W.'s Dichtungen (Leipsic, 1878); Do., Poetische Lautsymbolik (ib., 1876); Wagneriana (ib., 1888); A. de Gasperini, Richard Wagner (Paris, 1866); Ch. Baudelaire, R. Wagner et Tannhäuser à Paris (ib., 1861); Hueffer, Richard Wagner and the Music of the Future (London, 1874); Do., Richard Wagner (ib., 1881); Briefwechsel zwischen Wagner und Liszt (Leipsic, 1887); Do. in English, by F. Hueffer (New York, 1889); Grove, iv. 346-374; W. F. Apthorp, *Scribner's Magazine*, i. 515, v. 331; Berlioz, *À travers chants*; Raff, *Die Wagnerfrage* (1854).

WAHN! WAHN! ÜBERALL WAHN! See *Meistersinger* von Nürnberg.

WALDECK, FRANZ ADAM, born at Fritzlar, near Cassel, in 1743, died at Münster about 1776. Organist and cantor at the cathedral of Münster. Works: *Der Brauttag*, opera; *Der grüne Kahn*; Music to dramas and comedies; Symphony for orchestra; Quartets for strings; Masses, motets, Te Deum, arias, etc.—Fétis; Mendel.

WALDMÄDCHEN, DAS. See *Sylvana*.

WALDSCENEN (Forest Scenes), nine compositions for the pianoforte, by Schumann, op. 82, written in 1848-49, dedicated to Fräulein Annette Preusser. I. Eintritt, in B-flat; II. Jäger auf der Lauer, in D minor; III. Einsame Blumen, in B-flat; IV. Verrufene Stelle, in D minor; V. Freundschaftliche Landschaft, in B-flat; VI. Herberge in E-flat; VII. Vogel als Prophet, in G minor; VIII. Jagdlied, in E-flat; IX. Abschied, in B-flat. Published by Bartholf Senff (Leipsic, 1851); arranged for the pianoforte for four hands by R. Kleinmichel.

WALDSTEIN SONATA, in C, for the pianoforte, composed by Beethoven, op. 53, about 1803. It was dedicated to the composer's patron, Ferdinand Ernst Gabriel, Graf von Waldstein. It is one of Beethoven's most finished works for the pianoforte, and is written in the full vigor of his second period. I. Allegro con brio; II. Introduzione, Adagio molto; III. Rondo, Allegretto moderato. The *Andante* favorite in F (Breitkopf & Härtel, Beethoven Werke, Serie XVIII., No. 192), was originally a movement in this sonata, but Beethoven thought it too long, and substituted the Adagio. The Waldstein sonata was first published by the Bureau des Arts et d'Industrie (Vienna, 1805). Breitkopf & Härtel, Beethoven Werke, Serie XVI., No. 144. Arranged for the pianoforte for four hands by Sacco, and for a string quartet by Galitzin (St. Petersburg).—Thayer, *Verzeichniss*, No. 110; Lenz, Beethoven, I., part ii. 279; do., Beethoven et ses trois styles, i. 259; Marx, Beethoven, i. 179; do., *Anleitung*

## WALDSTEIN

zum Vortrage Beethovens Klavierwerke, 129; Grove, iv. 375.

**WALDSTEIN VARIATIONS**, for the pianoforte for four hands, in C, composed by Beethoven in 1794 on a theme given him by the Graf von Waldstein. Published by Artaria (Vienna, 1794); by Traeg (Vienna, 1795); and by Simrock (Bonn). Breitkopf & Härtel, Beethoven Werke, Serie xv., No. 122.—Thayer, Verzeichniss, No. 31.

**WALDWEBEN.** See *Siegfried*.

**WALKÜRE, DIE** (The Valkyr), music drama in three acts, by Richard Wagner, first represented (without the author's authorization) at the Hofoper in Munich, June 26, 1870; the first regular performance was at Bayreuth, Aug. 14, 1876. The second drama in *Der Ring des Nibelungen*. The original Munich cast was as follows:

Sigmund .....	Herr Vogl.
Hunding .....	Herr Bausewein.
Wotan .....	Herr Kindermann.
Sieglinde .....	Frau Vogl.
Brünnhilde .....	Frl. Stehle.
Fricka .....	Frl. Kaufmann.

The original Bayreuth cast was:

Sigmund .....	Albert Niemann.
Hunding .....	Albert Eilers.
Wotan .....	Franz Betz.
Sieglinde .....	Josephine Scheffsky.
Fricka .....	Friederike Grün.

Brünnhilde			Amalie Friedrich-Materna.
Gerhilde			Marie Haupt.
Ortlinde			Marie Lehmann.
Waltraute			Luisa Jäde.
Schwertleite	Walküren		Johanna Jachmann-Wagner.
Helmwige			Lilli Lehmann.
Siegrune			Antoinie Amann.
Grimgerde			Hedwig Reicher-Kindermann.
Rossweisse			Minna Lammert.

The great secret determination Wotan formed at the end of *Das Rheingold* was to regain the Ring from Fafner; but as the giant had come into possession of the Ring

by just contract, Wotan could, of himself, use neither force nor cunning to recover it. It must be regained by some one else, who of his own free will, and unaided by the god, should wrest it from the giant. Wotan, therefore, assuming the name of



Niemann, as Sigmund.

Wälse (Wölfe, or Völse), went down to earth and begat, by a mortal woman, a twin son and daughter, Sigmund and Sieglinde. These two were the first Volsungs (Wälsungen, or Wölfinge). During their childhood they lived together with Wälse in the forest; but one day Sigmund, returning from hunting, found their hut burnt to the ground, and his father and sister gone. Sieglinde had been abducted by one Hunding and his tribe, and was in time forced to marry him. At the wedding the assembled company were astonished by the entrance of a stranger, whose face was hidden by the broad rim of his hat; he silently drew forth a sword from under his cloak, and, with a glance at Sieglinde, plunged it up to the hilt into the ash-trunk

## WALKÜRE

around which Hunding's hut was built, and then departed. Sieglinde thought she recognized his eye, but dared not speak. All the guests tried to draw the sword from the tree, but none could succeed. Siegmund, meanwhile, ignorant of his sister's fate, and forsaken by his father, lived a roving life in the forest. One day he was beset by men of Hunding's tribe, and, overpowered by numbers, his weapons broken, was fain to seek safety in flight. It is at this point that the action of *Die Walküre* begins; the scene opens in Hunding's hut. The fugitive Siegmund seeks refuge in it, and falls down, half dead with thirst and exhaustion, by the hearth. Sieglinde finds him there, and revives him with a draught of mead. Hunding returns, and discovers all too soon that his strange guest is his tribe's enemy. The rights of hospitality, however, are sacred to him; Siegmund shall rest over night under his roof, but must prepare to fight the next morning. When Hunding goes to rest, Sieglinde secretly drugs his drink, and comes out to join Siegmund. The pair fall desperately in love; Siegmund at length declares himself to be a Volsung, draws the sword Nothung from the ash-trunk where Wälse had left it, and flies with his sister-bride. The scene of the second act is on a wild mountain pass. Wotan tells his daughter Brünnhilde, the Valkyr (see *Bulfinch*, *Age of Fable*, 440; *Larousse*, *Walkyrie*), of the approaching meeting between Hunding and Siegmund, and orders her to cast the lot of battle in the Volsung's favour. But Fricka appears, enraged at Siegmund and Sieglinde's crime against herself, the goddess of wedlock, and demanding their punishment, wrests from Wotan the promise that Siegmund, and not Hunding, shall be slain. Wotan reverses his command to Brünnhilde, who sorrowfully promises to obey. As both withdraw, Siegmund and his sister approach, on their flight from Hunding; Sieglinde faints from exhaustion, and as she lies sleep-

ing, with her head in Siegmund's lap, Brünnhilde appears, and announces to Siegmund his impending death. But he so works upon her compassion that she, at last, promises to shield him, and devote Hunding to death. Hunding comes up, and is met by Siegmund, Brünnhilde hovering over him to guard him with her shield. But Wotan appears on Hunding's side; Siegmund's sword Nothung is shattered against the god's outstretched spear, and as Brünnhilde withdraws in dismay, Hund-



Betz, as Wotan.

ing plunges his spear through Siegmund's heart. Brünnhilde hastily gathers up the fragments of Siegmund's sword, and, taking the senseless Sieglinde in her arms, flies with her from Wotan's wrath. The third act is on a mountain peak, the assembling

place of the Valkyrior, who come riding through the air, each one with the body of a slain warrior thrown over her horse's withers. Only Brünnhilde is wanting. She comes last, bearing the trembling Sieglinde, and craves protection from her sister against Wotan's anger. She gives Sieglinde the pieces of the sword Nothung, tells her to journey eastward, and announces to her that she shall one day give birth to the greatest of heroes, whom she shall call Siegfried. As Sieglinde departs, Wotan comes up, full of wrath at Brünnhilde's disobedience. Her punishment shall be to be cast out from Valhalla, bereft of her goddess-hood, and cast into a deep sleep from which he who wakes her shall take her to wife. But, upon her entreaties, he consents to surround her with a fierce fire that shall terrify all save the bravest hero. As he kisses her to sleep, and summons the fire to protect her, the curtain falls. The most noted passages in the music are the orchestral introduction in D minor (thunder-storm); Siegmund's love-song; "Winterstürme wiehen dem Wonnemond," which leads to the first finale; the Ride of the Valkyrior (Walkürenritt) at the beginning of act III.; Wotan's farewell to Brünnhilde, and the magic fire-music, at the end. Die Walküre was first given in Vienna, March 5, 1877; in New York, April 3, 1877, under A. Neuendorff, with Mme Pappenheim as Brünnhilde, Frä. Canissa as Sieglinde, Herr Bischoff as Siegmund, and Herr Preusser as Wotan. Its first performance at the Metropolitan Opera House was Nov. 30, 1884. Full and pianoforte score published by Schott (Mainz); Wotans Abschied und Feuerzauber, for pianoforte, A. Jaell, op. 121 (ib.); Feuerzauber for do., Louis Brassin (ib.); Ritt der Walküren and Siegmunds Liebesgesang, for do., Carl Tausig (ib.).—Wagner, Ges. Schriften, vi.; Glasenapp, Richard Wagners Leben und Wirken, i. 369; Pohl, Wagner, 174, 206, 282, 297; Jullien, do., 224; Kastner, Wagner Catalog, 42, 56; Mus. Wochenblatt

(1872), 211, 241, 259, 277, 292, 300, 321, 369, 385, 401, 433, 453, 467, 497, (1877), 173; Krehbiel, Review (1886-87), 21; Upton, Standard Operas, 291. For other bibliography, see *Ring des Nibelungen*.

WALLACE, (WILLIAM) VINCENT,



born in Waterford, Ireland, July, 1, 1814, died at the Château de Bagen (Haute-Garonne), France, Oct. 12, 1865. Dramatic composer and violinist. His father, a Scotchman, bandmaster and bassoon-player, went to Dublin, and was engaged in the

orchestra of the Theatre Royal, in which his son Wellington played second flute and Vincent the violin. In 1829 the latter appeared as a violinist in Dublin, and played at the music festival held there in 1831, when he heard Paganini. In 1835 he went to Australia, giving a concert in Sydney at the request of the governor, Sir John Burke. He then visited Tasmania, New Zealand, the East Indies, Nepaul, Cashmere, Valparaiso, Buenos Ayres, Lima, Havana, Tampico, Vera Cruz, Mexico, and New Orleans, giving concerts and meeting with many romantic adventures. On his return to London in 1845 he composed the operas of *Maritana*, and *Matilda of Hungary*. In 1847 he went to Germany, where he remained several years writing pianoforte music and doing some dramatic work, after which he travelled in North and South America, giving concerts. He was nearly killed in a steamboat explosion in 1850, and lost his fortune by the failure of a pianoforte factory in New York, in which he had invested. In 1853 he returned to London, and wrote the remainder of his operas. Impaired health forced him to seek refuge in the Pyrenees, where he died. His remains were taken to England and interred in Kensal Green Cemetery, near the grave of Balfe, with whom he ranks as a composer. Works. I. Operas: *Maritana*,





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three acts, text by Fitzball, Drury Lane, London, Nov. 15, 1845; *Matilda of Hungary*, three acts, text by Alfred Bunn, ib., 1847; *Lurline*, three acts, text by Fitzball, Covent Garden, Feb. 23, 1860; *The Amber Witch*, four acts, text by H. Chorley, Her Majesty's, Feb. 28, 1861; *Love's Triumph*, three acts, text by Planché, Covent Garden, Nov. 3, 1862; *The Desert Flower*, three acts, text by Harris, ib., Oct. 12, 1863; *The Maid of Zurich* (not given); *Estrella* (left unfinished); *Gulnare*, operetta, Olga, do. II. Pianoforte music: *La gondola*, op. 18; 3 nocturnes, op. 20; *Chant d'amour*, op. 26; *Tarantellas*; Transcriptions and arrangements from operas. III. Songs: *The Gypsy Maid*; *Silent love*; *Star of love*; *Wood-nymph*, etc. He wrote also a concerto for the violin, which he played first in Dublin, May, 1834, a Mass, given in Mexico, 1844, and a cantata.—A. Pougin, William Vincent Wallace, *étude biographique et critique* (Paris, 1866); Grove.

**WALLENSTEIN, MARTIN**, born at Frankfort-on-the-Main, July 22, 1843, still living, 1890. Pianist, pupil of Dreyschock, and in Leipzig of Hauptmann and Rietz; made for himself a reputation on numerous concert tours. Works: *Das Testament*, comic opera in two acts, Frankfort-on-the-Main, Jan. 29, 1870; *Concerto for pianoforte*; *Overture for orchestra*.

**WALLENSTEIN SYMPHONIE**, for orchestra, by Joseph Rheinberger, op. 10, first performed in 1868. This, the composer's first symphony, has for its subject Schiller's hero, Wallenstein. In the third movement, which is frequently played at concerts, and which describes Wallenstein's camp, the old Netherland song, "*Wilhelmus von Nassau*," is introduced. I. Vorspiel, Allegro; II. Thekla, Adagio; III. Wallenstein's Lager (Wallenstein's Camp), Scherzo, and Capuzinerpredigt (Capuchin Sermon), Poco più moderato; IV. Wallenstein's Tod (Wallenstein's Death), Finale. The score was published by Fritzsche (Leipzig, 1868).—Hanslick, *Concertwesen in*

Wien, ii. 449; *Neue Zeitschr.* (1868), 113, 126; Upton, *Standard Symphonies*, 216.

**WALLERSTEIN, ANTON**, born in Dresden, Sept. 28, 1813, still living, 1890. Violinist, appeared in concerts when a child, became in 1829 member of the court orchestra in Dresden, and in 1832–41 of that at Hanover, where he lived until 1858, when he settled in Dresden. Works: About 300 pieces of dance music; Variations for violin with orchestra; Songs.—Mendel.

**WALLISER, CHRISTOPH THOMAS**, born in Strasburg in 1568, died there, April 26, 1648. Church composer, vicar and music director at the cathedral, at St. Thomas' Church, and at the University of Strasburg. Works: *Chorus nubium ex Aristophanis comædia*, etc. (Strasburg, 1613); *Chori musici novi harmoniceis*, etc. (ib., 1641); *Catechetice cantiones odæque spirituales*, etc. (ib., 1611); *Sacrae modulationes in festum nativitatis Christi* (ib., 1613); *Ecclesiodie*, i.e., *Kirchengesänge oder Psalmen Davids* (ib., 1614); *Ecclesiodie novæ*, motets for 4–7 voices (ib., 1625); *Herrn Wilhelm Salusten von Bartas Triumph des Glaubens* (ib., 1627).—Fétis; Mendel; Riemann.



**WALLNÖFER, ADOLF**, born in Vienna, April 26, 1854, still living, 1890. Dramatic singer (tenor) and composer, pupil of Rokitsansky in singing, of Waldmüller, Krenn, and Dessoff in composition. He was at first a baritone, and appeared in Vienna in concerts, but developed in 1880 into a tenor; was engaged at the Stadttheater in Olmütz, Mora-



## WALLWORTH

via, then in 1882 with Neumann's travelling Wagner company, afterwards at the Stadttheater in Bremen, and is now at the German Landestheater in Prague. Works: Eddy-stone, opera, Prague, 1889; *Die Grenzen der Menschheit*, for solo, chorus, and orchestra; *Der Blumen Rache*, do.; Many songs and ballads.

**WALLWORTH, THOMAS ADLINGTON**, born in Liverpool, England, Jan. 18, 1831, still living, 1890. Composer, pupil at the Royal Academy of Music, London, where, and at the Guildhall School of Music, he is professor of singing. He has sung as a baritone at concerts and in opera in London. Works: *Kevin's Choice*, opera; Songs, and part-songs. He is author also of didactic works.

**WALMSLEY, THOMAS ATTWOOD**, born in London, Jan. 21, 1814, died at Hastings, Jan. 17, 1856. Organist, pupil of Thomas Attwood; became organist of Croydon Church in 1830, and of Trinity, and St. John's Colleges, Cambridge, 1833, when he received the degree of Mus. Bac. In 1836 he became professor of music at Cambridge, where he received the degrees of B. A. in 1838; M. A. in 1841; and Mus. Doc. in 1848. He was among the first to deliver lectures on music with practical illustrations, and he was a great exponent of Bach, whose compositions were little known in England at that time. Works: Cathedral service in B-flat; Dublin prize anthem; Music to an ode written by the Bishop of Lincoln for the installation of Lord Camden as chancellor of the University, 1835; Music to two other odes for similar occasions for the Duke of Northumberland, and for the installation of the Prince Consort, text by Wordsworth; *Fair is the warrior's mural crown*, 1842; Duets for pianoforte and oboe; Trios; Anthems; Songs. He published a "Collection of Services and Anthems" (London, 1857).

**WALMSLEY, THOMAS FORBES**, born in London in 1783, died there, July 23, 1866. Organist, pupil of Thomas Attwood;

became in 1810 organist at St. Martin-in-the-Fields. Works: Six glees, 1814; *Underneath this stone* (Ben Jonson), round, 1815; *The fairy of the dale*, trio, 1815; Collection of glees, trios, rounds, and canons, 1826; 6 glees, 1830; 3 canons, 1840; *Tell me, gentle hour of night*, duet, 1840; Sacred songs, text by E. B. Impey, 1841. Other songs and glees.—Grove.

**WALTER, ALBERT**, born at Coblenz in the second half of the 18th century, died (?). Clarinetist, went early to Paris, where he entered the orchestra of the Théâtre Montansier, was afterwards in the Garde Consulaire, and in 1805 became sous-chef de musique in the Garde Impériale. After the Restoration he lived in Paris without permanent employment. Works: *Symphonie concertante*, for 2 clarinets and orchestra; 6 quartets for clarinet and strings; *Pots-pourris* for 2 clarinets; *Airs variés* for do.; Waltzes for clarinet; Duos for flutes; 6 do. for flute and violin; *Airs variés* for flute.—Fétis; Mendel.

**WALTER, AUGUST**, born in Stuttgart in 1821, still living, 1890. Instrumental and vocal composer, pupil of Molique on the violin and in composition, then in Vienna of Sechter in counterpoint. In 1846 he became music director at Basel. Works: *Symphony* for orchestra; *Octet* for string and wind instruments; 3 quartets for strings; Choruses for male voices, and songs.—Fétis; Mendel.

**WALTER, IGNAZ**, born at Radowitz, Bohemia, in 1759, died at Ratisbon in 1830. Dramatic singer (tenor) and composer, pupil of Starzer in Vienna; was engaged at the Hoftheater there in 1779, at Prague in 1783, and at Mainz in 1789; then went to Frankfort and Hanover, joined Grossmann's troupe in 1793, and after Grossmann's death assumed its management at Bremen, taking it to Frankfort and Ratisbon. Works—*Operettas*: *Der Kaufmann von Smyrna*; *Der ausgeprügelte Teufel*; *Fünfundzwanzigtausend Gulden*; *Graf Waltron*; *Die böse Frau*; *Der Trank der Unsterblichkeit*;



Doktor Faust; and several others. Cantata for the coronation of Leopold II.; Friedens-Cantate; 6 masses; 6 motets; Christmas cantata; Quartet for harp, flute, violin, and violoncello; etc.—Fétis; Mendel.

WALTHER, JOHANN, born in a village near Cola, Thuringia, in 1496, died at Torgau, in 1570. Church composer; was a singer in the electoral chapel in 1524, and Hof-Kapellmeister in 1525, at Torgau, whence he was called to Wittenberg by Luther, to assist in the formation of the German mass. After his return to Torgau the chapel was broken up for financial reasons, in 1530, but the singers formed a society for church music and again chose him to lead them. He was called to Dresden by Moritz of Saxony, in 1548, to organize the new chapel choir, and returned to Torgau in 1555 with a pension. He was one of the earliest Protestant church composers, and edited the first Protestant singing book. Works: *Geystlich Gesangk Buchleyn* (Wittenberg, 1524); *Cantio septem vocum in laudem Dei omnipotentis et Evangelii ejus* (Wittenberg, 1544); *Magnificat 8 tonorum* (1561); *Ein gar schöner geistlicher und christlicher neuer Bergkreyen*, etc.; *Das christlich Kinderlied Dr. Martin Luthers*, *Erhalt uns Herr bei deinem Wort*; Some pieces in collections of music compiled by Georg Rhaw and Forster; *Ein neweschristliches Lied*.—Mendel; Riemann; Fétis; Schilling; Gerber; Walther; Winterfeld, *Kirchengesang*, i. 163; Reissmann, *Illustr. Gesch. der Mus.*, 178; Ambros, *Gesch.*, iii. 410.

WALTHER, JOHANN GOTTFRIED, born at Erfurt, Nov. 18, 1684, died at Weimar, March 23, 1748. Organist, pupil of Jakob Adelung, Johann Bernhard Bach, and Kretschmar; became organist of the Thomaskirche in his native town in 1702, and in 1707 city organist at Weimar, where he was appointed court musician in 1720, and taught music to the children of the ducal family. He was a near relative to,

and on terms of intimacy in Weimar with, Johann Sebastian Bach, and it is scarcely to be doubted that the latter profited from their intercourse. Mattheson had the highest opinion of him, and called him the second Pachelbel. Works: Concerto for pianoforte; Prelude and fugue; 3 chorals with variations; In manuscript about 119 chorals with variations for the organ, and 92 for voices; Preludes; Fugues; Toccatas. He was author of *Musikalisches Lexicon oder Musikalische Bibliothek* (Leipsic, 1732).—Fétis; Gerber; Mendel; Riemann; Schilling; Mattheson, *Ehren-Pforte*, 387.

WAMBACH, ÉMILE, born at Arlon, Luxemburg, in 1854, still living, 1890. Violinist, pianist, and organist, first instructed on the violin by Hoeben, at Antwerp, then pupil of Colyns at the Brussels Conservatoire, and of Benoit, Mertens, Hennen, and Callaerts at the Antwerp Conservatoire. He is one of the most promising representatives of the young Flemish school. Works: *Feest-Cantate*, for the Rubens festival, Antwerp, 1877; *Aan de Voorden van de Schelde*, symphonic poem; *Nathans Parabol*, drama; *Hymni sacris sollemnes*, for chorus and orchestra; *Memorare*, for do.; *Vlaenderland*, do. (male chorus); *De Lente*, for female chorus and orchestra; *Feest-Marsch*, for orchestra; *Burlesca, fantaisie humoristique*, for do.; *Fantasia*, for do.; do. for violin and orchestra; Church music; Pianoforte pieces; Songs.—Fétis, *Supplément*, ii. 659; Riemann.

WANDA, Bohemian tragic opera in five acts, text by Sumawský, music by Dvořák, first represented in Prague, April, 1876. The libretto is from the Polish of Sągryński.

WANDERBILDER (Pictures of Foot-Travel), two books for pianoforte, by Adolf Jensen, op. 17. Published by Peters (Leipsic).

WANDERER, DER (The Wanderer), three songs, with pianoforte accompaniment, by Schubert, op. 4. I. *Der Wanderer* (text by Georg Filipp Schmidt); II. *Morgen-*

## WANDERER-FANTASIE

lied (text by Werner); III. Wanderers Nachtlied (text by Goethe). The autograph of No. 1, owned by Johannes Brahms, is dated 1816, and that of No. 3, in the Königliche Bibliothek, 1815. Published by Schreiber (Vienna, 1821).

WANDERER-FANTASIE, for the pianoforte, in C, by Schubert, op. 15, composed in 1820. The theme of the second movement is from Schubert's song, *Der Wanderer*, op. 4, No. 1. I. Allegro con fuoco ma non troppo; II. Adagio; III. Presto. Published by Schreiber (Vienna, 1823). Arrangement for the pianoforte and orchestra, by Franz Liszt, published by Schreiber (Vienna).

WANDERSLEB, ADOLPH, born at Werningshausen, Gotha, Jan. 8, 1810, still living, 1890 (?). Instrumental and vocal composer, pupil of his elder brother, and at the seminary in Gotha of pastor Möller. He became one of the most successful teachers at Gotha, especially of singing, founded in 1837 and conducted for many years the Liedertafel, and from 1844 conducted also the Gesangverein, founded in 1819 by Romberg. Works: *Die Bergknappen*, opera, Gotha, 1846; *Lanval*, do., three acts, text by L. B. Wolf, Gotha, 1853; Many choruses and songs; Pianoforte pieces; Music for violoncello.—Mendel.

WANHAL (Vanhal, van Hall), JOHANN BAPTIST, born at Neu-Nechanitz, Bohemia, May 12, 1739, died in Vienna, Aug. 26, 1813. Instrumental and vocal composer, son of a peasant of a family from Holland; first instructed at Marscherdorf by one Kozák, then in his native place by Anton Erban, especially on the organ. While a boy he acquired facility on several instruments, and at eighteen was organist at Opočno. Having attracted attention by violin and organ concerts, he was sent in 1760 to Vienna by the Countess Schaffgotsche, to study under Schleyer, but he soon left him to study the scores of the great masters. Through the munificence of Freiherr von Riesch, he was enabled to

visit Italy; he spent some time in Venice, where he met Gluck, then went to Bologna, where he was presented to Joseph II., who was then travelling, and finally spent five months in Rome, where he wrote two operas, under the advice of Gassmann. After his return to Vienna, he was temporarily deranged, and on his recovery found a home in the family of Count Erdödy. He produced an appalling number of compositions, and only later in life devoted himself more exclusively to teaching. The remarkable fact that this composer of unquestionable merit is so completely forgotten, even in musical circles, may perhaps be explained by the fact that he was contemporary with Haydn, Mozart, and Beethoven. Works: *Il trionfo di Clelia*, opera, Rome, 1764; *Demofonte*, do., ib., 1770; 2 masses with orchestra; 2 offertories, do.; 12 symphonies for strings, 2 oboes and 2 horns; 12 quartets for strings; 12 trios for do.; duos for violins; Quartets (concerti) for pianoforte and strings; do., with flute; Trios for pianoforte and strings; 5 sonatas for pianoforte (4 hands); 4 do. (2 hands); 6 sonatas for violin and pianoforte; Many variations, fantasias, dances, and other music for pianoforte; Fugues, preludes, etc., for organ; and in manuscript: 88 symphonies; 94 quartets for strings; 23 masses, 2 Requiem, and other church music, etc.—Dlabacz; Fétis; Mendel; Riemann; Wurzbach.

WANN SOLLE ES DOCH GESCHEHEN, figured choral in D major, for four-part chorus, with accompaniment of three trumpets, drums, two flutes, two oboes, strings complete, and continuo, in Johann Sebastian Bach's cantata (Oratorium), *Lobet Gott in seinen Reichen*. The melody seems to be original.

WAŃSKI, JOHANN NEPOMUK, born in Posen, about the beginning of this century, died probably at Aix-en-Provence (Bouches-du-Rhône) (?). Violinist, son of Jan Wański (born in Poland, 1762, once much esteemed as a national composer); studied music at Warsaw, and was afterwards for several

months pupil of Baillot in Paris. He travelled in Spain, Southern France, Italy, and Switzerland, and finding his health impaired, settled at Aix, in 1839, where he married a Frenchwoman and devoted himself to teaching. Works: Concertino, many études, caprices, fantaisies, variations, etc., for violin; Gymnastique des doigts et de l'archet; Method for violin; do. for viola; L'harmonie, ou la science des accords.—Fétis, Supplément, ii. 659; Riemann.

WAR, HE SUNG, IS TOIL AND TROUBLE, soprano aria in A minor, with accompaniment of violins in unison, and bass, in Handel's *Alexander's Feast*, Part I, No. 9.

WARD, FREDERICK, born in Birmingham, England, Dec. 26, 1845, still living, 1890. Violinist, conductor at the principal concerts in Birmingham and in the Midland counties, England. Works: Concert overture for orchestra; Concerto for clarinet and orchestra; 10 string quartets; Songs.

WARD, JOHN, English composer of the 16th and 17th centuries, died about 1640. Works: The First Set of English Madrigals to 3, 4, 5, and 6 parts, apt for both Viols and Voyces (London, 1613); Evening service and 2 anthems, published in Barnard's Church Music (London, 1641). He contributed to Sir William Leighton's The Teares or Lamentacions of a Sorrowful Soule (London, 1614). Scores of Ward's church music are in Barnard's MS. collections in the library of the Sacred Harmonic Society of London.

WARNOTS, HENRY, born at Brussels, July 11, 1832, still living, 1890. Dramatic singer (tenor) and composer, son and pupil of Jean Arnold Warnots (organist and church composer, 1801–61), and pupil at the Conservatoire, where he won prizes for pianoforte, organ, and harmony; studied counterpoint under Fétis; made his début at Liège in 1856, then held engagements on various stages in France, Belgium, and Holland, last at Brussels in 1867, where in

the same year he became professor at the Conservatoire, and in 1869 conductor of the Société de Musique. In 1870 he founded a music school in a suburb of Brussels, which is still under his direction, and in 1876 was appointed inspector of the schools in that district. Works: Une heure de mariage, opéra-comique, Strasburg, 1865; Cantate patriotique, Ghent, 1867.—Fétis, Supplément, ii. 661.

WAROT, CHARLES, born at Dunkirk, Nov. 14, 1804, died at Brussels, July 29, 1836. Violinist and dramatic composer, pupil of Fridzeri at Antwerp, where and at Maestricht he appeared in public with success. Having devoted himself entirely to composition, he was obliged after the Belgian revolution of 1830, which had ruined his father financially, to accept the post of second chef d'orchestre at the Théâtre de la Monnaie in Brussels. Works—Operas: L'aveugle de Clarens, ou la vallée suisse, Antwerp, 1829; Le naufrage de Cadet-Roussel, opéra-folie, ib., 1829; L'officieux, ou l'enlèvement; Lequel des trois?; Lord Mairend; Le pirate. 3 messes solennelles; Requiem, with full orchestra; Lauda Sion; Salve Regina; Cantique de Noël; Several chansons patriotiques; Cantatas, motets, pieces for wind band, etc.—Fétis, Supplément, ii. 661.

WAROT, CONSTANT NOËL ADOLPHE, born at Antwerp, Nov. 28, 1812, died at Saint-Josse-ten-Noode-lez-Bruxelles, April 10, 1875. Violoncellist, brother of the preceding; appointed in 1852 professor at the Brussels Conservatoire. Works: Duo for 2 violoncellos; Air varié and fantaisie, for do., with pianoforte; Method for violoncello; La chasse, Chorus for male voices; 40 leçons mélodiques à 2, 3 et 4 voix; Romances and melodies.—Fétis, Supplément, ii. 662.

WAROT, VICTOR, born in Ghent, in 1808, died at Bois-de-Colombes (Seine), near Paris, in July, 1877. Dramatic composer, brother of the preceding and pupil of Fridzeri; learned to play on many instruments,

and acquired a rare knowledge of orchestral resources. He was chef d'orchestre at Amsterdam, and other cities, lived several years at Dijon, was professor at Rennes fifteen years, and settled in Paris in 1855. — Works — Opéras-comiques : *La reine est là*, *Les pénitents rouges*, do., Dijon, 1834 ; *La novia* ; *L'épicier de Paris* ; *Camille et Dolineé*. Moreaux symphoniques ; Quartets ; Cantatas ; Mass with grand orchestra, and several minor pieces of church music.—Fétis, Supplément, ii. 662.

WARREN, GEORGE WILLIAM, born in Albany, New York, Aug. 17, 1828, still living, 1890. Organist, self-educated. In 1846-58 he was organist at St. Peter's, Albany, then of Holy Trinity, Brooklyn. In 1870 he became organist and music director at St. Thomas's Church, New York, which post he still holds. He has published *Te Deum*, anthems, hymns, and other church music, and pieces for the pianoforte (Pond & Co., New York) ; and *Warren's Hymns and Tunes*, as sung at St. Thomas's Church (Harper & Brothers, New York, 1888).

WARREN, SAMUEL PROWSE, born in Montreal, Canada, Feb. 18, 1841, still living, 1890. Organist, went in 1861 to Berlin, where he studied the organ, theory, and composition under August Haupt, the pianoforte under Gustav Schumann, and instrumentation under Wieprecht. In 1865 he settled in New York, where he was organist at All Souls Church in 1865-67, and afterwards at Grace and Trinity Churches. He is now (1890) organist and musical director at Grace Church. He has published church music, transcriptions for the organ, and songs.

WAS GLEICHT WOHL AUF ERDEN.  
See *Der Freischütz*.

WAS MEIN GOTT WILL, choral in B minor, for Coro I. and II., with accompaniment of two flutes, two oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part I., No. 31. The melody is an old French

tune, *Il me suffit de tous mes maux* (1529) ; it is known in the Lutheran Church as *Was mein Gott will, das g'scheh' allzeit*.

WASSERFLÜSSEN BABYLON, AN (By the Waters of Babylon), choral, by Wolfgang Dachstein, on Psalm cxxxvii. This, the composer's most celebrated choral, was first published in "*Das dritte Theil Strassburger Kirchenampt*" (Strasburg, 1525).—Winterfeld, *Der evang. Kirchengesang*, i. 136.

WASSERNECK, DER (The Water Nymph), cantata for female voices, with orchestra, music by Richard Wüerst, op. 30, first performed in Berlin in 1853. Published by Bahn (Berlin, 1854).

WASSERTRÄGER, DER. See *Deux journées*.

WASS MUSS ICH HÖREN. See *Fliegende Holländer*.

WAS WILLST DU DICH, MEIN GEIST, tenor aria in C-sharp minor, with accompaniment of oboe d'amore and continuo, in Johann Sebastian Bach's cantata Dom. XVI. post Trinit., *Liebster Gott, wann werd' ich sterben* (Bachgesellschaft, No. 8). Published also separately, with the accompaniment filled out by Robert Franz (Leipsic, Whistling).

WATER MUSIC, suite for two solo violins, two oboes, two horns, two trumpets, flute, bassoon, piccolo, and strings, composed by Handel and first performed on the Thames, Aug. 22, 1715, when George I. and the Royal family sailed from Limehouse to Whitehall. Handel followed the royal barge with his orchestra, and performed this suite to the delight of the king, who asked the name of its composer. Baron Kilmarnsegge pleaded for Handel, who was then in disgrace, and he was received again at court and given a pension of £200 per annum, in addition to the same amount given him previously by Queen Anne. The Water Music consists of twenty-one movements : I. Overture, Introduction, and Fugue in F ; II. Adagio ; III. Movement in triple time ; IV. Andante ; V. Movement

in triple time; VI. Air in F; VII. Movement in triple time; VIII. Bourrée; IX. Hornpipe; X. Movement in D; XI. Do.; XII. Movement in 3-2 time; XIII. Movement in the form of a Sarabande; XIV. Aria in G; XV. Lentement; XVI. Movement in the form of a Bourrée; XVII. Menuet; XVIII. Menuet; XIX. Movement in C minor; XX. Movement in G; XXI. Coro in D. The original autograph is lost, but two undated movements, differing from the printed copies, are preserved in the British Museum. It was first published by Walsh (London, 1740); by Arnold (ib., about 1780). An arrangement for the pianoforte for four hands, by C. Burchard, was published by Bernard Friedel (Dresden and Zittau, 1862).—Rockstro, *Handel*, 96; Schœlcher, *do.*, 70; Marshall, *do.*, 59; Mainwaring, *do.*, 85; Hawkins, *v.* 269; Hanslick, *Concertwesen in Wien*, ii. 384; *Vierteljahrschrift für Musikwissenschaft* (1887), iii. 14; Grove, *iv.* 384.

WATIER, FRANÇOIS, born at Pas-en-Artois (Pas-de-Calais), April 6, 1806, died (?). Instrumental and vocal composer, pupil of Baumann at Lille, then studied in Paris, especially Wilhelm's method of instruction, which he promoted actively after his return to Lille. Works: Three masses for male voices, with military band; *Te Deum* for *do.*; 3 cantatas with orchestra; *Ouverture solennelle*, for military band; Collection of choruses for male voices.—Fétis; Mendel.

WAVERLEY, overture for orchestra, in D, by Hector Berlioz, op. 1, first given at the Conservatoire, Paris, May 26, 1828. Although numbered as the first opus, this overture was not composed until after the overture to *Les francs-juges*, op. 3, Berlioz's first instrumental work. The subject is from Sir Walter Scott's romance "Waverley." The score, dedicated to Col. F. Marmion, was published by Richault (Paris), and by Hofmeister (Leipsic). Pianoforte arrangement for four hands, by Hofmeister (Leipsic), and by Leibroek (Brunswick).—Jullien, Berlioz (1888), 34;

Schumann, *Ges. Schriften*, ii. 99; *Neue Zeitschr.*, x. 185.

WEBB, GEORGE JAMES, born at Rushmore Lodge, near Salisbury, England, June 24, 1803, died at Orange, New Jersey, Nov. 7, 1887. Organist, went in 1830 to Boston, Massachusetts, where he taught the pianoforte and singing; was in 1836 one of the founders of the Boston Academy of Music, and one of the first there to conduct oratorios and symphonies. In 1876 he removed to Orange and taught in New York. He composed church music and published five collections, besides one with Lowell Mason, one with William Mason, and one with C. G. Allen. He published also two periodicals: *The Musical Library* (1835-36), with Lowell Mason, and the *Musical Cabinet* (1837-40), with W. Hayward.

WEBBE, SAMUEL, born of English parentage, in Minorea, in 1740, died in London, May 25, 1816. Organist, pupil of Charles Barbandt. He began to compose about 1763, chiefly vocal music without accompaniment.



In 1776 he was made master of the Portuguese Chapel, London; from 1784 till his death he was secretary to the Noblemen and Gentlemen's Catch Club; was made librarian of the Glee Club in 1787, and for several years organist of the Sardinian embassy. Works: A Collection of sacred music as used in the Chapel of the King of Sardinia (London); A Collection of Masses with an accompaniment for the organ (ib., 1792); Eight Anthems, the organ parts by Victor Novello; Collection of Original Psalm Tunes for 3 and 4 voices with his son (folio); and nine books of glees at various periods from 1794, which were republished with additions in three volumes, folio. 25 Glees, 36 catches, and 9 canons by him are in Warren's Collections.

He wrote in all about 200 glees, for which he received twelve prizes. The best known are: Glorious Apollo; Come live with me; Thy voice, O harmony; To me the wanton girls; Hence, all ye vain delights; Discord, dire sister; The mighty conqueror of hearts; Swiftly from the mountain's brow; When winds breathe soft. He left also canons, catches, anthems, and masses.

WEBBE, SAMUEL, Junior, born in Minorca in 1770, died in Hammersmith, London, Nov. 25, 1843. Organist, pupil of his father Samuel Webbe and of Clementi. He was organist of the Unitarian Church in Paradise Street, Liverpool, of the Spanish ambassador's chapel, London, and of St. Nicholas's Church and St. Patrick's Roman Catholic Chapel, Liverpool. Prizes were given to him for *Ah friendship*, catch, 1794; *Resonate Jovem*, canon, 1795; and *Come follow me*, canon, 1795. His works consist of songs, motets, catches, canons, and glees, of which "Come away, death" has the most merit. He published *A Collection of Motets or Antiphons for 1, 2, 3, and 4 voices* (London); *Collection of Psalm Tunes* (ib., 1808); *Convito armonico*, collection of madrigals, elegies, glees, canons, catches, duets, etc., selected from the works of eminent composers (4 vols., ib.); *L' Amico del Principiante*, 28 short Solfa-ing Exercises (ib., 2d ed., by J. B. Sale); 42 vocal Exercises; *Short Exercises for Young Singers*; *Harmony Epitomised, or Elements of the Thoroughbass*.

WEBER, BERNHARD ANSELM, born in Mannheim, April 18, 1766, died in Berlin, March 23, 1821. Pianist, pupil of Abt Vogler, of Einberger, and of Holzbauer; studied law, philosophy, and theology at the University of Heidelberg, but soon gave himself up to the pursuit of music. He travelled as a virtuoso on Röllig's newly invented instrument, the *Xänorphika*, and in 1787 became director of music at a theatre in Hanover. In 1790 he travelled with Vogler through Germany and Holland to Stockholm, and on his return was appointed in

1792 second Kapellmeister at the Königsstädter Theater in Berlin, remaining there as royal Kapellmeister after its union with the Italian opera. Works—Operas: *Menöceus*, three acts, Hanover, 1792; *Hyala und Evander*, Vienna, 1796; *Mudarra*, four acts, Berlin, 1800; *Hero*, about 1800 (not given); *Die Wette*; *Der Kosak und der Freiwillige*, about 1810; *Sulmalla*, 1802; *Deodata*, Vienna, 1810; *Sappho*, 1816; *Hermann und Thusnelda*, 1819. Music to about forty dramas, including Schiller's *Tell* and *Jungfrau von Orleans*; Cantatas for special occasions; Arias; Songs; Sonatas for piano-forte, etc.—Mendel; Fétis; Riemann; Gerber; Schilling; do., Supplement, 436.

WEBER, CARL MARIA (FRIEDRICH ERNST), Freiherr VON, born at Eutin, in the grand duchy of Oldenburg, Dec. 18, 1786, died in London, June 5, 1826. Next to the Bachs of Sebastian's generation, and that of his sons, Weber is probably the most



noteworthy example of musical heredity in history. His mother was a singer, and his father, Franz Anton Weber, a distinguished viola player, virtuoso on the double-bass, and operatic Kapellmeister. Two of his elder step-brothers, Fritz and Edmund, were excellent musicians, pupils of Josef Haydn. His grandfather, Fridolin von Weber, was a good singer, violinist, and organist, and his great-grandfather, Josef Franz Xaver Weber, an enthusiastic lover of music and the stage. His uncle, Fridolin Weber (son of the above-mentioned Fridolin) was a good singer and violinist, three of whose daughters, Josepha, Aloysia, and Sophie, were noted singers, and another daughter, Constanze, was Mozart's wife. So Carl Maria von Weber was Mozart's first cousin by marriage. His father's dream had always been to have one of his children turn

out to be a musical prodigy, like Mozart, and accordingly, as soon as the young Carl gave evidence of talent, which he did at an early age, he was put to study under his elder brother, Fritz, who was fresh from Haydn's teaching. In 1796 the boy got still more competent instruction in Hildburghausen from J. P. Heuschkel, and next year from Michael Haydn, in Salzburg. From 1798 to 1800 he studied theory in Munich under J. N. Kal-



cher, court organist, and singing under Valesi. While with Kalcher, he wrote his first opera, *Die Macht der Liebe und des Weins*, and some other compositions, the scores of which he probably destroyed afterwards. But a set of pianoforte variations, opus 2, had a different fate; it was lithographed by himself. He had become acquainted with Aloys Senefelder, the inventor of lithography, and had worked in his shop. In time he became so interested in lithography that he almost gave up composing. He made, or thought he had made, some new discovery, and his father, wishing to carry it out on a large scale, decided to move to Freiberg, in Saxony. He went thither in 1800, Carl Maria giving concerts on the way in Leipsic and other towns. But in Freiberg the Ritter von Steinberg, whose opera company was playing there, offered him a libretto, *Das Waldmädchen*, and this opportunity made him forget all his enthusiasm for lithography. The opera was brought out on Nov. 24th, with only fair success, but made a far better impression afterwards in Chemnitz and Vienna. The lithographic scheme proved a failure, and by November, 1801, Weber was back in Salzburg, where he once more took up his studies under Michael Haydn, and wrote his second opera, *Peter Schmoll und seine Nachbarn*, which was

brought out in Augsburg in 1803 (?). Soon after this he went to Vienna, where he made the acquaintance of Abt Vogler, under whose guidance he began to study with more seriousness than ever before. In 1804 Vogler obtained for him the position of Kapellmeister at the Breslau Stadttheater, which he gave up in 1806 to enter the service of Prince Eugen of Württemberg, at Karlsruhe, in Silesia, as music director. Soon afterwards he went with his father to Stuttgart as secretary to Prince Ludwig, and music teacher to his daughters. Here he wrote his first larger opera, *Sylvana*. Duke Ludwig was a dissolute nobleman, leader of an equally dissolute set, and Weber was drawn into all sorts of dissipations, both in court and Bohemian circles; it was perhaps well that a silly freak of his father's unwittingly called down upon him the King's displeasure, just as his *Sylvana* was going into rehearsal, and father and son were sent out of Württemberg. In February, 1810, he went to Mannheim, where he met Gottfried Weber, and brought out his first symphony with great success, besides exciting much enthusiasm by his pianoforte playing. In April he moved to Darmstadt, to study once more with Vogler. In 1811 his *Abu Hassan* was brought out in Munich, and *Sylvana*, which had already been produced at Frankfurt-on-the-Main in 1810, was given, with additions, in Berlin in 1812. After spending some time successively in Munich, Leipsic, Berlin, and at the courts of Gotha and Weimar, Weber was appointed Kapellmeister of the Landständisches Theater in Prague in 1813, which post he held up to 1816, when he was called to Dresden by the King to organize and conduct the new German Opera. In setting this new institution on foot Weber showed the greatest energy and capacity. Although some of his songs and pianoforte music were well enough known and liked throughout Germany, he can hardly be said to have become really famous until 1821, when his *Freischütz* placed him at once on the pinnacle of popu-

larity. His *Euryanthe*, on the other hand, had a very ephemeral success in Vienna, in 1823, being weighed down by a poor libretto, and soon ousted by Rossini's operas, then at the high tide of popular favour. It had, however, a more lasting success in Berlin in 1825. In 1824 Weber, never of a robust constitution, found his health so seriously impaired that he had to give up work, and go to Marienbad. In January, 1825, however, he was so far recovered that he could begin work on *Oberon*, which had been ordered of him by Charles Kemble for Covent Garden, in London. But he had to interrupt work again in the early summer, and go to Ems for the waters. Consumption declared itself; still, in September he returned to the score of *Oberon*, finishing it in London, whither he went in March, 1826, to superintend its production. Although it was evident to all that he was in his last sickness, he overexerted himself at some concerts, and at the rehearsals and performance of *Oberon* (April 12th); he wished to return to Dresden to see his family, but he did not live to leave London. He was buried in Moorfield's Chapel on June 21st, and his remains were transferred to Dresden in 1844, and placed in the family vault. Weber is the most noteworthy figure in the history of German opera before Wagner. Indeed, he, together with Spohr, may be said to have first raised German opera to the dignity of a recognized school. He is also noted as the head of modern musical romanticism in Germany. If his operas have outlived his chamber-music, and most of his pianoforte music, this is, in part, to be recognized as the result of a defective musical education. Abt Vogler was a good deal of a charlatan, and it seems, upon the whole, as if neither Meyerbeer nor Weber got very much good from him. Indeed, Weber never acquired a thorough mastery over the technique of composition; but he was brought up in constant connection with the operatic stage, its atmosphere was natural to him, and it was

the field of all others in which his wonderful melodic invention, his dramatic power, his poetic imaginativeness, and almost unexampled freshness and brilliancy of style, could show themselves to the best advantage. He was the idol of almost all the young German composers of note who came after him. Marschner and Lindpaintner founded themselves on him almost slavishly; and Mendelssohn, Schumann, and Wagner all passed through a period when they were bound to him, heart and soul. Berlioz's admiration for him was life-long. Works:

I. Operas: *Das Waldmädchen* (three



Birthplace of von Weber.

fragments, MS.), Freiberg, Nov. 24, 1800; *Peter Schmoll und seine Nachbarn* (MS.), Augsburg, March, 1803; *Rübezahl* (unfinished MS.); *Sylvana*, Frankfort-on-the-Main, Sept. 16, 1810; *Abu Hassan*, Munich, June 4, 1811; *Der Freischütz*, Berlin, June 18, 1821; *Die drei Pintos* (unfinished MS., 1821); *Euryanthe*, Vienna, Oct. 25, 1823; *Oberon*, London, April 12, 1826.

II. Other dramatic works: Overture and incidental music to Schiller's *Turandot*, 1809; Incidental music to Müllner's *König Yngurd*, 1817; do. to Gehe's *Heinrich IV.*, *König von Frankreich*, 1818; do. to Rublack's *Lieb' um Liebe*, 1818; do. to Houwald's *Der Leuchthurm*, 1820; Overture and incidental music to Wolff's *Preciosa*, Berlin, March 14, 1821; Incidental music to a Festspiel by Ludwig Robert, 1822;



Rondo alla polacca for tenor, introduced in Haydn's *Der Freibrief*, 1809; 4 songs with guitar, for Kotzebue's *Der arme Minnesinger*, 1811; 2 songs for Anton Fischer's *Der travestirte Aeneas*, 1815; 2 do. for Gubitz's *Liebe und Versöhnen*, 1815; Ballad with harp, for Reinback's *Gordon und Montrose*, 1815; *Arietta* for Huber's *Das Sternenmädchen im Maidlinger Walde*, 1816; *Romanza* with guitar, from Costelli's *Diana von Poitiers*, 1816; Song from Kind's *Der Weinberg an der Elbe*, 1817; Chorus with wind instruments, for Grillparzer's *Sappho*, 1818; Song with guitar, for Kind's *Der Abend am Waldbrunnen*, 1818; Chorus with wind instruments, for Blankensee's *Carol*, 1820; Song for 3 female voices, for Shakespeare's *Merchant of Venice*, 1821; Music and recitative for Spontini's *Olympia*, 1825; Recitative and rondo, for soprano and orch., "*Il momento s' avvicina*," 1810; *Scena and aria*, for do., "*Misera me*," from *Atalia*, 1811; Do. for tenor, male chorus, and orch., "*Qual altro attendi*," 1812; Do. for tenor, double chorus, and orch., "*Signor, se padre sei*," from *Inez de Castro*, 1812; Do. for soprano and orch., "*Ah, se Edmondo fosse l'uccisor*," for Méhul's *Hélène*, 1815; Do. for do., "*Non paventar, mia vita*," for *Inez de Castro*, 1815; Do. for do., "*Was sag' ich? Schaudern macht mich der Gedanke*," for Cherubini's *Lodoiska*, 1818; 3 duets for soprani, 1811.

III. Cantatas: *Der erste Ton*, 1808; "In seiner Ordnung schafft der Herr," hymn for soli, chorus, and orch., 1812; *Kampf und Sieg* for do., 1815; *L' accoglianza*, for do., for the wedding of Grand-duke Leopold of Tuscany and Princess Maria Anna Carolina of Saxony, Oct. 29, 1817; *Natur und Liebe*, 6 voices and pianoforte, 1818; *Jubel-Cantate*, for soli, chorus, and orch., 1818; "Du, bekränzend uns're Laren," solo chorus, with pianoforte and flute, for the birthday of Duchess Amalia von Zweibrücken, 1821; "Wo nehm' ich Blumen her?" 3 voices and pianoforte, for the birthday of Princess Therese of Saxony, 1823.

IV. Church Music: Mass No. 1, in E-flat, soli, chorus, and orch., 1818; Offertory for the same, soprano solo, chorus, and orch., 1818; Mass No. 2, in G, 1818-19; Offertory for the same, 1818.

V. Songs and part-songs: 90 songs for one or two voices and pianoforte (or guitar); 19 part-songs for male voices; 6 canons for three or four voices; 8 part-songs for various voices, some with accompaniment; 10 Scotch songs with accompaniment of pianoforte, flute, violin, and 'cello.

VI. Orchestral: Symphony No. 1, in C; Do. No. 2, in C; Grande ouverture à plusieurs instruments (*Peter Schmöll*), in B-flat and E-flat; Overture, *Der Beherrscher der Geister*, in D minor; *Jubel-Ouvertüre*, in E; Waltz for wind instruments, in E-flat (MS.); *Deutscher* for full orch., in D; *Tedesco* for do., in D (MS.); *Marcia vivace* for 10 trumpets, in D (MS.); March for wind instruments, in C.

VII. Concertos, etc., with orchestra; 2 for pianoforte, No. 1 in C, No. 2 in E-flat; *Concertstück* for do., in F minor; 2 concertos for clarinet, No. 1 in F minor, No. 2 in E-flat; Concertino for do., in C minor, E-flat major; Concerto for bassoon, in F; Adagio e rondo ungarese, for do., in C minor; Concertino for horn, in E minor; *Romanza siciliana*, for flute, in G minor; 6 variations for viola on "*A Schüsserl und a Reind'rl*," in C; Andante e rondo ungarese for do. in C minor (first form of the same for bassoon); Potpourri for 'cello, in D; Andante and variations for do., in D minor; Adagio and rondo for harmonichord, in F.

VIII. Chamber-Music: Quintet for clarinet and strings, in B-flat; Six sonatas for pianoforte and violin: No. 1 in F, No. 2 in G, No. 3 in D minor, No. 4 in E-flat, No. 5 in A, No. 6 in C; 9 variations on a Norwegian air, for do., in D minor; 7 variations for pianoforte and clarinet, in B-flat; Grand duo concertant for do., in E-flat; Divertimento assai facile for pianoforte and guitar.

IX. For Pianoforte: 4 sonatas, No. 1 in

C, No. 2 in A-flat, No. 3 in D minor, No. 4 in E minor. Variations: 6 on an original theme, in C; 8 on a theme from Vogler's *Castor und Pollux*, in F; 6 on a theme from Vogler's *Samori*, in B-flat; 7 on Bianchi's "*Vien qu'à, Dorina bella*," in C; 7 on an original theme in F; 7 on a theme from Méhul's *Joseph*, in C; 9 on "*Schöne Minka*," in C minor; 7 on a Gypsy air, in C. *Momento capriccioso*, in B-flat; *Grande polonaise*, in E-flat; *Polacca brillante*, in E; *Aufforderung zum Tanz*, in D-flat; 6 fughette, op. 1; 12 Allemandes; 6 Écossaises;

*Carl Maria von Weber*

*Carl Maria von Weber*

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18 Valses favorites de l'impératrice de France. For four hands: 6 easy little pieces; 6 pieces; 8 pieces.—Jähns, Carl Maria von Weber in seinen Werken (Berlin, Schlesinger, 1871); Max Maria von Weber, C. M. v. W., ein Lebensbild (Leipsie, Keil, 1864-68); Jähns, C. M. v. W., eine Lebensskizze (ib., Grunow, 1873); H. Barbedette, Weber (Paris, Heugel, 1862); L. Nohl, Briefe von Gluck und Weber (1870), and in French by Guy de Charnacé (Paris, Plon, 1870); Grove, iv. 387-429; Mendel, xi. 280-292.

WEBER, EDMOND, born in Alsace, contemporary pianist, for many years established at Strasburg, which he left, after the events of 1870-71, to settle at Angers. Works: *Le roi des aulnes*, opera, Strasburg, 1868; *Rosita*, opéra-comique, Angers, 1876; Choruses for male voices; Pianoforte music.—Fétis, Supplément, ii. 664.

WEBER, EDMUND (CASPAR JOHANN JOSEPH MARIA), Freiherr VON, born at

Eutin, Oldenburg, in 1766, died at Würzburg, in 1828. Instrumental and vocal composer, half-brother of Karl Maria von Weber, favourite pupil of Haydn in Vienna in 1784. He was a tenor singer in his father's opera troupe at Meiningen in 1789, music director at the court theatre of the Elector Clemens Wenceslaus at Salzburg in 1797, lived at Cassel in 1798, founded a musical institute at Berne in 1810, went to Lübeck as organist at the Marienkirche, about 1820, was music director at Dautsich, and Königsberg, in 1824, and at Cologne in 1826. Works: *Der Transport im Koffer*, opera; *Die Zwillinge*, do.; 3 quartets for strings (Augsburg, 1804).—Mendel.

WEBER, FRANZ, born at Cologne, Aug. 26, 1805, died there, Sept. 18, 1876. Organist and pianist, pupil of Bernhard Klein in Berlin, where he held a position as organist for several years, then returned to Cologne, and in 1838 became organist of the cathedral; later he assumed also the direction of the Männergesang-Verein. In 1875 he received the title of professor. Works: Psalm lvii.; *Kriegsgesang der Rheinpreussen*, for male chorus with orchestra; Many choruses for male voices.—Mendel.

WEBER, FRIEDRICH AUGUST, born at Heilbronn, Jan. 24, 1753, died there, Jan. 21, 1806. Amateur composer, city physician at Heilbronn, where he was instructed in singing, on several instruments, and in harmony; then was a pupil of Schubart on the pianoforte, at Ludwigsburg, and of Pirker on the violin. After finishing his medical studies, he lived several years at Berne, where he enjoyed intercourse with Pugnani, Viotti, and Esser, and appeared in concerts as a singer and violinist, then settled in Heilbronn as a practising physician. Works: *Der Teufel ist los*, operetta; *Der lustige Schuster*, do.; *I pellegrini al sepolcro*, oratorio; *Weihnachts-Oratorium*; Many cantatas for chorus and orchestra; Concertos for various instru-

ments; Symphonies; Quartets, trios, etc.—Fétis; Mendel; Schilling.

WEBER, (FRIEDRICH) DIONYS, born at Welchau, Bohemia, in 1771, died in Prague, Dec. 25, 1842. Instrumental and vocal composer, pupil of Franz Bayer, schoolmaster at Welchau; studied law and theology at the University of Prague. He taught music several years, and on the foundation of the Conservatorium, in 1810, was chosen director. Among his special pupils were Moscheles, Kalliwoda, and Dessauer. Works: *Der König der Geister*, opera, Prague, 1800; *Der Mädchenmarkt*, operetta; *Die gefundene Perle*, do.; *Böhmens Errettung*, cantata; 17 other cantatas; Masses; Music for wind instruments; Much dance music; Collection of German songs; Music for pianoforte; Variations for violin and violoncello. He wrote also *Allgemeine theoretisch-praktische Vorschule der Musik* (Prague, 1828); *Theoretisch-praktisches Lehrbuch der Harmonie und des Generalbasses* (ib., 1830–34).—Mendel; Riemann; Fétis; Schilling; Gerber; Schumann, *Gesammelte Schriften*, ii. 306.

WEBER, GEORG, born at Würzburg, Jan. 1, 1771, died (?). Organist and pianist, pupil of Detsch and of Lorenz Schmitt; became court organist at Würzburg about the beginning of this century, and music master to the children of the Grand Duke. He was considered one of the best organists of his time. Works: Several concertos for violin; Concerto for pianoforte; Cantata on the death of a young girl; Music for wind instruments.—Fétis; Mendel; Gerber; Schilling.

WEBER, GOTTFRIED, born at Freinsheim, near Mannheim, March 1, 1779, died in Kreutznaeh, Sept. 21, 1839. Composer and writer on music; he studied law at Heidelberg and Göttingen, and held positions as counsellor and judge at Mannheim in 1802, at Mainz in 1814, and at Darmstadt in 1818; was appointed general state attorney, by the Grand-duke of Hesse-Darmstadt in 1832. Notwithstanding his

busy life, he devoted much time to music, learned to play the pianoforte, flute, and violoncello, studied the systems of Kirnberger, Marpurg, and Vogler, devoted himself to composition, and founded a musical periodical, the *Cäcilia*. In Mannheim he founded the Conservatorium, conducted a musical



society, and the music in the Hofkirche; in Mainz he was director of the opera and the musical museum. He received many marks of distinction from musical societies. Works: Three masses; Requiem; *Te Deum*; Songs; Choruses; Music for guitar and violoncello; *Versuch einer geordneten Theorie der Tonsetzkunst* (Metz, 1817–21). He was author of *Allgemeine Musiklehre* (Darmstadt, 1822); *Die Generalbasslehre zum Selbstunterricht* (Mentz, 1833); *Über chronometrische Tempobezeichnung* (ib., 1817); *Beschreibung und Tonleiter der G. Weber'schen Doppelposaune* (ib., 1817); and contributed to Ersch and Gruber's *Encyclopædie* and musical periodicals.—Riemann; Mendel; Fétis; Schilling; Gerber.

WEBER'S LAST WALTZ, a slow waltz long ascribed to Carl Maria von Weber, but really written by Karl Reissiger, in 1822, and published as No. 5 of his *Danses brillantes pour le piano* (Peters, Leipsic, 1824). Reissiger gave von Weber a MS. copy when he left for England, and this found among his papers gave rise to the supposition that it was one of Weber's compositions. It was published as a song in Germany to the words "Wie ich bin verwiehen;" and in London as "Weber's Farewell" (Chappell); and "Song of the Dying Child" (Cramer). See *La dernière pensée musicale*.—Grove, iv. 430.

WEBSTER, JOSEPH PHILBRICK, born at Manchester, New Hampshire, March 22, 1819, died at Elkhorn, Wiscon-

sin, Jan. 18, 1875. Song-writer, was a member of the Handel and Haydn Society, Boston, and other musical organizations; removed in 1851 to Madison, Wisconsin, in 1856 to Racine, and in 1857 to Elkhorn. Works: *The Beatitudes*, cantata; *The Signet Ring*, Sunday School collection (1868); Many songs, among them *The old man dreams*, *Lovena*, *Little Wand*, *Sweet bye and bye*, etc.

WECKERLIN, JEAN BAPTISTE (THÉODORE), born at Gebweiler, Alsace, Nov. 9, 1821, still living, 1890. Dramatic composer, pupil at the Conservatoire, Paris, of Ponchard in singing, of Elwart in harmony, and of Halévy in counterpoint. He composed his first work, *Roland*, an heroic symphony for soli, chorus, and orchestra (1847), before leaving the Conservatoire. Subsequently (1849) he taught music, and from 1850 to 1855 was associated with Seghers in the establishment of the Société Sainte-Cécile, where he brought out some of his own compositions. In 1869 he became assistant librarian to the Conservatoire, and in 1876 librarian, succeeding Félicien David. He was made librarian also of the Société des Compositeurs de Musique, and contributed many valuable articles to that society's bulletins. In 1875 he received a gold medal from the Beaux-Arts, for the best mémoire on *Histoire de l'instrumentation depuis le seizième siècle jusqu'à l'époque actuelle*. His *Musiciana* (1877) is a collection from rare or peculiar works on music, with anecdotes, etc. *The Échos du temps passé* (Paris, 1853-55), and *Souvenirs du temps passé* (ib., 1864), collections of chansons, Noël's, madrigaux, etc., from the 12th to the 18th century, with biographical notices, are most valuable contributions to musical history. Works—Operas: *L'organiste dans l'embarras*, Paris, Théâtre Lyrique, 1853 (one hundred times); *Les revenants bretons* (given privately); *L'amour à l'épée*, Paris, 1859; *Entre deux feux*, about 1865; *Le marché des fées*; *Le ménétrier de Meudon*; *La première barbe de Figaro*;

*Jobin et Nanette*; *Tout est bien qui finit bien*, Tuileries, 1856; *La laitière de Trianon*, at Rossini's house, 1858; *Die dreifach Hochzeit im Bäsethal* (in Alsacian dialect), Colmar, 1863; *D'r verhäxt' Herbst* (do.), ib., 1879; *Après Fontenoy*, Paris, Théâtre Lyrique, 1877. *Le Jugement dernier*, oratorio; *L'aurore*, cantata; *Eloa*, scene from gypsy life; *Paix, charité, grandeur*, cantata, Opéra, 1866; *Les poèmes de la mer*, ode-symphonie, Paris, 1860; *L'Inde*, do., ib., 1873; *La fête d'Alexandre*, ib., 1873; *La forêt*, symphony for orchestra; *Choruses for male voices* (4 and 8 parts); do. for female voices (2, 3, and 4 parts); *Les soirées parisiennes*, 6 choruses for mixed voices; 6 quartets for do., a cappella; *Les poètes français mis en musique* (Paris, 1868); *Pianoforte pieces*, etc.—*Fétis*; do., *Supplément*, ii. 436; *Mendel*; *Riemann*.

WEDDING OF CAMACHO, THE. See *Die Hochzeit des Camacho*.

WEELKES, THOMAS, English composer of the 16th and 17th centuries. He was organist of Winchester College in 1600; Mus. Bac., Oxford, 1602; organist of Chichester Cathedral in 1608. Works: *Madrigals to 3, 4, 5, and 6 voyces* (London, 1597; ed. by E. J. Hopkins for Musical Antiquarian Society, Vol. VIII.); *Ballets and madrigals to 5 voyces, with one in 6 voyces* (1598; 2d ed., 1608); *Madrigals of 5 and 6 parts apt for the viols and voyces* (1600); do. of 6 parts apt for viols and voices (1600); "As Vesta was from Latmos hill descending," madrigal contributed to the *Triumphes of Oriana* (London, 1601); *Ayres or phantastieke spirites for 3 voices, with a song, A Remembrance of my Friend, Mr. Thomas Morley, for 6 voyces* (1608). He composed music to Shakespeare's songs in the *Pasionate Pilgrim* (London, 1599); and contributed songs to England's *Helicon* (1600) and to Sir William Leighton's *Teares or Lamentacions* (1614). Eleven anthems are in Barnard's MS. collections in the library of the Sacred Harmonic Society, and other anthems and church music

are in the collections of Clifford and Rimbault.—Hawkins, iii. 361 ; Burney, iii. 123.

**WEERT** (Wert), **JACQUES DE** (called in Italy, *Giachetto di Reggio*), born in Flanders about 1536, died at Mantua, May 23, 1596. Contrapuntist, went to Italy when quite young, and was in the service of the Marchesa de Padulla, and for a long time in that of Count Alfonso de Nuvolara ; finally, in that of the Gonzagas at Mantua, where he was appointed in 1566 maestro di cappella. Arousing the envy of some who felt slighted by the favors shown him at court, he had to endure many annoyances and mortifications. He often visited the court of Ferrara, where he met and loved the famous poet Tarquinia Molza. In 1582 he was also maestro di cappella of Santa Barbara. His compositions are among the best of his time. Works : Eleven books of madrigals for five voices ; Book of do., for 4 voices ; do., for 5 and 6 voices ; Book of Canzonets ; 3 books of motets for 5 and 6 voices (all in several editions, from 1558 to 1653).—Van der Straeten, vi. 329 ; viii. 529.

**WEGELIUS, MARTIN**, born at Helsingfors, Nov. 10, 1846, still living, 1890. Instrumental and vocal composer, pupil in Vienna in 1870–71 of Rudolf Bibl, and at Leipsic of Richter and Paul ; was then for a short time repetitor at the opera in Helsingfors, whither he returned after studying at Leipsic in 1877–78, to become Conductor of the Finnish opera. He is now director of a Conservatorium. Works : *Daniel Hjort*, overture ; *Rondo quasi fantasia*, for pianoforte and orchestra ; *Ballade for tenor solo and orchestra* ; *Mignon*, for soprano and do. ; *Der sechste Mai*, festival cantata ; *Weihnachts-Cantate* ; Other vocal compositions.—Riemann.

**WEH IHNEN, DASS SIE VON MIR WEICHEN**, alto arioso in E minor, in Mendelssohn's *Elias*, Part I., No. 18.

**WEHLE, CHARLES**, born in Prague, March 17, 1825, died in Paris, June 3, 1883. Pianist, son of a merchant ; the advice of Thalberg determining his choice of a career,

he became a pupil of Moscheles on the pianoforte and of Richter in composition at Leipsic, and later of Theodor Kullak in Berlin. In 1853 he went to Paris to live, but made thence extensive concert tours in Europe, Asia, and America. Works : Two tarentelles ; 2 impromptus ; 3 nocturnes ; Sonata ; 2 berceuses ; *Allegro à la hongroise* ; *Sérénade napolitaine*.—Mendel ; Riemann ; Fétis, *Supplément*, ii. 665.

**WEICHET NUR, BETRÜBTE SCHAT-TEN** (*Retreat, Mournful Shades*), wedding-cantata for soprano, with accompaniment of two violins, viola, oboe, and continuo, by Johann Sebastian Bach. This, the first of the wedding-cantatas, is dated 1730 in the MS. Published by the Bachgesellschaft, year xi. (1861).—Spitta, *Bach*, ii. 463 ; do. (Bell), ii. 633.

**WEIGL, JOHANN BAPTIST**, born at Hahnenbach, Bavaria, March 26, 1783, died (?). Organist and church composer, studied at Amberg and Ratisbon ; became organist at the former place, and in 1805 instructor and parson at St. Ulrich's, in Ratisbon, but returned afterwards to Amberg as professor at the Gymnasium. Works : Masses, cantatas, offertories ; *Te Deums* ; Canons ; Melodies for the Catholic hymnal ; School songs.—Mendel ; Fétis.

**WEIGL, JOSEPH**, born at Eisenstadt, Hungary, March 28, 1766, died in Vienna, Feb. 3, 1846. Dramatic and church composer, pupil of Witzig, Albrechtsberger, and Salieri. He wrote his first opera when only sixteen years old ; his second was performed with success, and he composed not only for Vienna, but in 1807 and 1815 for La Scala, in Milan. After being intendant of the Vienna Hoftheater, he succeeded Salieri there as second Hof-Kapellmeister



in 1825, and thereafter wrote only church music. Although not a star of the first order, he excelled in melody, dramatic effect, and masterly instrumentation. Works—German operas: *Die unnütze Vorsicht, oder die betrogene Arglist*, 1783; *Der Strazzensammler*, Vienna, 1792; *Das Petermännchen*, ib., 1794; *Das Dorf im Gebirge*, ib., 1798; *Die Uniform*, 1803; *Vesta's Feuer*, ib., 1805; *Kaiser Hadrian*, 1807; *Adrian von Ostade*, 1807; *Das Waisenhaus*, 1808; *Die Schweizer Familie*, 1809 (still on the repertory); *Der Einsiedler auf den Alpen*, 1810; *Francisca von Foix, Der Bergsturz*, 1812; *Die Jugend Peters des Grossen*, 1814; *Nachtigall und Rabe*, 1818; *Baals Sturz, oder Daniel in der Löwengrube*, 1820; *König Waldemar, oder die dänischen Fischer*, 1821; *Eduard und Carolina*, 1821; *Die eiserne Pforte*, 1823; *Die Ehrenpforte*. Italian operas: *Il pazzo per forza*, Vienna, 1788; *La caffetiera bizzarra*, 1790; *La principessa d' Amalfi, Giulietta e Pierotto, L' amor marinaro*, 1794; *I solitari*, 1797; *L' accademia del maestro Cisolfaut*, 1798; *Il principe invisibile*, Laxenburg, 1806; *Cleopatra*, Milan, 1807; *Il rivale di se stesso*, ib., 1808; *L' imboseata*, 1815; *L' orfano d' Inghilterra* (in German as *Margarethe von Anjou*, 1819), 1816; *La donna di testa debole*. Ballets: *Das Sinnbild des menschlichen Lebens, Die Reue des Pygmalion*, 1794; *Richard Löwenherz, Der Raub der Helena*, 1795; *Der Brand von Troja, Alonzo und Cora*, 1796; *Alcina*, 1797; *Alceste*, 1800; *Das närrische Wesen*, 1801; *Die Tänzerin von Athen, Die Spanier auf der Insel Christina*, 1802; *Die irthmischen Spiele*, 1803; *Die Müller; Rolla's Tod*; *Das Fest der Bacchanten*; *Die vier Elemente*; *Das Fest der Donau*. Oratorios: *La passione di Gesù Christo*, 1804; *La resurrezione*. German cantatas: *Die Gefühle der Dankbarkeit*, 1798; *Die Museen*, 1805; *Die Kraft der Weihe*, 1814; *Graf Stadion's Namensfest*, 1818; *Der gute Wille*; *Erzherzog Karls Ankunft nach der Einnahme von Kehl*; *Nachtgesang*.

Italian cantatas: *Flora e Minerva, Amletto* (melodrama), *Venere ed Adone*, 1791; *Diana ed Endimione*, 1792; *Le pazzie musicali, Il riposo dell' Europa*, 1802; *La festa di Carolina negli Elisi; Venere e Marte*, 1812; *Il ritorno d' Astrea*, 1816; *Pezzi sciolti*, 1826; *L' amor filiale; Il miglior dono; Il giorno di nascita; Il sacrificio*. Overtures and incidental music to several plays; 10 masses; Graduals; Offertories; Chamber music; Songs, both German and Italian.—*Diabacz; Castelli, Memoiren meines Lebens* (Vienna and Prague, 1861), i. 135, 146; *Erinnerungen* (Prague, 1846), 93; *Mendel; Fétis; Schilling; Bauernfeld, Gesamm. Schriften* (Vienna, 1873), xii. 108; *Hirsch, Galerie lebender Tondichter* (Güns, 1836), 178; *N. Nekrol. der D.*, xxiv. 97; *Pietznigg, Mittheilungen aus Wien* (Vienna, 1833), 109, 145; *Schmidt, Denksteine* (Vienna, 1848), 163; *Wurzbach; Zeitgenossen* (Leipsic), v. 62.

WEIHE DER TÖNE, DIE (The Consecration of Sound), symphony for orchestra, in F, by Spohr, op. 86, first performed in Cassel, in 1832. This, the composer's fourth symphony, was written at the baths of Neundorf in 1832. The subject is from "Die Weihe der Töne," a poem by Carl Pfeiffer, which Spohr first thought of setting as a cantata. It is a masterpiece of instrumental colouring, and is Spohr's most popular work. I. Largo, Silence of Nature before the creation of Sound; Allegro, Burst of joyous life, voices of animated Nature, and Storm; II. Andantino, Cradle Song; Allegro, Dance and Serenade; III. Tempo di marcia, Martial music, March to battle, Regret of those left behind, Return of the warriors; Andante maestoso, Thanksgiving for Victory (founded on an ecclesiastical hymn of St. Ambrose); IV. Larghetto, Funeral Dirge (on the Lutheran choral, "Begrabt den Leib"), Allegretto, Comfort in grief. This symphony was first given in Vienna in 1834; in Berlin and Leipsic

in 1835 ; in Dresden in 1836 ; by the London Philharmonic in 1835 ; and by the New York Philharmonic in the season of 1846-47. Published by Haslinger (Vienna, 1835) ; for the pianoforte for four hands, by Czerny (ib., 1835). — Spohr, Autobiography, ii. 178 ; Cäcilia, xvii. 106-115 ; Hanslick, Concertwesen in Wien, ii. 312 ; Allgem. mus. Zeitg., xxxv. 13 ; xxxvi. 418 ; xxxvii. 196, 237, 261 ; Grove, iv. 29 ; Upton, Standard Symphonies, 256.

**WEIHE DES HAUSES, DIE** (The Consecration of the House), overture in C, by Beethoven, op. 124, first performed at the opening of the Josephstädter Theater, Vienna, Oct. 3, 1822. It was written as a prelude to a revision of the music to *Die Ruinen von Athen*, for which Beethoven wrote a final chorus, with soprano and violin solo, and ballet. The overture is a colossal orchestral composition, holding a place between the *Missa Solennis*, op. 123, and the *Sinfonie mit Schluss-Chor*, op. 125. It is composed after the style of Handel, for whom Beethoven had great admiration. The score, dedicated to Prince Nicholas von Galitzin, was first published by Schott (Mainz, 1835) ; pianoforte arrangement for four hands by Czerny (ib., 1835). Breitkopf & Härtel, Beethoven Werke, Serie III., No. 7.—Thayer, Verzeichniss, Nos. 234 and 235 ; Marx, Beethoven, ii. 177 ; Nohl, do., i. 282 ; Lenz, do., ii. Part IV. 160 ; do., Beethoven et ses trois styles, ii. 183 ; Allgem. mus. Zeitg., xxiv. 795.

**WEIHNACHTS-ORATORIUM** (Christmas Oratorio), by Johann Sebastian Bach, written in 1734. This work consists of six cantatas for the three days of Christmas, New Year's Day, the Sunday after New Year and Epiphany, each one a complete composition in itself, and making with the others one grand oratorio. The text is from Luke and Matthew. The separate cantatas are as follows : I., "Jauchzet, frohlocket, auf, preiset die Tage," FERIA I Nativitatis Christi, in D ; II., "Und es waren Hirten in derselben Gegend ;" FERIA II Na-

tiv. Christi, in G ; III., "Beherrscher des Himmels erhöere das Lallen," FERIA III Nativ. Christi, in D ; IV., "Fallt mit Danken, fällt mit Loben," FESTA Circumcisionis Christi, in F ; V., "Ehre sei dir, Gott, gesungen," DOMINICA post Fest. Circumcis. Chr., in A ; VI., "Herr, wenn die stolzen Feinde schnauben," FESTA Epiphaniæ, in D. Among the chorals the old melody to "O Haupt voll Blut und Wunden," occurs twice to different words. The second part, which opens with a Pastoral Symphony, in the style of that in Handel's *Messiah*, pictures the shepherds watching their flocks on the plains of Bethlehem. The last division contains a soprano aria, with a double echo of a second soprano and oboe, transferred from the cantata, *The Choice of Hercules*, composed in 1733. The first choral in the first part is used as a brilliant choral fantasia for a finale to the last section. Some numbers in the work are taken from Bach's secular music. The opening chorus of the third part is from a *Dramma per Musica*, given by the Musical Union on the Queen's birthday, Leipsic, Dec. 8, 1733 ; four arias, a duet, and chorus are from a similar work composed for the heir-apparent's birthday, Sept. 3, 1733 ; one aria from a cantata to welcome King Friedrich August III., on his visit to Leipsic, Oct. 5, 1734 ; and the cradle-song in the second part was originally composed for a lullaby to the Crown Prince. The work is too long for general performance, although it has been given entire in England. The first two parts were sung by the Handel and Haydn Society of Boston, May 17, 1877. Published by the Bachgesellschaft, Year V. (1855) ; new edition of Parts I. and II., with additional accompaniments, by Robert Franz (Leuekart, Leipsic, 1882). The arias were printed separately by Schlesinger (Berlin, 1859).—Spitta, Bach, ii. 400 ; do. (Bell), ii. 570, 588 ; Bitter, do., ii. 44 ; Poole, do., 85 ; Grove, ii. 540 ; Hanslick, Concertwesen in Wien, ii. 308 ; Upton, Standard Oratorios, 33.

WEINGARTNER, (PAUL) FELIX, Edler von Münzberg, born at Zara, Dalmatia, June 2, 1863, still living, 1890. Dramatic composer, studied at Leipsic in 1881, and has since been Kapellmeister at Dantzie, Königsberg, and Prague. Works: *Sakuntala*, grand opera in three acts, text after Kalidasa, Weimar, March 23, 1884; *Mala-wika*, grand opera in three acts, text after do., Munich, June 3, 1886; Compositions for orchestra; do. for pianoforte.—Riemann.

WEINLIG (Weinlich), CHRISTIAN EHREGOTT, born in Dresden, Sept. 30, 1743, died there, May 13, 1813. Organist, pupil at the Kreuzschule in Dresden of Homilius; became organist at the evangelical church in Leipsic, 1767, at Thorn in 1773, accompanist at the Italian opera and organist at the Frauenkirche in Dresden in 1780, and in 1785 succeeded his old master as cantor at the Kreuzschule. Works—Oratorios: *Passions-Oratorium*, Dantzie, 1776, Dresden, 1777; *Jesus Christus lebend und sterbend*, 1787; *Die Feier des Todes Jesu*, 1789; *Empfindungen am Sterbetage Jesu*, 1791; *Der Christ bei dem Kreuze Jesu*, 1793; *Der Erlöser*, 1801; *Grosse Cantate zur Einweihung der Kreuzkirche*, 1792; *Habsburgs Meistersänger*, operetta, Prague, 1792; *Erinna*, dramatic prologue, 1792; *Augusta*, cantata, 1789; *Sonatas* for pianoforte with flute and violoncello.—Fétis; Mendel; Schilling.

WEINLIG, (CHRISTIAN) THEODOR, born in Dresden, July 25, 1780, died there, March 7, 1842. Nephew and pupil of the preceding, studied also under Padre Mattei at Bologna, and in 1823 succeeded Schicht as cantor at the Thomasschule in Leipsic. He enjoyed reputation as a teacher of theory; among his pupils was Richard Wagner. Works: *Die Feier der Erlösung*, oratorio; *Deutsches Magnificat*, for soli, chorus, and orchestra; *Übungen* for 2 soprani; Vocalises for various voices, etc.—Mendel.

WEINWURM, RUDOLF, born at Schaidldorf, Nether Austria, April 3, 1835,

still living, 1890. Vocal composer, entered when a boy the imperial chapel, and received there his musical education. In 1858, while studying law at the university, he founded the Akademische Gesangverein, and conducted it until 1866. In 1864 he assumed the direction of the Singakademie, and in 1866 succeeded Herbeck as Chor-meister of the Männergesang-Verein, but resigned in 1877, his duties as instructor and director at the teachers' seminary, and vocal instructor at the university, claiming his undivided attention. In 1880 he was appointed music director at the university. Works: *Husarenfreude*, cantata for baritone solo, male chorus, and orchestra; *Im Dorfe die Gasse entlang*, for male chorus and orchestra; *Deutsches Heerbannlied*, do.; *Liebeslieder*, do.; *Frau Musica*, do.; *Germania*, do.; Many other choruses, with horns, or string instruments, or pianoforte, or a cappella; *Songs*; *Singspiel-Ouvertüre*, for orchestra.—Wurzbach; Hanslick, *Concertwesen*, 396.

WEINZIERL, MAX, Ritter VON, born at Bergstadt, Bohemia, Sept. 16, 1841, still living, 1890. Dramatic composer, was Kapellmeister at the Comic Opera and the Ringtheater in Vienna, where he is now director of the Singakademie. His own compositions as well as his arrangements of Schubert's songs for male chorus, are very popular with singing societies. Works—Operettas: *Don Quixote* (with Louis Roth), Vienna, 1879; *Die weiblichen Jäger*, ib., 1880; *Madlemas*, ib., 1880; *Fioretta*, Prague, 1886; *Page Fritz*, text by A. Landsberg and R. Genée, ib., 1889; *Hiob*, oratorio, Vienna, 1870; *Der Herr ist Gott*, psalm for chorus, soli, and organ; Choruses for male voices, and songs.—Wurzbach.

WEISHEIMER, WENDELIN, born at Osthofen, Alsace, in 1836, still living, 1890. Dramatic composer, pupil at the Leipsic Conservatorium in 1856-57; became Kapellmeister of the theatre at Würzburg in 1866, then at Mainz, and is now settled at Strasburg as a teacher. He is an ardent follower



of Wagner. Works : Theodor Körner, grand opera in five acts with a prologue, text by Luise Otto, given in Munich, May 28, 1872 ; Meister Martin und seine Gesellen, three acts, text by August Schricker, Carlsruhe, Feb. 22, 1879.

WEISS, CARL, born at Mühlhausen, Switzerland, about 1738, died in London in 1795. Flutist, accompanied an English lord to Rome in 1760, and settled afterwards in London, where he entered the private orchestra of George III. Works : Six symphonies for orchestra ; 10 quartets for flute and strings ; Trios for flutes. His son and pupil, Carl (born at Mühlhausen about 1777), was only seven years old when he accompanied his father to England ; later he went to Paris and Italy, and studied composition under Meier at Bergamo. Having settled and taught at Naples, he appeared as a virtuoso in Rome, a few years later, with so much success that he travelled and then settled in England. Works : Concerto for flute ; Trios, and duos ; Fantasies, études, etc., for flute ; Method for do.—Fétis ; Mendel.

WEISS, FRANZ, born in Silesia, Jan. 18, 1778, died in Vienna, Jan. 25, 1830. Virtuoso on the viola, chamber musician to Prince Rasoumowsky, and member in Vienna of Schuppanzigh's famous quartet. Works : Music to several ballets ; Symphonies, and overtures ; Symphonies concertantes for flute, bassoon, and trombone, with orchestra ; Variations brillantes, for violin and orchestra ; Quintet for strings ; 6 quartets for do. ; Duos for violins ; do. for flutes ; Sonatas for pianoforte.—Fétis ; Mendel ; Wurzbach.

WEISS, GUSTAV GOTTFRIED, born at Conradswaldau, near Landshut, Silesia, Dec. 13, 1820, still living, 1890. Dramatic singer, pupil at the royal institute for church music and at the academy in Berlin ; then of Marx in composition, of Ries on the violin, and, after studying six years Nehrlich's method of singing, made his début at Potsdam. He then sang at Cologne, Göt-

tingen, and other cities, and in 1853 settled in Hamburg, to teach and lecture ; in 1856 he went again to Berlin, where he became in 1858 vocal instructor at the Joachimthal-Gymnasium. Works : Heinrich Mönch von Landskron, opera (1848, not given) ; Many songs. He published Allgemeine Stimm-bildungslehre (Brunswick, 1868), an especially valuable work, published also in an English translation in America.—Fétis ; Mendel ; Ledebur, 630.

WEISS ICH GOTTES RECHTE, tenor aria in C-sharp minor, with accompaniment of strings complete, and continuo, in Johann Sebastian Bach's cantata, *Es ist dir gesagt, Mensch, was gut ist*.

WEISS, LAURENZ, born in Vienna, May 19, 1810, still living (?), 1890. Church composer, pupil at the Conservatorium, where he became in 1831 adjunct professor, conducting the school of male voices for thirty years, and in 1832–80 the boys' singing school, when he retired with a pension. From 1845 he was also choir director at the Greek church. Works : Offertories, graduals, etc., for soli, with organ, or small orchestra ; Songs, and duets ; Choruses a cappella ; Gesangschule für das Conservatorium in Wien, etc.—Wurzbach.

WEISS, SILVIUS LEOPOLD, born at Breslau in 1684, died in Dresden, Oct. 16, 1750. Virtuoso on the lute, accompanied Prince Alexander Sobiesky on a journey to Italy in 1708, and became chamber musician to the Elector-king at Dresden in 1718. He had then already acquired a European reputation, and all contemporaries are unanimous in praising the indescribable charm of his execution, and his extraordinary talent for improvising. Works : Six concertos for lute ; 10 trios, and 66 soli for do.—Marpurg, Hist. Beiträge, i. 546 ; Mendel.

WEITZMANN, KARL FRIEDRICH, born in Berlin, Aug. 10, 1808, died there, Nov. 7, 1880. Contrapuntist, pupil of Henning on the violin, of Klein in theory, and at Cassel of Spohr and Haupt-

mann; became chorus master in 1832 at the Stadttheater in Riga, in 1834 at Revel, and in 1836 first violinist of the imperial orchestra and music director of St. Ann's Church in St. Petersburg. In 1846 he went to London and Paris to study, and in 1848 settled in Berlin to teach composition. He was an intimate friend of Liszt. Works—Operas: *Räuberliebe*; *Walpurgisnacht*; *Lorbeer und Bettelstab*, all given at Revel. Several books of songs; Pianoforte pieces (4 and 2 hands); Räthsel, canons for 4 hands; 2 books of counterpoint studies; 1,800 preludes, and modulations. His principal writings are: *Geschichte der griechischen Musik* (1855); *Harmoniesystem* (1860, prize); *Geschichte des Klavierspiels und der Klavierliteratur* (1863, 1880); *Der letzte der Virtuosen* (Tausig). One of his pupils, E. M. Bowman, published: *Weitzmann's Manual of Musical Theory* (New York, 1877).—Mendel; Riemann.

WELCH ÜBERMAASS DER GÜTE, tenor aria in D major, with accompaniment of strings complete, and continuo, in Johann Sebastian Bach's cantata Dom. XIV. post Trinit., *Wer Dank opfert, der preiset mich* (Bachgesellschaft, No. 17). Published also separately, with accompaniment filled out by Robert Franz (Leipsic, Whistling).

WELLINGTONS SIEG, ODER DIE SCHLACHT BEI VITTORIA, battle-symphony by Beethoven, op. 91, first performed at a concert for the benefit of the soldiers wounded at Hanau (Oct. 30, 1813), in the Universitätsgebäude, Vienna, Dec. 8, 1813. Beethoven conducted, and the orchestra included Salieri, Spohr, Moscheles, Romberg, Hummel, and Mayseder. The seventh symphony was also played from MS. on this occasion. This work, a piece of programme-music, was written at the suggestion of Maelzel (the inventor of the metronome), after the news of the defeat of the French at Vittoria. It is written in the style of Kotzwara's *Battle of Prague*, and contains few traces of Beethoven's genius

and manner, but it appealed to the popular taste. I. Marcia, *Rule Britannia*, Marcia, Marlborough (*Malbrook s'en va t'en guerre*, Schlacht (battle); II. Sieges-Symphonie. It was first given in London at Drury Lane, Feb. 10, 1815, and in Leipsic and Berlin in 1816. The score, dedicated to the Prince Regent of England, George IV., was first published by Steiner (Vienna, 1816), for string quartet, for pianoforte, violin, and violoncello, and for pianoforte for two and four hands (ib., 1816). Breitkopf & Härtel, Beethoven Werke, Serie ii., No. 1.—Thayer, Verzeichniss, No. 180; do., Beethoven, iii. 253; Marx, do., ii. 195; Schindler (Moscheles), do., i. 145; Lenz, do., ii. part iii. 234; do., Beethoven et ses trois styles, ii. 162; Allgem. mus. Zeitg., xvi. 70, 132, 291; xviii. 241, 283, 423; Grove, i. 190.

WELS, CHARLES, born in Prague, Bohemia, Aug. 24, 1825, still living, 1890. Composer, pupil of Tomaschek on the pianoforte, and in harmony and composition. In 1847 he became court-pianist in Poland,



and after a year in Dresden removed in 1849 to New York, where he engaged in teaching. He has appeared occasionally as a concert pianist, and has made several tours through the country. Works: Concert overture for orchestra, Prague, 1847, New York, 1850; Suite for do., Prague, 1847; Grand mass in C, op. 47, 1859; Mass of St. Cecilia, op. 167, 1882; and Wels's third Mass, op. 111, 1883; Many transcriptions, fantasias, short pieces, and arrangements for the pianoforte for two and four hands; Concerto for the pianoforte with orchestra; Songs and part-songs, including *Stromfahrt*, quartet for men's voices, 1886.

WELSH SYMPHONY, for orchestra, in B-flat minor, by Frederic H. Cowen, first

performed by the Philharmonic Society, London, May 28, 1884, under the composer's direction.—*Athenæum* (1884), i. 704.

**WELSH, THOMAS**, born at Wells, Somersetshire, England, in 1770, died at Brighton, Jan. 31, 1848. Bass singer and composer, chorister in Wells cathedral. After studying under C. F. Horn, John Cramer, and Baumgarten, he was admitted as gentleman of the Chapel Royal, and frequently appeared in oratorios. He gained reputation for training pupils for the stage. Works: *Twenty Years Ago*, melodrama, 1810; *The Green-eyed Monster*, a musical farce; *Kamchatka*, musical drama, 1811; *Sonatas for the pianoforte*; *Part-songs, glees, duets, and songs*. He published also a book on the *Art of Singing*, etc.

**WELT, ADE! ICH BIN DEIN MÜDE**, five-voice choral (2 S., A., T., B.) in B-flat major, with accompaniment of horn, two oboes, strings complete, and continuo, in Johann Sebastian Bach's cantata, *Wer weiss, wie nahe mir mein Ende*. According to Bach's statement, both melody and harmony were by Johann Rosenmüller (died 1686).

**WENDT, ERNST ADOLPH**, born at Schwiebus, Prussia, Jan. 6, 1804, died at Neuwied, Feb. 5, 1850. Organist and pianist, pupil of Zelter, Bernhard Klein, and A. W. Bach in Berlin; became instructor at the seminary at Neuwied in 1826, and was also for many years organist there and Kapellmeister to the Prince of Neuwied. Works: *Variations for pianoforte and orchestra*; *Trio for pianoforte and strings*; *Preludes for the organ*; *Sonata for pianoforte* (4 hands); *Symphonies, quartets, etc.*, in MS.—Mendel.

**WENKEL, JOHANN FRIEDRICH WILHELM**, born at Nieder-Gebra, Prussian Saxony, Nov. 21, 1734, died at Uelzen, Hanover, in 1792. Organist and pianist, pupil of Mengewein, his grandfather, and at Halberstadt of Müller; went to Berlin in 1756, and there was in great favour with Philipp

Emanuel Bach, Kirnberger, and Marpurg. He was called in 1763 to Stendal as music director at the four principal churches, and later as organist to Uelzen. Works: *Cantata*; *Sonatas*, and other pieces for pianoforte; 4 contrapuntal duos for flutes; Solo for violin.—Mendel.

**WENN ICH EINMAL SOLL SCHEIDEN**, choral in A minor, for Coro I. and II., with accompaniment of two flutes, two oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II., No. 72. The melody is *O Haupt voll Blut und Wunden*.

**WENN SORGEN AUF MICH DRINGEN**, duet in E major, for soprano and alto, with accompaniment of two oboi d'amore and violins in unison, and continuo, in Johann Sebastian Bach's cantata Dom. II. post Epiph., *Ach Gott, wie manches Herzelied* (Bachgesellschaft, No. 3). Published also separately, with the accompaniment filled out by Robert Franz (Breslau, Leuckart).

**WERBECKE**. See *Gaspar van Werbecke*.

**WER DA GLAUBET UND GETAUFT WIRD**, cantata Festo Ascensionis Christi, for soli and chorus, with accompaniment of two oboi d'amore, strings complete, and continuo, by Johann Sebastian Bach (Bachgesellschaft, No. 37); published, with additional accompaniments, by Robert Franz, in full and pianoforte score (Leipsic, Leuckart).—Spitta, ii. 298; Albert Hahn, J. S. Bach's Cantate "Wer da gläubet," etc., (Königsberg, Verlag der Exposition der Tonkunst, 1877).

**WER DANK OPFERT, DER PREISET MICH**, cantata for the fourteenth Sunday after Trinity, written by Johann Sebastian Bach about 1735-37. The autograph score is in the Königliche Bibliothek, Berlin. Published by the Bach Gesellschaft (Year II., No. 17). Published, with additional accompaniments, by Robert Franz.—Spitta, Bach, ii. 556; do. (Bell), iii. 76.

**WER EIN WAHRER CHRIST WILL HEISSEN**, soprano aria in D minor, with

accompaniment of organ obligato and continuo, in Johann Sebastian Bach's cantata, *Wer sich selbst erhöhet, der soll erniedriget werden*.

WER GOTT BEKENNT, alto aria in F-sharp minor, with accompaniment of flute and continuo, in Johann Sebastian Bach's cantata, *Est ist dir gesagt, Mensch, was gut ist*.

WER HAT DICH SO GESCHLAGEN, choral in F major, for Coro I. and II., with accompaniment of two flutes, two oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion* nach Matthäus, Part II., No. 46. The melody is Nun ruhen alle Wälder, written by Heinrich Isaak to the words, "Strasburg, ich muss dich lassen," in 1539.

WERMANN, FRIEDRICH OSKAR, born at Neichen, near Trehsen, Saxony, April 30, 1840, still living, 1890. Organist, pupil of Julius Otto, Karl Krägen, Gustav Merkel, and Friedrich Wieck, and at the Leipsic Conservatorium. After two years in Alsace and Switzerland, he was instructor at the royal seminary in Dresden in 1868-75, and in 1876 succeeded Julius Otto as music director of the three evangelical churches and as cantor at the Kreuzschule. Works: Sacred and secular choruses a cappella; do. with orchestra or organ; Sacred choruses for male voices; do. for mixed voices; 21 secular choruses for do.; 4 do. for female voices; Motets for 5-part chorus; Orchestral music; Compositions for organ; Pianoforte pieces, and songs.—Mendel.

WERNER, GREGOR JOSEPH, born in 1695, died at Eisenstadt, March 3, 1766. Church composer, Haydn's predecessor as Kapellmeister to Prince Eszterházy. Works: Sixteen masses; Requiem; 12 oratorios for Good Friday; 5 Salve Regina; 4 Regina coeli; 4 Alma redemptoris; Latin lamentations; Symphonies, fugues, etc.—Fétis; Mendel.

WERNER, JOHANN GOTTLÖB, born at Grossenhain, Prussian Saxony, in 1777, died at Merseburg, July 19, 1822. Organist, pupil of Hoffmann, organist at Borna; became

organist at Freiberg in 1798, cantor and organist at Hohenstein in 1808, and director and organist at Merseburg in 1819. Works: 247 choral preludes, 40 pieces for beginners, and other organ music; Orgelschule (Penig, 1805); do., second part (Merseburg, 1823); Choralbuch zum holländischen Psalm- und Gesangbuch (Leipsic, 1814); Musikalisches A B C Buch, etc. (Penig, 1806); Choralbuch zu den sächsischen Gesangbüchern (Leipsic); Versuch einer kurzen und deutlichen Darstellung der Harmonielehre (ib., 1818-19); Collections of chorals.—Mendel; Fétis; Riemann; Schilling.

WER SICH SELBST ERHÖHET, cantata for Dom. XVII. post Trinit., for soli and chorus, with accompaniment of two oboes, strings complete, organ, and continuo, by Johann Sebastian Bach (Bachgesellschaft, No. 47); published with additional accompaniments by Robert Franz, in full and pianoforte score (Breslau, Leuckart).—Spitta, i. 624.

WER WEISS, WIE NAHE MIR MEIN ENDE? Cantata for Dom. XVI. post Trinit., for soli and chorus, with accompaniment of horn, two oboes (1 oboe da caccia), strings complete, and continuo, by Johann Sebastian Bach (Bachgesellschaft, No. 27); published, with additional accompaniments, by Robert Franz, in full and pianoforte score (Leipsic, Leuckart).—Spitta, ii. 282.

WÉRY, NICOLAS LAMBERT, born at Huy, Liège, May 9, 1789, died at Bande, Luxemburg, Oct. 6, 1867. Virtuoso on the violin, pupil of Gaillard at Liège, and of Baillot in Paris, where he settled in 1822, and for a short time conducted the amateur concerts at the Vauxhall. In 1823 he gave a concert in Brussels with brilliant success, and was appointed first violinist to the king, and professor at the Conservatoire, whence he retired with a pension in 1860. Works: Three concertos for violin and orchestra; 4 rondeaux; 14 thèmes variés; 6 romances; Nocturne; 50 variations on the scale; 12 études; 20 exercises, etc.—Fétis; Mendel.

WESLEY, CHARLES, born at Bristol, England, Dec. 11, 1757, died in London, May 23, 1834. Organist, pupil of William M. Rooke, Joseph Kelway, and William Boyce. He was a son of the Rev. Charles Wesley, and a nephew of the Rev. John Wesley, the Methodist leader. He was at various times organist of Surrey Chapel, South Street Church, Welbeck Church, Chelsea Hospital, and St. Marylebone Church; and was organist in ordinary to George IV. Works: Set of six concertos for the organ or harpsichord, op. 1; Set of eight songs, 1784; Anthems, one printed in John Page's *Harmonica Sacra* (London, 1800); Music to *Caractacus*, a drama, etc.

WESLEY, SAMUEL, born at Bristol, England, Feb. 24, 1766, died in London, Oct. 11, 1837. Organist, pupil of his brother, Charles Wesley. He composed an oratorio, *Ruth*, when eight years old, learned to play the organ and violin, and published in 1777 *Eight Lessons for the Harpsichord*. In 1787 he met with an accident, by falling into an excavation, which affected him seriously through life, but notwithstanding this drawback he became the greatest organist of his time. He was the first to make known in England the works of Johann Sebastian Bach. In 1811 he was conductor and solo organist of the Birmingham Festival. Works: Five Masses; Morning and Evening Service in F; *Te Deum*, *Sanctus*, *Kyrie*, *Nunc dimittis*, and Burial Service; *Jubilate Deo*; *Sanctus* in F; 2 Oratorios; 8 Anthems; Antiphons; Ode to St. Cecilia's Day; 10 Concertos for the organ; Voluntaries for do.; 5 symphonies for orchestra; 3 overtures for do.; 2 string quintets; 2 string quartets; Trio for oboe, violin, and violoncello; do. for pianoforte and two flutes; do. for three pianofortes; Duet for violin and violoncello; Sonata for violin solo in A; Solo for violin with bass; March for horns, bassoons, oboes, and serpent; Pianoforte music; Glee; Duets; Choruses; Songs. With C. E. Horn he published an edition of Bach's *Wohltempe-*

*rierte Clavier* (London, 1810). His Letters to Benjamin Jacob on the introduction of Bach's works in England, written in 1808-09, were edited and published by his daughter, E. Wesley (London, 1878). See "An Account of the Remarkable Musical Talents of Several Members of the Wesley Family," by W. Winters (London, 1874).

WESLEY, SAMUEL SEBASTIAN, born in London, Aug. 14, 1810, died at Gloucester, April 19, 1876. English organist, son of Samuel Wesley. He was educated at the Blue Coat School; was chorister of the Chapel Royal; organist of St. James's Chapel, Hampstead Road, in 1827; of St. Giles's, Camberwell; of St. John's, Waterloo Road; and of Hampton-on-Thames. In 1832 he became organist of Hereford Cathedral; in 1842 of Leeds Parish Church; in 1849 of Winchester Cathedral; and in 1865 of Gloucester Cathedral, holding this post until his death. He was conductor also of the Three Choirs Festivals held once in three years. He received the degrees of Mus. Bac. and Mus. Doc. from Oxford in 1839. Works: Five Church Services in E, G, C, and two in F; The Psalter pointed for chanting; 26 Anthems; 6 pieces in two sets for the organ; Introduction and fugue for do. in C-sharp minor; 3 Andantes for do. in G, A, and E minor; National Anthem with variations for do.; Ode for the opening of an industrial exhibition; The Praise of Music, for Gounod's Choir at Albert Hall, 1873; Air and variations for the pianoforte; March in C minor and Rondo in C for do.; Chants; Hymns; and Songs. He was author also of the English Cathedral Service, etc. (London, 1845).—Grove.



WESSELY, (CARL) BERNHARD, born in Berlin, Sept. 1, 1768, died at Potsdam, July 11, 1826. Dramatic composer, pupil

of J. A. P. Schulz, became in 1788 music director at the National-Theater, and in 1796 Kapellmeister to Prince Heinrich of Prussia, at Rheinsberg. After the Prince's death he was compelled by circumstances to abandon music as a profession, and entered the government service. At Potsdam he founded, in 1814, a society for classical music, which he conducted till his death. Works—Operas: *Die Fraskatanerin*, Berlin, 1788; *Psyche*, ib., 1789; *Louis IX. en Égypte*, Rheinsberg, 1797; *L'ogre*, Rheinsberg, 1798; Music to ballets and dramas. Cantatas: *Krönungs-Cantate*, Hamburg, 1787; *Sulamith und Eusebius*; *Trauercantate auf den Tod Moses Mendelssohns*; *Zur Krönung Friedrich II.*; *Dankopfer für den Landesvater*; *Mozart's Urne*; *Trauer-Cantate auf den Tod des Prinzen Heinrich*. Instrumental music; Songs.—*Fétis*; *Ledebur*, 637; *Mendel*; *Schilling*.

WESSELY, JOHANN, born at Frauenberg, Bohemia, June 24, 1762, died (?). Violinist, pupil of his uncle, a Benedictine monk in Prague. He was in 1797 a member of the theatre orchestra at Altona, whence he went as Concertmeister to Cassel, and in 1800 to Ballenstädt. Works: *Frage und Antwort*, comic opera, Ballenstädt, about 1800; *Der tyroler Sänger*, do.; 10 variations for horn and violin with orchestra; 8 do. for clarinet with orchestra; 12 do. for flute and violin; 14 quartets for strings; 3 do. for clarinet and strings; 3 trios for strings, etc.—*Fétis*; *Mendel*; *Schilling*; *Wurzbach*, i. 166.

WESTBROOKE, WILLIAM JOSEPH, born in London, Jan. 1, 1831, still living, 1890. Organist, pupil of R. Temple; in 1848 organist of St. Bartholomew's, Bethnal Green, and in 1851 of St. Bartholomew's, Sydenham, which post he still holds. He is also musical examiner to the College of Preceptors, London. For many years he was co-organist at the Crystal Palace, and in 1865-78 conductor of the South Norwood Musical Society. Mus. Bae., Cambridge, 1876; Mus. Doc., 1878. Works: Church

services; Bristol prize madrigal, *All is not gold*, 1865; Anthems; Songs; Part-songs



and trios for women's voices; Pianoforte pieces; Harmonium music; Organ music, original and arranged, including a sonata in E-flat, 1882; 3 volumes of voluntaries, and *The Young Organist*, 3 vols. In 1862 he established, with A.

W. Hammond and John Crowdy, the "Musical Standard," and he has published "Elementary Music," a primer (London, 1879); an "Organ Tutor," and English translations of de Beriot's, Dancla's, and Alard's violin schools; and translations of the text of Mozart's, Schubert's, Fesca's, and other songs.

WESTMEYER, WILHELM, born at Iburg, near Osnabrück, in 1827, died in an asylum near Bonn, Sept. 4, 1880. Pupil at the Leipsic Conservatorium, and afterwards of Lobe. Works: *Amanda, oder Gräfin und Bäuerin*, opera, given at Leipsic, 1856; *Der Wald bei Hermannstadt*, do., Dresden and Berlin, 1859. *Kaiser-Ouvertüre*; Symphonies; Oetet for wind instruments; Quartets; Songs.—*Riemann*; *Wurzbach*.

WESTMORELAND, JOHN FANE, Earl of, born in London, Feb. 3, 1784, died there, Oct. 16, 1859. Dramatic composer, pupil of Charles Hague at Cambridge, of Zeidler in Berlin, and Mayseder in Vienna. He was known in the musical world as Lord Burghersh, a courtesy title which he bore until he succeeded to the earldom in 1844. He served in the army from 1805 till 1815, and was subsequently envoy to Florence and ambassador to Berlin and Vienna. In 1822 he proposed and aided in establishing the Royal Academy of Music. In 1832 he was a director of the Concert of Antient Music. Works: *Bajazet*, Italian opera, Florence, 1821; *Fedra*, do., ib., Nov. 17, 1824; *Il ratto di Proserpina*, do.,

## WESTPHAL

London, 1826; *Il torneo*, do., Florence, 1829, London, 1838; *Lo scompiglio teatrale*, do.; *L'eroe di Lancastro*, do.; Catherine, English opera (a resetting of Cobb's *Siege of Belgrade*); *Grand mass*; Church Service; *Magnificat*; Anthems; Hymns; Madrigals; Songs; Duets.—Grove.

**WESTPHAL, JOHANN CHRISTOPH**, born in Hamburg, April 1, 1773, died there, Feb. 28, 1828. Organist, pupil of Witthauer, Baumbach, Stegemann, and Schwenke, and at Erfurt of Kittel; returned in 1796 to Hamburg, and became in 1803 organist at the Nicolaikirche. Works: Symphony for orchestra; 2 quintets for strings; Quartet for do.; Preludes for the organ.—Fétis; Mendel; Schilling.

**WESTROP, HENRY JOHN**, born at Lavenham, Suffolk, England, July 22, 1812, died in London, Sept. 23, 1879. Organist and violinist; made his first appearance in 1825, at the Sudbury theatre as pianist, singer, and violinist, and for several years played the violin in the orchestras of the Royal Italian Opera, and of the Philharmonic Society, London, and conducted the Choral Harmonists' Society. He was organist at St. Stephen's, Norwich; at Little Stanmore, in 1831; at Fitzroy Chapel, London, in 1833; and at St. Edmund the King and Martyr, Lombard Street, London, from 1834 until his death. Works: *The Maid of Bremen*, opera, text by Fitzball, written for the Pyne and Harrison Company, but not given (MS.); *Winter*, cantata for bass voice and orchestra; *O taste and see*, anthem in E-flat; Quartets for strings in E and E-flat; Quartet for pianoforte and strings in A-flat, op. 2; Quintets for do. in E-flat, 1843, and C minor, 1848; Trio for pianoforte, violin, and violoncello, in F, 1841; Sonata for pianoforte and violin, in F, 1844; do., for pianoforte and viola, in



E-flat; do., for pianoforte and flute, in F, op. 6; *Allegro*, for pianoforte, in E-flat; *Parting*, for do.; *Greeting*, for do.; and *A summer eve*, for do.—Grove.

**WEYSE, CHRISTOPH ERNST FRIEDRICH**, born at Altona, March 5, 1774, died in Copenhagen, Oct. 7-8, 1842. Dramatic composer, pupil of his grandfather, who was cantor at Altona, and of J. A. P. Schulz at Copenhagen, where he became member of the court orchestra, and in 1816 received the title of professor. Works—Operas: *Ludlam's Høhle*, Copenhagen, 1808; *Der Schlaftrunk*, ib., 1809; *Faruk*, 1814; *Floribella*, 1825; *Ein Abenteuer im Königsgarten*, 1827; *Das Fest in Kenilworth*, 1836. Symphony for orchestra; Overtures; Sonatas for pianoforte; Études for do., etc. Cantatas for all the principal feast days of the church, and many secular cantatas for special occasions.—Fétis; Mendel.

**WHEN OTHER LIPS AND OTHER HEARTS.** See *Bohemian Girl*.

**WHEN STORMS THE PROUD**, bass aria of Abner, and chorus, in C major, with accompaniment of two oboes, bassoon, strings complete, organ, and continuo, in Handel's *Athalia*, Act I., Scene 1.

**WHEN THE FAIR LAND OF POLAND.** See *Bohemian Girl*.

**WHITE, MAUDE VALÉRIE**, born of English parentage at Dieppe, June 23, 1855, still living, 1890. Composer of songs, pupil of William S. Rockstro, Oliver May, and Sir George A. Macfarren at the Royal Academy of Music, London, where she won in 1879 the Mendelssohn scholarship. In 1881 she visited South America, and spent the year 1883 in study in Vienna. She is known for her graceful and melodious songs, the best of which are to words by Herrick and by Shelley. One of these, "My soul is an enchanted boat," from *Prometheus Unbound*, is of especial merit. Other works: *Ave Maria*; *The lassie I lo'e best*; *To Daffodils*, *To Blossoms*, *To Electra*, *To Music* (Herrick); *My ain kind dearie*, *O, loving and true*; *Mon-*

trose's Love Song ; Wenn ich in deine Augen seh ; Im wunderschönen Monat Mai (Heine) ; Chantez, chantez, jeune inspirée, Heureux qui peut aimer (Victor Hugo) ; There was a King in Thule ; Schiller's Ich habe gelebt und geliebet ; Mass, performed at the Royal Academy students' orchestral concert, about 1881 ; Pianoforte music.

WHITE, ROBERT, English organist and composer of the 16th century. According to one account he was organist of Ely Cathedral from 1562 until his death in 1567 ; to another, organist of Westminster Abbey in 1560 ; and to a third, that he was organist of Westminster Abbey in 1570, master of the choristers in 1574, and died in 1575. His compositions were highly esteemed in his own time, and the MSS. books of the period contain much of his music, sometimes attributed to Thomas, William, and Matthew White. Only three of his compositions have been published : The Lord bless us, in Barnard's Collection (1641) ; Lord who shall dwell, in Burney's History of Music ; and O praise God in His holiness, in Burns's Anthems and Services (2d series, about 1847). His MS. compositions are preserved in Christ Church, Oxford, the Music School library, Oxford, the Royal College of Music, the British Museum, and Peter House, Cambridge.—Grove ; Burney, iii. 65.

WHITING, ARTHUR BATTELLE, born in Cambridge, Massachusetts, June 20, 1861, still living, 1890. Pianist, son of Charles E. Whiting (singing teacher) and nephew of George E. Whiting ; studied the pianoforte under William H. Sherwood and made his début at Mechanics' Hall, Boston, in 1880. After studying counterpoint with George W. Chadwick, he went in 1883 to Europe, and studied two years under Joseph Rheinberger at the Munich Conservatorium. Since his return he has devoted himself to composition and teaching in Boston. Works : Four pieces for the pianoforte, op. 1 (Ditson & Co., Boston) ; Trio for pianoforte, violin, and violoncello,

op. 2 (MS.) ; Concert overture in C, op. 3, played under the composer's direction at the Worcester (Mass.) Musical Festival, 1885 (MS.) ; 6 songs from Heine, op. 4 (MS.) ; 3 pianoforte pieces, Concert Étude, Quasi Sarabande, and Valse Caprice, op. 5 (Boston Music Co.) ; Concerto for the pianoforte and orchestra, op. 6, performed by the composer with Frank Van der Stucken's orchestra, Chickering Hall, New York, Nov. 17, 1887 (MS.) ; and 4 songs for tenor solo, op. 7 (MS.).

WHITING, GEORGE ELBRIDGE, born in Holliston, Massachusetts, Sept. 14, 1842, still living, 1890. Organist, made his first appearance when thirteen at Worcester, Mass., and in 1858 succeeded Dudley Buck as organist of the North Congregational Church, Hartford, Conn., and founded there the Beethoven Musical Society. In 1862 he went to Boston, and played the organ in various churches. Subsequently he studied under George W. Morgan in New York, and William T. Best in Liverpool, and on his return became organist of St. Joseph's Church, Albany. Removing to Boston, he was for five years organist and director of music at King's Chapel. In 1874 he was organist of the Boston Music Hall, and afterwards visited Berlin, where he studied harmony under Haupt and orchestration under Radecke. On his return to Boston he became instructor on the organ at the New England Conservatory of Music, organist of the Cathedral of the Holy Cross, and conductor of the Foster Club. In 1879-82 he had charge of the organ department in the Cincinnati College of Music, then returned to his post in the New England Conservatory, which he still holds. Works : Mass in C minor for voices, orchestra, and organ, op. 4, 1872 ; do. in F minor, op. 37 ; Te Deum in C, written for the opening of the Cathedral in Boston, 1874 ; Several Vesper Services ; Prologue to Longfellow's "Golden Legend" for chorus and orchestra, op. 11, 1873 ; Tale of the Viking, cantata, op. 40, 1875 ; Dream



Pictures, cantata, 1877; Lenore, cantata on Bürger's ballad, op. 42 (MS.); *March of the Monks of Bangor*, op. 40, cantata, Boston, Feb. 23, 1887; *Free Lances*, for male chorus and military band; *Midnight cantata*, for soli and pianoforte, op. 43; *Henry of Navarre*, ballad for male chorus with orchestra; *Symphony for orchestra*, in C; *Suite for do.*; *Suite for violoncello and orchestra*, op. 38; *Suite for do. and pianoforte*, op. 32; *Concerto for the pianoforte*, in D minor; *Sonata for do.*, in A minor; *Fantasia for do.*, in F; 3 *Concert études*, in A minor, F, and B-flat; 3 *Preludes for the organ*, op. 2; 25 *Studies for do.*, op. 3; *Fantasia for do.*, op. 22; *Registration fantasia*, op. 23; *Storm fantasia for do.*, op. 24; *Preludes for grand Mass*, op. 31; *Magnificat*, op. 25; *Preludes*, op. 36; *Hymns and Offertory pieces*, op. 33; *Psalm*, op. 34; and *Songs*. He has published two books: "The Organist" (Boston, 1870); and "The First Six Months on the Organ" (1871).

WHITNEY, SAMUEL BRENTON, born in Woodstock, Vermont, June 4, 1842, still living, 1890. Organist, pupil in New York of Charles Wels; became organist of Christ Church, Montpelier, Vt.; of St. Peter's, Albany; and St. Paul's, Burlington, Vt. In 1870 he went to Cambridge, Mass., where he studied music under John Knowles Paine, and served as organist in Appleton Chapel, Harvard College. In 1871 he was made organist and choir-director of the Church of the Advent, Boston, which post he still holds. He has been professor of the organ and lecturer in the Boston University and the New England Conservatory of Music; is organ examiner and vice-president of the American College of Music, Boston; and he has won reputation as conductor of numerous church choir festivals, which he has organized in Massachusetts and Vermont. Mr. Whitney is a noted interpreter of Bach's compositions. Works: Anthems for the Episcopal service; Sonatas and transcriptions for the organ; Trio for

the pianoforte and strings; Pianoforte pieces; Songs.

WHY DO THE NATIONS, bass aria in C major, with accompaniment of strings complete, and continuo, in Handel's *Messiah*, Part II., No. 38.

WICHMANN, HERRMANN, born in Berlin, Oct. 24, 1824, still living, 1890. Son of the sculptor Ludwig Wichmann, pupil at the royal academy, then of Taubert, Mendelssohn, and Spohr; lived eight years in Italy, and in 1857 became director of the Musikverein at Bielefeld, but resigned not long after and settled in Berlin. Works: Symphonies; Quartets; Trios; Sonatas for pianoforte; do. for pianoforte and violin; Psalms; Many songs.—Fétis; Mendel; Ledebur, 639.

WICHTL, GEORG, born at Trostberg, Bavaria, Feb. 2, 1805, died at Bunzlau, Silesia, June 3, 1877. Violinist, studied in Munich, where he played in the orchestra of the Isarthor-Theater; became in 1826 first violinist to the Prince von Hohenzollern-Hechingen, first at Hechingen, then at Löwenberg, Silesia, where he conducted also the church music. He was appointed Vize-Kapellmeister, and in 1858 received the title of royal music director. After the dissolution of the orchestra in 1870, he settled at Breslau, and in 1876 at Bunzlau. Works: *Aladin, oder die Wunderlampe*, opera; *Die Bürgschaft*, melodrama; *Die Auferstehung und Himmelfahrt Jesu*, oratorio, 1840; *Mass*; Symphonies, and overtures; *Concertos for violin*; Many études for do.; Quartets; Choruses for male voices; Songs, etc.—Fétis; Mendel; Schilling.

WIDERKEHR, JACOB CHRISTIAN MICHAEL, born at Strasburg, April 18, 1739, died in Paris, April, 1823. Instrumental composer, learned to play several instruments, especially the violoncello and bassoon, and was a pupil of Richter in composition. In 1783 he went to Paris, where he was violoncellist in the Concerts Spirituels and the famous concerts of the Loge Olympique; in 1790 he was engaged

as bassoon player at the Théâtre Lyrique, and in 1797 as trombone player at the Opéra; but soon after gave up this place to become vocal instructor at the newly founded Conservatoire, where he remained until its reorganization in 1802. Works: Two symphonies for full orchestra; Symphonies concertantes for clarinet and bassoon; do. for horn and bassoon; do. for flute, oboe, clarinet, horn, 2 bassoons and violoncellos; do. for oboe and bassoon; do. for clarinet, flute, and bassoon; do. for clarinet, oboe, and bassoon; do. for pianoforte and clarinet; do. for 2 horns; 6 quintets for pianoforte, flute, clarinet, horn, and bassoon; Quintets for strings; 10 quartets for do.; 3 trios for flute, clarinet, and bassoon; 6 sonatas for pianoforte, violin, and violoncello; 6 do. for pianoforte and violin; 2 pot-pourris for pianoforte; 2 collections of romances.—Fétis; Mendel.

**WIDERSPENSTIGEN ZÄHMUNG,** DER (The Taming of the Shrew), text adapted from Shakespeare's comedy by Joseph Victor Widmann, music by Hermann Goetz, first represented at Mannheim, Oct. 11, 1874. The opera met with immediate success, and it was given in Vienna, Feb. 2, 1875; in Leipsic, Dec. 1, 1875, and in Berlin, Dec. 11, 1876, with Minnie Hauk as Catharina. It was first represented in London by Carl Rosa's opera company, at Her Majesty's Theatre, English translation by the Rev. J. Trontbeck, Jan. 20, 1880; and first in New York, by the American opera company under Theodore Thomas's direction, with Pauline L'Allemand as Katharine, Jan. 4, 1886. Score published by Kistner (Leipsic, 1875); by Augener (London, 1878).—Mus. Wochenblatt (1874), 538; (1875), 92; (1876), 244, 282, 296, 307, 319, 335, 364, 380, 397; Signale (1875), 161, 978; Krehbiel, Review (1885-86), 89.

**WIDMANN, ERASMUS**, born at Halle, second half of the 16th century, died (?). Vocal composer and poet laureate, was at first cantor and organist at Rothenburg on the Tauber, then Kapellmeister to Count

Hohenlohe at Weckerheim. Works: Teutsche Gesängelein, mit vier Stimmen (Nuremberg, 1607);



Musikalischer Kurtzweil newer deutscher, mit kurtzweiligen Texten gestellten Gesängelein, etc. (ib., 1611); Musikalischer Tugendspiegel mit schönen historischen

und politischen Texten, etc. (ib., 1614); xxxi. geistliche Motetten (ib., 1619); Musikalischer Studenten Muth, etc. (ib., 1622); Libellus, antiphona, hymnos, responsoria et reliquas cantiones, etc. (Rothenburg, 1627); Musikalischer Kurtzweil in Canzonen, Intradén, etc., 2 books (Nuremberg, 1618, 1623). He also published a treatise: Musicæ præcepta latino-germanica (ib., 1615).—Mendel; Riemann.

**WIDOR, CHARLES MARIE**, born in Lyons, Feb. 22, 1845, still living, 1890. Pianist and organist, pupil in Brussels of Lemmens on the organ, and of Fétis in composition. In 1860 he became organist of the church of Saint-François, Lyons, and in 1869 of Saint-Sulpice, Paris. Since then his reputation as a great organist and one of the most distinguished modern French composers has been firmly established. Works: *Maître Ambros*, opera, Paris, Opéra Comique, May 6, 1886; *La nuit de Walpurgis*, symphonie poem; Psalm cxii., for 2 choruses, 2 organs, and 2 orchestras; *Marche nuptiale*, for orchestra; Concerto for pianoforte with orchestra; do. for violoncello with orchestra; Quintet for pianoforte and wind instruments; Serenade for pianoforte, flute, strings, and harmonium; Trio for pianoforte and strings; 3 pieces for violoncello and pianoforte; 6 symphonies for organ; Chorus a capella; Duets; Many pianoforte pieces; Songs.—Fétis, Supplément, ii. 669; Riemann.

**WIDOW OF NAIN, THE**, cantata for chorus, soli, and orchestra, by Alfred James Caldicott, first given at the Worcester (England) Festival, Sept. 7, 1881; in London, at Kensington Town Hall, April 8, 1884. *Athenæum* (1881), ii. 347.

**WIE AUS DER FERNE**. See *Fliegende Holländer*.

**WIECK, FRIEDRICH**, born at Pretzsch, near Torgau, Aug. 18, 1785, died at Loschwitz, near Dresden, Oct. 6, 1873. Pianist, studied theology at Wittenberg University, then became tutor in a private family, and founded in Leipsic a pianoforte factory and circulating music library. He gave music lessons also, and was so successful in teaching his daughter Clara, afterwards wife of Robert Schumann, that pupils came to him from many countries. In 1840 he went to Dresden and studied the method of the celebrated singing-master Micksch. He numbered among his pupils Hans von Bülow, Anton Krause, Fritz Spindler, the organist Merkel, Friedrich Reichel, etc. Works: Eight songs with pianoforte; 2 collections of études; *Clavier und Gesang* (Leipsic, 1853); *Musikalische Bauernsprüche* (2d ed., 1876).—Meichsner, Fr. *Wieck und seine Töchter*, etc. (1875); Mendel; Fétis, *Supplément*, ii. 669; Riemann.

**WIEDEBEIN, GOTTLIEB**, born at Eilenstadt, near Halberstadt, in 1779, died (?). Organist and pianist, pupil of Zacharia at Magdeburg, and of Schwanberg at Brunswick, where he afterwards settled to teach, and in 1809 became organist of the Bräderkirche. In 1820 he visited Italy, and on his return in 1822 was appointed Hof-Kapellmeister. Works: *Die Befreiung Deutschlands*, oratorio, Brunswick, 1822; *L'hommage*, overture for orchestra; *Cantatas*; *Motets*; *Chorals*; *Rondos*, variations, etc., for pianoforte; German songs.—Fétis; Schilling.

**WIEDEMANN, ERNST JOHANN**, born at Hohen-Giersdorf, near Grottkau, Silesia, March 28, 1797, died at Potsdam, Dec. 7,

1873. Church composer, pupil of Josef Schnabel and F. W. Berner at Breslau. In 1818 he became organist of the Catholic Church at Potsdam, in 1832 founded a singing society, and in the same year was appointed vocal instructor at the royal Kadettenhaus. In 1830 he established an institute for music after the Logier-Lancaster system, which flourished until 1845, and with Schärtlich founded in 1840, and alternately conducted, a male singing society. In 1852 he resigned his position as organist. Works: Six masses for soli, chorus, and orchestra; *Te Deum* for do.; 3 hymns for do.; Many compositions for organ, and pianoforte; Songs.—Fétis; Mendel.

**WIE FURCHTSAM WANKEN MEINE SCHRITTE**, alto aria in C major, with accompaniment of strings complete, organ, and continuo, in Johann Sebastian Bach's cantata *Dom. XIII. post Trinit.*, *Allein zu dir, Herr Jesu Christ* (Bachgesellschaft, No. 33). Published also separately, with the accompaniment transcribed by Robert Franz (Leipsic, Whistling).

**WIENIAWSKI, HENRI** (Henryk), born at Lublin, Poland, July 10, 1835, died at Moscow, April 1, 1880. Violin virtuoso, pupil of Clavel and of Massart at the Paris Conservatoire, where he won the 1st prize in 1846, it is said with regret, as it entailed his leaving the Conservatoire. Returning to Paris after a year's absence in Russia, where he gave his first concerts at St. Petersburg and Moscow, he studied harmony in 1849-50 under Colet, at the Conservatoire. When eighteen he went on a long professional tour through Poland, Russia, Belgium, Holland, Germany, the north of Europe, England, etc. In 1861 he was appointed first violin solo to the Emperor of Russia, and in 1874-77 was professor of violin at the Brussels Conservatoire.



## WIENIAWSKI

His brother Joseph often accompanied him on his concert tours, and composed duos with him. Works: Two concertos for violin and orchestra; Several polonaises; *Légende*; Duos for pianoforte and violin; *Airs russes*; *Fantaisie sur le Prophète*, etc. — Desfossez, H. Wieniawski (The Hague, 1856); Fétis; Hart, *The Violin*, 237; Mendel; Riemann.

WIENIAWSKI, JOSEPH (Józef), born at



Lublin, May 23, 1837, still living, 1890. Pianist, brother of the preceding, pupil of Zimmerman, Alkan, and Marmontel, and in harmony of Lecoupey, at the Paris Conservatoire. He returned to

Russia with his brother in 1850, frequently joined him in concert tours, then studied under Liszt at Weimar, and in 1856 theory under Marx in Berlin, lived again for several years in Paris, and in 1866 settled at Moscow, where he first taught at the Conservatorium, then founded a school for pianoforte, with the most gratifying results. Afterwards he removed to Warsaw, and since his brother's death has again more frequently appeared in concerts. Works: 2 overtures for orchestra; Concerto for pianoforte and orchestra; Quartet for strings; Grand duo polonais for pianoforte and violin; Sonata for do.; do. for pianoforte and violoncello; Valse de concert; *Fantaisie et variations de concert*; *Idylles*; *Morceaux de concert*; etc.—Fétis; Mendel.

WIE SOLL ICH DICH EMPFANGEN, choral in A minor, with accompaniment of flute, two oboes, strings complete, bassoon, organ, and continuo, in Johann Sebastian Bach's cantata, *Jauchzet, frohlocket, auf, preiset die Tage* (*Weihnacht's-Oratorium*, Part I.). The melody is *O Haupt voll Blut und Wunden*.

WIE WUNDERBARLICH IS DOCH DIESE STRAFE, choral in B minor, for

Coro I. and II., with accompaniment of two flutes, 2 oboes, strings complete, organ, and continuo, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II., No. 55. The melody is *Herzliebster Jesu, was hast du verbrochen?*, written by Johannes Crüger (1640).

WILBACK, ADOLPHE ZOÉ CHARLES RENAUD DE, born at Montpellier, France, June 3, 1829, still living, 1890. Organist, pupil of Benoist, and in composition of Halévy, at the Paris Conservatoire; won first prizes in both branches in 1844, and went to Rome in 1845. After travelling in Germany he returned to Paris, and in 1855 became organist of Saint-Eugène. Works: *Au clair de la lune*, operetta, Paris, 1857; *Almanzor*, opéra-comique, ib., 1858; *Caprices - études* for pianoforte; *Rondos, fantaisies*, etc., for do. — Fétis; Mendel.

WILBYE, JOHN, English composer, born about 1564, died about 1612. Although one of the best of the English madrigal composers, nothing is known of his life. His first set of madrigals for 3, 4, 5, and 6 voices (*Este*, London, 1598), contains thirty compositions, and the second set for 3, 4, 5, and 6 voices, "apt for both voyces and viols" (London, 1609), thirty-four. These were reprinted in score by the London Musical Antiquarian Society, the first volume edited by James Turle (London, 1841), the second by George William Budd (1846). He contributed also two numbers to Sir William Leighton's *Teares or Lamentacions* (London, 1614).—Grove; Hawkins, iii. 387; Burney, iii. 124.

WILDLIEDER, three poems from the "Wildlieder" of Pfarrius, for voice with pianoforte, by Schumann, op. 119. I. *Die Hütte*, in G; II. *Warnung*, in B minor; III. *Der Bräutigam und die Birke*, in G. The songs were composed in 1851, dedicated to Fräulein Mathilde Hartmann, and published by A. Nagel (Hanover, 1853). Breitkopf & Härtel, Schumann Werke, Serie XIII, No. 31.

## WILHELM

**WILHELM, KARL**, born at Schmalkalden, Hesse-Nassau, Sept. 5, 1815, died there, Aug. 26, 1873. Vocal composer, was director of the Lieder-*tafel* at Crefeld in 1840-65, and there composed in 1854 *Die Wacht am Rhein*, famous in the war of 1870-71 and for which an annual pension of 3,000 marks was granted him.



**WILHELMJ, AUGUST (EMIL DANIEL**



**FRIEDRICH VICTOR)**, born at Usingen, Nassau, Sept. 21, 1845, still living, 1890. Virtuoso on the violin, pupil of K. Fischer in Wiesbaden, and at the Leipsic Conservatorium in 1861-64 of

David, and in theory of Hauptmann and Richter, and later in Wiesbaden of Raff. He played in one of Haydn's quartets when only eight years old, and the following year appeared alone in concert. In 1862 he played at a Gewandhaus concert; made his first concert tour in Switzerland in 1865; visited Holland and England in 1866, France and Italy in 1867, and in 1868 Russia, where he was intimate with Berlioz. He was in Switzerland, France, and Belgium in 1868-69, in England, Scotland, and Ireland in 1869-70; then revisited Holland, and in 1871-74 was in Sweden, Norway, Denmark, Germany, and Austria, in England in 1875-77, and in America in 1878. He was first violin at the Bayreuth Festival in 1876, and at the Wagner Concerts in London. In 1871 he was made professor, and he has received many medals and decorations. He is among the first living violinists, remarkable for the power and purity of his tone, and for his wonderful double stopping. His residence is

Biebrich-on-the-Rhine, where he founded a high school for violin playing. Works: *Hochzeits-Cantate* for soli, chorus, and orchestra; *Romance* for pianoforte; *Songs*; *Concerto*; *Transcriptions* of Bach, Chopin, and Wagner, and other pieces for the violin.—Mendel; Riemann; Fétis, *Supplément*, ii. 671; *Mus. Wochenblatt*, ii. 249.

**WILHEM, GUILLAUME LOUIS BOG-QUILLON**, born in Paris, Dec. 18, 1781, died there, April 26, 1842. Singing teacher, pupil of the Paris Conservatoire; left the army to devote himself to music, and became a professor in the Lycée Napoléon and in the Collège Henri IV. In 1818 he became teacher of singing in the Écoles d'enseignement mutuel, and subsequently director-general of music in the municipal schools of Paris. From his evening classes among the workingmen of Paris grew the Orphéon, the focus of the choral societies in France, corresponding to the Lieder-*tafel* of Germany, but his system is now gone out of use. Wilhem composed music to Béranger's songs, and published a number of instruction books, including "*Méthode-Manuel Musicale*" (Paris, 1840).—Grove, ii. 611; iv. 457.

**WILLAERT** (Vuigliart, Vigliar, Wigliardus), **ADRIAN**, born in Flanders (according to Fétis, who bases his authority on Zarlino, at Bruges, but more probably, according to Jacques de Meyere and Van der Straeten, at Roulers, near Courtrai) about 1480, died in Venice, Dec. 7, 1562. Intended for the law, he was sent to Paris to study; but his taste for music soon declared itself, and he studied the theory of the art, either under Jean Monton, or Josquin Després. After returning to Flanders, he went to Venice, and thence to Rome, where, much to his surprise, he heard the Pontifical Choir sing his own motet, "*Ver-*



bum dulce et suave," as a composition of Josquin's. As soon as he proved his own authorship of the work, the choir laid it aside in disgust, and never sang it again. From Rome he went to Ferrara, whence he went to enter the service of Ludovik II., King of Bohemia and Hungary. It is probable that he returned to Italy after the king's death at the battle of Mohacz, in 1526, for on Dec. 12, 1527, we find him appointed by the doge, Andrea Gritti, maestro di cappella at San Marco in Venice. It was here that his grand career may be said to have begun. He founded a music school which became almost as famous as those of Goudimel and the brothers Nanini in Rome, counting among its pupils Zarlino, Cipriano de Rore, and Andrea Gabrieli. Indeed Willaert may be called the real head and founder of the great Venetian school of composition, which culminated in Giovanni Gabrieli, and gave to Germany Hans Leo Hassler and Heinrich Schütz. He was almost without doubt the inventor of polychoric writing, and he was one of the first, if not the very first, to cultivate the madrigal. If his writing is still distinctly in the rather rigid Flemish style, there is recognizable in it a decided advance in grace and freedom of movement upon even the greatest of his predecessors. Works: *Famosissimi Adriani Willaert. . . . musica quatuor vocum, quæ vulgo motectæ nuncupatur, liber primus* (Venice, Scotto, 1539, 2d ed., ib., Gardane, 1545); *Il primo libro di motetti a sei, etc.* (Venice, Gardane, 1542); *Adriani Willaert musica quatuor vocum, motecta vulgo appellant, etc., lib. II.* (ib., 1545); *Canzone villanesche alla napolitana [with some by other composers], etc., lib. I., a 4 voci* (ib., 1545, 2d ed., Scotto, 1548); *Libro primo di madrigali a cinque voci* (Scotto, 1548); *Fantasie o ricercari . . . da lo eccellentissimo Adriano Vuigliart e Cipr. Rore, suo discepolo a 4 e 5 voci* (Gardane, 1549, 2d ed., ib., 1559); *Psalmi vespertini omnium dierum festorum per annum, quatuor usque*

*octo vocum [with some by Jachet]* (ib., 1550, 2d ed., 1557, 3d ed., 1563); *Madrigali di Verdelot a sei, insieme altri madr. di A. Willaert e di diversi autori, etc.* (ib., 1561, reprint from earlier collections, but in part new); *Motecta quatuor, quinque, sex et septem vocum, etc., lib. I. et II.* (Louvain, Phalèse, 1561); *Hymni a quattro voci* (Venice, Gardane, 1557); *Musica nova di A. W. all' illustrissimo ed eccellentissimo etc. Alfonso d' Este, principe di Ferrara [edited by Francesco Viola; contains 33 motets, and 25 madrigals, 4-7 voc.]* (ib., Gardano, 1559); *Sacri et santi salmi che si cantano a vespro et compietà, con li suoi hymni, responsorj et Benedicamus, a un coro et a quattro voci, con la gionta di doi Magnificat* (ib. 1571); *Musica a tre voci [by Willaert and 12 others]* (ib., Scotto, 1566). Motets by Willaert are also contained in Petrucci's *Motetti della Corona* (Fossombrone, 1519); *Attaignant's Collection de motets à quatre, cinq et six voix, lib. VII., VIII. and XI.* (Paris, 1534); *Salblinger's collection* (Augsburg, 1545); *Fior de' motetti, lib. I.* (Venice, 1539). Other compositions are in Finck's *Schoene auserlesene Lieder. . . . von 4 Stimmen* (Nuremberg, Formschneider, 1536); *Novum et insigne opus musicum* (ib., Graphæus, 1537); *Modulationes aliquot quatuor voc. selectissimæ* (ib., Petrejus, 1538); *Psalmorum selectorum. . . . quatuor et quinque vocum* (ib., ib., 1538); *Cantiones quinque vocum selectissimæ, etc.* (Strasburg, Schäffer, 1539); *Motetti della Simia* (Ferrara, 1539); *Selectissimæ necnon familiarissimæ cantiones ultra centum, etc.* (Augsburg, Kriesstein, 1540); *Verdelot tutti li madrigali del primo e secondo libro a 4 voci, etc.* (Venice, Gardane, 1541); *Motecta*

*Adriano Willaert*

*trium vocum, etc.* (ib., ib., 1543); *Motets à quatre voix, lib. III., and do. à cinq voix, lib. II. and III.* (Lyons, Jacques Moderne,

1532-39); *Recueil de fleurs produites de la divine musique à trois parties*, etc. (Louvain, Phalèse, 1569); Lib. IV., V. and VI. of Tyman Susato's coll. of chansons françaises (Antwerp, 1543-50). Two motets, 4 voc., and 21 chansons françaises, 5 and 6 voc., are in Eler's collection in score, in the library of the Paris Conservatoire.—Ambros, iii. 503; Fétis; Mendel.

**WILLCOX, JOHN HENRY**, born at Savannah, Georgia, Oct. 6, 1827, died in Boston, Massachusetts, June 20, 1875. Organist, was graduated at Trinity College, Hartford, in 1849; succeeded Samuel P. Tuckerman as organist of St. Paul's Church, Boston, and later, until 1874, was organist of the Church of the Immaculate Conception. For many years he was connected with the organ-builders, Hook & Hastings, George Simmons, and Plaisted & Co. Some of his compositions, chiefly for the Catholic Church, have been published.

**WILLENT, JEAN BAPTISTE JOSEPH**, born at Douai, Dec. 8, 1809, died in Paris, May 11, 1852. Virtuoso on the bassoon, pupil of Delcambre at the Paris Conservatoire; was at first bassoon player at the Italian Opera in London, then at the Théâtre Italien in Paris. In 1834 he married Bordogni's daughter in New York, and after travelling several years with his wife, became professor of his instrument at the Conservatoire of Brussels, and in 1848 at that of Paris. Works: *Le moine*, opera, Brussels, 1844; *Van Dyck*, ib., 1845; 4 concertantes for bassoon and orchestra, or pianoforte; *Concertante for bassoon and clarinet*; *Duo for bassoon and oboe*; *Method for bassoon*.—Fétis; Mendel; Riemann.

**WILLING, JOHANN LUDWIG**, born at Kühndorf, near Meiningen, May 2, 1755, died at Nordhausen, September, 1805. Organist, pupil of Rempt at Suhl; became organist of the Hauptkirche at Nordhausen, where he established weekly concerts, and did much to promote good taste in music. Works: *Concerto for violin*; *do.*, for violoncello; *Sonatas for violin and pianoforte*;

*do.* for pianoforte; *Duos for violins*; 24 English dances for pianoforte; *Variations for do.*, etc.—Fétis; Mendel.

**WILLIS, RICHARD STORRS**, born in Boston, Massachusetts, Feb. 10, 1819, still living, 1890, in Detroit, Michigan. Composer, brother of Nathaniel Parker Willis. After his graduation in 1841, at Yale College, he went to Germany, and studied harmony and musical form under Schnyder von Wartensee in Frankfort-on-the-Main, and counterpoint and instrumentation under Hauptmann in Leipsic. He became also a friend of Mendelssohn, who revised his compositions. In 1847 he returned to America, edited the "Musical Times," which was afterwards consolidated with the "Musical World," and established a magazine entitled "Once a Month." Works: *Glen-Mary Waltzes* (Ditson & Co., Boston); *Church Chorals*, *Student Songs for Yale*; *Miscellaneous Lyrics* (Boston and New York, 1842-52); *Anthems of Liberty and War Lyrics* (New York, 1861-65); and *Festal Lyric to Leo XIII.* (Detroit, 1886). He published a book entitled *Our Church Music* (New York, about 1852); and a collection of his lyrics, *Waif of Song* (Galignani, Paris, 1876).

**WILLKOMMEN! WILL ICH SAGEN**, alto aria in E-flat major, with accompaniment of oboe da caccia, organo obbligato, and continuo, in Johann Sebastian Bach's cantata, *Wer weiss, wie nahe mir mein Ende*.

**WILLMERS, HEINRICH RUDOLF**, born in Berlin, Oct. 31, 1821, died in Vienna, Aug. 24, 1878. Pianist, pupil of Hummel at Weimar, and of Schneider at Dessau; made numerous concert tours from 1838 to 1853, when he settled in Vienna, and whither he returned, after a sojourn in Berlin in 1864-66, as professor at Stern's Conservatorium.



## WILLST

Works : Quartet for pianoforte and strings ; Sonata for pianoforte and violin ; Études de concert ; Many fantasias, moreeaux de concert, etc., for pianoforte.—Fétis ; Mendel.

**WILLST DU DEIN HERZ MIR SCHENKEN**, song, attributed by Zelter to Johann Sebastian Bach, and still so attributed in concert-programmes ; but really written by Giovannini (see Gerber, ii. 332).—Spitta, i. 834.

**WILM, NIKOLAI VON**, born at Riga, March 4, 1834, still living, 1890. Instrumental and vocal composer, pupil in 1851–56 at the Leipsic Conservatorium ; became in 1857 assistant Kapellmeister at the Stadt-theater of Riga, and was in 1860–75 professor of pianoforte and theory at the Nikolai Institute in St. Petersburg. He then settled in Dresden, and in 1878 at Wiesbaden. Works : Sextet for strings ; Suites for pianoforte (4 hands) ; Schlesische Reisebilder, for do. ; Die schöne Magelone, for do. ; Choruses for male voices ; Songs.—Riemann.

**WILMS, JAN WILLEM**, born at Witzhelden, Schwarzburg-Sondershausen, March 30, 1772, died at Amsterdam, July 19, 1847. Instrumental composer, pupil of his father and of his brother, who was organist at Elberfeld, where he afterwards settled to teach music, and whence he went in 1791 to Amsterdam. He studied harmony there under Hoderman, and became organist in 1824. He was elected in 1808 a member of the Institute of the Netherlands. Works : Symphony for orchestra ; 2 concertos for pianoforte ; Concerto for flute ; Quartet for strings ; 2 trios for pianoforte and strings ; Sonata for violin and pianoforte, etc. His song "Wien Neerlands bloed door de aderen vloeit," became popular throughout Holland. This theme has been effectively used by Henry Litolf in the finale of his third Concerto-Symphonie, in E-flat.—Viotta ; Fétis, Supplément, ii. 673.

**WILSON, JOHN**, born at Feversham, Kent, England, April 5, 1594, died at West-

minster, Feb. 22, 1673. Lute player and composer ; in 1641 he was one of the



"Musicians for the Waytes ;" in 1644 he received the degree of Mus. Doc. from Oxford, where he lived until 1646, when he went to reside with the family of Sir William Walter of

Sarsden, Oxfordshire. In 1656 he was appointed professor of music at Oxford, and in 1662 gentleman of the Chapel Royal to Charles II., in place of Henry Lawes, who died in that year. He is said to have been the best lute player of his time in England. His portrait is in the Music School, Oxford, and he is buried in St. Peter's, Westminster. Works : Psalterium Carolinum. The Devotions of His Sacred Majestie in his solitudes and sufferings, Rendred in verse [by Thomas Stanley], Set to Musick for 3 Voices, and an Organ or Theorbo (London, 1657) ; Cheerful Ayres or Ballads, first composed for one single voice and since set for three voices (1660) ; Aires for a Voice alone to a Theorbo or Bass Viol, printed in a collection of Select Airs and Dialogues (1653) ; Divine Service and Anthems, the words of which are in James Clifford's "Collections" (London, 1663) ; Glee and Catches in John Playford's "Musical Companion" (1667) ; and Music to the Odes of Horace and passages from other Latin poets, in a MS. volume in the Bodleian Library.—Grove ; Hawkins, iv. 57.

**WINDING, AUGUST**, born at Copenhagen in 1835, still living, 1890. Pianist, pupil of Gade. Works : Concerto for pianoforte ; do. for violin ; Quartet for pianoforte and strings.

**WINE, WINE, THE MAGICIAN**. See *Rose of Castile*.

**WINGHAM, THOMAS**, born in London, Jan. 5, 1846, still living, 1890. Organist



## WINKHLER

and composer, pupil of Sterndale Bennett in composition, and of Harold Thomas on the pianoforte in the Royal Academy of Music, London. At the age of ten years he played the organ in St. Michael's Mission Church, Southwark. In 1871 he was appointed professor of pianoforte in the Royal Academy of Music, which post he still holds. Works: *Nala and Damayanti*, opera in five acts, text by Oscar Beringer from Edwin Arnold's *Light of Asia* (MS., 1885); *Symphony for orchestra in D*, 1870; do. in B-flat, 1872; do. in E minor, with choral finale, 1873; do. in D, 1883; 6 overtures for orchestra, one with chorus; *Orchestral serenade in E-flat*; *Mass in D*; *Te Deum*; 2 *Motets*; *Anthems*; *Elegy on the death of William Sterndale Bennett*; *Songs*.

WINKHLER, KÁROLY ANGELUS VON, born in Hungary in the beginning of this century, died at Pesth, Dec. 15, 1845. Pianist. Works: *Variations brillantes for pianoforte and orchestra*; *Grand rondeau for do.*; *Rondeaux brillants for pianoforte, with quartet*; *Sextet for pianoforte and strings*; *Trios for do.*; *Grand trio for pianoforte, flute, and viola*; *Sonata for pianoforte and violoncello, etc.*—Mendel; *Fétis*.

WINKLER, MAX JOSEPH, born at Waldstetten, Bavaria, March 10, 1810, still living (?), 1890. Instrumental and vocal composer, pupil of Basilus Schwarz at Dillingen, where he studied in the teachers' seminary. On leaving it he became choir master at Günzburg, and in 1837 of the cathedral, acting besides as assistant instructor at the royal teachers' seminary, where in 1849 he was appointed principal instructor of music. Gold medal for science and art, 1876. Works: *Requiem*, 1875; *Solemn mass in C*; *Missa Catharina*; *Short mass with orchestra*; 3 short *Requiems*; 19 *graduals and offertories*; *Vesper psalms, and litanies*; *Die Mannesalter, with orchestra*; *Feuer! do.*; 3 *quartets for strings*; 12 do., vocal, etc.—Mendel.

WINNEBERGER, PAUL ANTON, born at Mergentheim, Würtemberg, in 1758, died at Hamburg, Feb. 8, 1821. Violoncellist, pupil of Magister Heilig, a former Jesuit. He played the organ in the Dominican church when fourteen years old, studied afterwards theology at Würzburg and Heidelberg, and became instructor at the musical seminary, and organist of the Jesuits' church at Mannheim. There he improved his opportunities of a friendly intercourse with Vogler and Holzbauer, and studied the violin under Fränzl, on whose suggestion he took up the violoncello, and was soon after appointed to substitute for Danzi in the court orchestra. In 1780 he entered the service of the Prince of Wallerstein, but the political storms that swept through Europe, a few years later, cut short his relations there, and caused him to settle at Hamburg, where he taught, especially the pianoforte. Works: *An das biedere Hamburg, cantata*, 1802; 3 *quartets for strings*; 2 *concertos for violoncello and orchestra*; 3 *sonatas for pianoforte, flute, and violoncello*; *Sonatas for pianoforte (4 hands)*; *Variations, exercises, etc., for pianoforte*.—Mendel.

WINNER, SEPTIMUS, born in Philadelphia, May 11, 1827, still living, 1890. Composer, pupil of Leopold Meignen, of Philadelphia. He studied the violin, pianoforte, organ, and other stringed and wind instruments, and began to teach music at the age of twenty. In 1847-57 he was a violinist in the Musical Fund orchestra and in various theatres of Philadelphia. In 1853 he established a music shop in Philadelphia; has been secretary and treasurer of the Board of Music Trade, a manager of the Philadelphia Musical Fund, and for several years editor of the musical department of Peterson's Magazine. He has made more than 2,000 arrangements of airs for the violin, guitar, and pianoforte, and has published numerous books of instruction for the pianoforte, organ, violin, violoncello, guitar, flute, banjo, accordion, con-

certina, flute, clarinet, flageolet, and cornet; Guides, Primers, and Easy Systems. He is author of the words and music to numerous songs, many of them written under the pseudonyms of "Alice Hawthorne," "Percy Guyer;" "Mark Mason," and "Paul Stenton." Among the most popular are "How sweet are the roses," 1850; "What is home without a mother," 1854; "Listen to the mocking-bird," 1855; "Whispering hope;" "Give us back our old commander;" "The arms of Abraham;" and "God save our President," written during the illness of President Garfield in 1881. His son, Joseph, has gained reputation as a song writer under the name of "Joseph Eastburn."

WINTER, PETER VON, born in Mannheim



in 1754, died in Munich, Oct. 17, 1825. Dramatic composer, pupil of Abt Vogler; became violinist in the electoral chapel at Mannheim when eleven years old. In 1776 he became director of the orchestra at the

court theatre; followed the court to Munich, where he became in 1788 Hof-Kapellmeister, which position he retained until his death, though he had frequent leaves of absence. He was in Naples and Venice in 1791 and 1793, Prague in 1796, Paris in 1802 and 1806, London in 1803-5, and Milan and Genoa in 1817-19. Works—Operas: Armida, Munich, 1778; Cora ed Alonzo, ib., 1779; Leonardo e Blandine, ib., 1779; Helena und Paris, ib., 1780; Der Reisende, oder der Bettelstudent, ib., 1781; Das Hirtenmädchen, ib., 1790; Scherz, List, und Rache, ib., 1790; Circe (about 1788, not given); Jery und Bätely, Munich, 1790; Catone in Utica, Venice, 1791; Antigone, Naples, 1791; Il sacrificio di Creta, Venice, 1792; I fratelli rivali, ib., 1792; Psyche, Munich, 1793; Der Sturm, ib., 1793; Armida und Rinaldo, Vienna, 1793;

Ogus, ossia il trionfo del bel sesso, Prague, 1795; Die Sommerbelustigungen, Berlin, 1795; Die Thomasnacht, Baireuth, 1795; I due vedovi, Vienna, 1796; Das unterbrochene Opferfest, ib., 1796; Arianna, ib., 1796; Elisa, ib., 1797; Babylon's Pyramiden (with Mederitsch), ib., 1797; Das Labyrinth, oder der Kampf mit den Elementen (sequel to Mozart's *Die Zauberflöte*), ib., 1798; Maria von Montalban, Munich, 1798; Tamerlan, Paris, 1802; Calypso, London, 1803; Il ratto di Proserpina, ib., 1804; Zaira, ib., 1805; Der Frauenbund, Munich, 1805; Castor et Pollux, Paris, 1806; Colmal, Munich, 1809; Die beiden Blinden, ib., 1810; Belisa, Gräfin von Huldberg, ib., 1812; Die Pantoffeln, Hamburg, 1816; Maometto II., Milan, 1817; I due Valdomiri, ib., 1817; Etelinda, ib., 1818; Der Sänger und der Schneider, Munich, 1820. Ballets: L'éducation d'Achille; Vologèse; Orphée. Cantatas: Heinrich IV., Vienna, 1783; Hektor's Tod, ib., 1785; Ines de Castro, ib., 1786; Timoteo, ib., 1797; Die Tageszeiten, Munich, 1811. Oratorios: La Betulia liberata; Der sterbende Jesus; Die Pilger auf Kalvari, 1810. Church music: 26 Masses; 2 Requiems; 3 Stabat Mater; 3 Te Deum; Psalms; Motets; Offertories; Graduals; Anthems. Instrumental: Overtures; 9 symphonies, including Die Schlacht; 2 sep-

*Königl. Kapellm. Winter*

*Robert Winter.*

tets; 6 string quartets; 2 string quintets; Chamber music; Songs; Vollständige Singeschule.—Mendel; Fétis; Riemann; Schilling; Gerber; Clément, Mus. célèbres, 200; Harmonicon (1825), 49; (1826), 175.

WINTERBERGER, ALEXANDER, born at Weimar, Aug. 14, 1834, still living, 1890. Organist and pianist, pupil at the Leipsic Conservatorium, and of Liszt at Weimar; went to Vienna in 1861, and to St. Peters-

## WINTERREISE

burg, as professor at the Conservatorium, in 1869, but returned to Leipsic a few years later. His compositions for pianoforte and organ, and especially his songs and duets, are distinguished for originality and deep feeling.—Fétis, *Supplément*, ii. 675; Mendel.

**WINTERREISE** (The Winter Journey), twenty-four songs for voice with pianoforte, composed by Schubert, op. 89, on Wilhelm Müller's poems. These were written in 1826–27, the last years of Schubert's life, and he corrected the proofs upon his death-bed. Part One. I. Gute Nacht; II. Die Wetterfahne; III. Gefror'ne Thränen; IV. Erstarrung; V. Der Lindenbaum; VI. Wasserfluth; VII. Auf dem Flusse; VIII. Rückblick; IX. Irrlicht; X. Rast; XI. Frühlingstraum; XII. Einsamkeit. Part Two. XIII. Die Post; XIV. Der greise Kopf; XV. Die Krähe; XVI. Letzte Hoffnung; XVII. Im Dorfe; XVIII. Der stürmische Morgen; XIX. Täuschung; XX. Der Wegweiser; XXI. Das Wirthshaus; XXII. Muth; XXIII. Die Nebensonnen; XXIV. Der Leiermann. Published by Haslinger (Vienna, 1827–28). Editions for various voices by Breitkopf & Härtel and Peters (Leipsic).—Kreissle von Hellborn (Coleridge), Schubert, ii. 94, 191; Grove, iii. 367; *Allgem. mus. Zeitg.*, xxxi. 653.

**WINTERSTÜRME WICHEN DEM WONNEMOND.** See *Walküre*.

**WIRF DEIN ANLIEGEN AUF DEN HERRN** (Cast thy burden upon the Lord), quartet in Mendelssohn's oratorio, *Elias*, Part I.

**WIR SETZEN UNS MIT THRÄNEN NIEDER**, double chorus in C minor, for Coro I. and II. with two orchestras, in Johann Sebastian Bach's *Passion nach Matthäus*, Part II., No. 78.

**WIR SINGEN DIR IN DEINEM HEER**, figured choral in G major, for four-part chorus, with accompaniment of two flutes, two oboi d' amore, two oboi da caccia, strings complete, organ, and continuo, in Johann

Sebastian Bach's cantata, *Und es waren Hirten in derselben Gegend* (*Weihnachts-Oratorium*, Part II.). The melody is *Vom Himmel hoch da komm' ich her*, in the *Magdeburger Gesangbuch* (1540).

**WIR WINDEN DIR DEN JUNGFERN-KRANZ.** See *Der Freischütz*.

**WISE MEN, FLAT'TRING**, soprano aria of An Israelitish Woman, in F major, with accompaniment of two horns, two flutes, two oboes, bassoons, strings complete, and continuo, in Handel's *Judas Maccabeus*, Act II.

**WISE, MICHAEL**, born in Wiltshire, England, about 1648, died in Salisbury, Aug. 24, 1687. Composer, pupil of Henry Cooke; admitted to the Chapel Royal in 1660; became lay-clerk of St. George's Chapel, Windsor, in 1663, and organist and master of the choristers of Salisbury Cathedral in 1668. In 1675 or 1676 he was made a gentleman of the Chapel Royal, but was suspended in 1685, and in 1686 or 1687 became almoner and master of St. Paul's Cathedral. He was killed in a midnight brawl with the watchman in Salisbury. He composed cathedral music of a high order and many anthems. Some of his works are in William Boyce's *Cathedral Music* (Vol. II.); an Evening Service in Dr. Rimbault's "Church Music," and several catches are in the "Musical Companion" (1667). His MSS. are in the Tudway collection (6 vols., 1715–1720), in the Royal College of Music, London, and in the choir-books of many cathedrals.—Grove; Burney, iii. 454.

**WISSET IHR NICHT**, bass aria of Paulus, in D major, in Mendelssohn's *Paulus*, Part II., No. 36.

**WITH VERDURE CLAD.** See *Nun hebt die Flur*.

**WITT, FRIEDRICH**, born at Haltenbergstetten in 1771, died at Würzburg in 1837. Pupil of Rosetti at Wallerstein, where he was first violin in the orchestra of Prince von Oettingen; from 1802 he was Kapellmeister, at first to the Prince-bishop, then to the Grand-duke, and finally to the

## WITTÁSEK

city. Works: *Palma*, historical opera, Frankfort-on-the-Main, 1804; *Das Fischerweib*, comic opera, Würzburg, 1806. Oratorios: *Der leidende Heiland*, ib., 1802; *Die Auferstehung Jesu*; Cantatas, masses, and other church music; 9 symphonies for orchestra; Concertante for do.; Concerto for flute and do.; Concertos for violoncello; Septet for clarinet, horn, bassoon, and string quartet; Quintet for pianoforte and wind instruments; Quartets, etc.—Fétis; Mendel; Schilling.

WITTÁSEK (Vitášek), JAN NĚPOMUK AUGUST, born at Hořin, Bohemia, Feb. 22, 1770, died at Prague, Dec. 7, 1839. Pianist, pupil of Dussek, and in composition of Koželuch in Prague; was Konzertmeister, instructor, and secretary in the house of Count Nostiz until 1814, when he succeeded Koželuch as Kapellmeister of the cathedral. In 1826 he was made also director of the organ and singing school. Works: *David*, melodrama, given in Prague; 3 masses; 2 Requiem symphonies; Concertos for almost every instrument; Quartets; Cantatas; Choruses, and arias, etc., all in MS.—Fétis; Mendel.

WITTEKIND, ballad for male chorus and orchestra, text by Fr. Halm, music by Joseph Rheinberger, op. 102. The score is dedicated to the Männergesang-Verein of Cologne. Published by Forberg (Leipsic).

WITTING, CARL, born at Jülich, Sept. 8, 1823, still living, 1890. Violinist, self-taught, went to Paris in 1847, and for two years sang as a chorister at the Opéra and the Madeleine, then studied composition under Adolf Reichel, and won a good position as a teacher. In 1855 he went to Berlin, then to Hamburg, and in 1858 to Glogau, whence he was called to Dresden in 1861, to conduct the Symphonie-Kapelle; in 1865 he resigned his post, but remained in Dresden, teaching and composing. Works—Operas: *Das Jägerfest*, Hamburg, 1857; *Der Liebesring*; *Die Lotterie*. Music to a melodrama, Dresden, 1863; Psalm xliii., for chorus, soli, and orchestra; *Der blinde*

*König*, for male chorus and orchestra; Music for violin and pianoforte; Songs.—Mendel.

WOE UNTO THEM WHO FORSAKE HIM. See *Weh* ihnen, dass sie von mir weichen.

WOHLAN, SO MÖG' ES SEIN. See *Rienzi*.

WOHL DEM, DER DEN HERREN FÜRCHTET, chorus in G major, in Mendelssohn's *Elias*, Part I., No. 9.

WOHL EUCH, IHR AUERWÄHLTEN SEELEN, Alto aria in A major, with accompaniment of two flutes, strings complete (con sordini), and continuo, in Johann Sebastian Bach's cantata, *O ewiges Feuer, O Ursprung der Liebe*.

WOHLTEMPERIRTE CLAVIER, DAS (The Well-tempered Clavichord), forty-eight preludes and fugues by John Sebastian Bach. The work is in two parts, the first of which was completed in Cöthen in 1722, and is the only one designated by Bach as *Das wohltemperirte Klavier*. It was written to test the system of equal temperament in tuning. It contains twenty-four preludes and fugues in every key, major and minor, arranged not according to the relationship of the keys, but in the order of chromatic ascent. Many of the fugues belonged to an earlier period, eleven preludes had been inserted in the *Klavierbüchlein*, composed for Friedemann Bach in 1720, and others had appeared as independent compositions. Bach revised, altered, and lengthened them when he compiled this collection, which holds an important place in the education of every pianist. Bach revised this work several times. Two autographs are extant; one, formerly belonging to Nägeli, of Zürich, purchased from the daughter of Philipp Emmanuel Bach in 1802, and now in the town library of Zürich; and one in the possession of Prof. Wagener, of Marburg. The second part of the *Wohltemperirte Clavier* was completed either in 1740, or 1744. It is a similar collection of preludes and fugues, written during the

last ten years of the master's life. Several older compositions were revised and inserted to complete the cycle. This part is like the first in the general relation of the separate numbers, and although not superior to the first, it reveals Bach's greatest development and contains fugues of sharper cut. Only one complete autograph is known, preserved in the Royal Library of Berlin. Fragments of a MS. are in the possession of Prof. Wagener, of Marburg, and the rest of this MS. was discovered by Fürstenau, in 1876, in the musical collection of the King of Saxony. Autographs thought to be Bach's by Mendelssohn and William Sterndale Bennett, were bought by Mr. Emett, of England, at Clementi's sale, and are now in possession of his daughter, with the exception of No. IX., owned by Mrs. Clarke, of Norwood. The oldest printed copies are Schwenke's edition, published by Sinrock (Bonn and Paris, 1800-01); Forkel's, by Hofmeister and Kühnel (Leipsic, 1800-01); Samuel Wesley and C. Horn (London, 1810); *Le clavecin bien tempéré*, Czerny's edition, Peters (Leipsic, 1838); arrangement for four hands by Bertini, Schott (Mainz, 1842); and edition by Franz Kroll for the Bachgesellschaft, vol. xiv. (Leipsic, 1865). An edition revised by Robert Franz and Otto Dresel is now in press at Leipsic. Gounod arranged the first prelude in the first book as a *Méditation votive* for soprano, violin, pianoforte, and organ (*Ave Maria*).—Spitta, Bach, i. 769, 837; ii. 663; do. (Bell), ii. 161-178, 664-673; iii. 183-191; Bitter, Bach, ii. 269-284; Poole, do., 112; Grove, iv. 482; *Allgem. mus. Zeitg.*, xl. 297; xlv. 335, 1049; (1863), 124, 493.

WOLDEMAR, MICHEL, born at Orléans, Sept. 17, 1750, died at Clermont-Ferrand (Puy-de-Dôme), January, 1816. Violinist, pupil of Lolli, with whom he had many oddities in common. He joined a wandering troupe of comedians as music director, and afterwards settled at Clermont-Ferrand. Works: Three concertos for vio-

lin and orchestra; Concerto for viola and do.; Quartet for strings; Duos for violins; do. for violin and viola; 12 grands solos; *Sonates fantomagiques*; 6 rêves ou caprices; etc. Methods for violin, viola, and clarinet.—Fétis; Mendel.

WOLF, CYRILL M——, born at Müg-litz, Moravia, March 23, 1825. Instrumental and vocal composer, pupil of Preger at the Conservatorium in Vienna, where he became organist at St. Leopold's in 1847, choir director at the Dominican Church in 1860, and Kapellmeister at the Italian national church and conductor at the university church in 1870. Works: Six masses; *Gott und die Natur*, cantata; 2 overtures; Graduals and offertories; 30 arias, and 6 entr'actes for the imperial theatre; etc.—Mendel.

WOLF, ERNST WILHELM, born at Grossen-Behringen, near Gotha, in 1735, died at Weimar, Dec. 7, 1792. Organist, dramatic composer, and writer on music; became in 1761 *Conzertmeister* and in 1768 *Hof-Kapellmeister* at Weimar. Works—Operas: *Das Rosenfest*, 1771; *Der Dorf-deputirte*, 1773; *Die treuen Köhler*, 1773; *Das Gärtnermädchen*, 1774; *Der Abend im Walde*, 1775; *Polyxena*, monodrama; Several operettas. *Die letzte Stimme der sterbenden Liebe am Kreuz*, ein Passions-Drama; *Der leidende Erlöser*, do.; *Oster-Cantate*, 1782; Several other church cantatas; *Iphigenia*, cantata; *Serafina*, do.; 15 symphonies for 8-14 instruments; 17 partitas for 8-12 do.; 20 concertos for pianoforte; 3 do. for flute; 2 quintets for pianoforte, flute, and strings; 2 quartets for flute and strings; 17 quartets for strings; 6 sonatas for pianoforte, violin, and violoncello; Many sonatas for pianoforte, etc.—Fétis; Mendel; Schilling.

WOLF (Wolff), LUDWIG, born at Frankfort-on-the-Main, in 1804, died in Vienna, Aug. 6, 1859. Violinist and pianist, pupil in composition of Ignaz Seyfried, in Vienna. Works: Quartet for pianoforte and strings; 3 quartets for

## WOLF

strings; 4 trios for do.; Many other compositions in MS.

WOLF, MAX, born in Moravia, in 1839, died in Vienna, March 23, 1886. Dramatic composer, pupil of Marx and Dessoff. Works—Operettas: *Die Schule der Liebe*, Troppau, 1868; *Im Namen des Königs*, Berlin, 1870; *Rosa und Reseda*, comic opera, Dresden, 1872; *Die Pilger*, Vienna, 1872; *Die blaue Dame*, Berlin, 1875; *Die Porträtdame*, Gratz and Vienna, 1876; *Cesarine*, Vienna, 1878; *Rafaella*, Munich, 1884.

WOLFF, ÉDOUARD, born at Warsaw, Sept. 15, 1816, died in Paris, Oct. 16, 1880. Pianist, pupil at Warsaw of Zawadzki, and in composition of Elsner, then at Vienna, of Würfel on the pianoforte. In 1835 he went to Paris, where for many years he was held in high esteem as a concert player, composer, and teacher. Works: Concerto for pianoforte and orchestra, op. 39; 32 duos for pianoforte and violin (with de Bériot); 8 do. (with Vieuxtemps); 2 do. (with Batta); *Études*, op. 20, 50, 90, 100; Many *fantaisies*, *rondos*, *nocturnes*, etc., for pianoforte, all his compositions numbering over 350 works.—Fétis; do., *Supplément*, ii. 678; Mendel; Sowinski.

WÖLFL (Wölfl), JOSEPH, born in Salzburg in 1772, died in London, May 11, 1812. Pianist, pupil of Leopold Mozart and Michael Haydn; lived in Warsaw in 1792–94, then in Vienna until 1798. He made a concert tour through Germany, and to Paris and London, about 1799–

1801. The latter part of his life is obscure. According to some authorities he became music-master of the Empress Joséphine, and after her separation from Napoléon accompanied her to Switzerland. Fétis thinks, however, that he became entangled with the singer Ellmenreich, a very unscrupulous gambler, and that they with difficulty es-

caped the law in Brussels and went to London, where little is known of them. At one time his improvisations were considered very wonderful, and he was thought superior to Beethoven and next to Mozart in this respect. Works—Operas: *Der Hölleberg*, Vienna, 1795; *Das schöne Milchmädchen*, ib., 1797; *Das trojanische Pferd* (about 1797, not given); *Der Kopf ohne Mann*, ib., 1798; *L'amour romanesque*, Paris, 1804; *Fernand, ou les Maures*, ib., 1805; *La surprise de Diane*, London; 7 concertos for pianoforte; 2 symphonies; 9 string quartets; 15 trios for pianoforte and strings; 22 sonatas for violin; 36 Sonatas for pianoforte; *Fugues*, *rondos*, *variations*, etc., for do.—Mendel; Fétis, *Supplément*, ii. 677; Riemann; Schilling; Weitzmann, *Gesch. des Clavierspiels*, 85.

WOLFRAM, JOSEPH MARIA, born at Dobruza, Bohemia, July 21, 1789, died at Teplitz, Sept. 30, 1839. Amateur composer, pupil at Prague of Koželuch in harmony, and in Vienna of Drechsler on the pianoforte. He taught music and singing in Vienna, in 1811–13, obtained a government position at Theusing in 1813, and became mayor of Teplitz in 1824. Works—Operas: *Der Diamant*, Teplitz, about 1820; *Herkules*; *Maja und Alpino, oder die bezauberte Rose*, Dresden, 1826; *Alfred*, ib., 1826; *Die Normannen in Sicilien*, Dresden, 1828; *Prinz Lieschen*, ib., 1829; *Der Bergmönch*, ib., 1830; *Schloss Candra*, ib., 1832; *Wittekind*, ib., 1838. *Missa nuptialis*; *Requiem*; Quartets for violins; Sonatas for pianoforte; *Rondos*, *variations*, etc., for do.; Four-part songs; Servian folk-songs, and other songs.—Fétis; Mendel.

WOLFSOHN, CARL, born in Alzey, Hesse, Dec. 14, 1834, still living, 1890. Pianist, pupil of Aloys Schmitt in Frankfurt-on-the-Main, and of Mme Anna Heinefetter and Vincenz Lachner in Mannheim. In 1851 he made a concert tour in Bavaria with the violinist Teresa Milanollo, then lived in London in 1852–54, when he went to the United States and settled in Phila-



delphia. In 1856 he made a concert tour with Theodore Thomas, appeared in New York as a pianist in 1865, organized in Philadelphia the Beethoven Society in 1869, and made his début as an orchestral conductor at the Beethoven Centennial Festival, Dec. 17, 1870. In 1873 he removed to Chicago, where he has organized many choral and orchestral societies, which he conducts, and has won reputation as a teacher of the pianoforte. Works: Concertos for the pianoforte with orchestra; Valse de concert; Transcription of airs from Faust; Short pieces for the pianoforte; Melodies for the violin; Songs.

WOLLANCK, FRIEDRICH, born in Berlin, Nov. 3, 1782, died there, Sept. 6, 1831. Amateur composer, pupil of Gûrrlich; was on intimate terms with Fasch, Zelter, and Carl Maria von Weber. He began to practise law in 1803 and became in 1813 counsellor at the city court in Berlin. In 1826 he visited Paris to make the acquaintance of Rossini and Boieldieu. Works: Der Alpenhirt, opera, Berlin, 1811; Thibaut von Lowis, Liederspiel, ib.; Music to Gubitz's drama "Liebe und Frieden;" Hedwig von Rugenhagen, cantata; 2 masses; Requiem; 2 offertories, and other church music; 2 overtures for orchestra; Concertos for clarinet and other instruments; 2 sextets; Quintets, quartets; Trio for pianoforte and strings; Sonatas for pianoforte; Many songs.—Fétis; Mendel; Riemann.

WOLLENHAUPT, HERMANN ADOLPH, born at Schkeuditz, near Leipzig, Prussian Saxony, Sept. 17, 1827, died in New York, Sept. 18, 1863. Pianist, pupil of Julius Knorr on the pianoforte and of Moritz Hauptmann in composition and counterpoint. He went to America in 1845, and appeared at a concert of the New York Philharmonic Society as a



pianist, and at other concerts, with success, and won reputation as an instructor. In 1855 he visited Europe, and played in concerts. Works: Nearly a hundred pianoforte pieces, nocturnes, waltzes, polkas, marches, transcriptions, and arrangements.

WOMAN OF SAMARIA, THE, oratorio for soli, chorus, and orchestra, by William Sterndale Bennett, op. 44, first performed at the Birmingham (England) Festival, Aug. 27, 1867. The text is founded on the incidents narrated in the fourth chapter of John. The scenes are: Christ's journey to Samaria, the rest at Jacob's well, and the meeting with the Woman of Samaria. The chorus, as in Bach's *Passion* music, moralizes upon the action. The oratorio opens with a choral, "Ye Christian people now rejoice," a translation of the German hymn "Nun freuet euch lieben Christen g'mein," with the original melody (1535). The quartet, "God is a Spirit," was sung in Westminster Abbey at the funeral of the composer, Feb. 6, 1875. The soprano aria, "I will love Thee, O Lord," now given with the oratorio, was found among Bennett's MSS., after his death. At the first performance the solos were sung by Mlle Tietjens, Mme Sainton-Dolby, Mr. Cummings, and Mr. Santley. The oratorio was first sung by the London Philharmonic in 1875, and by the Handel and Haydn Society of Boston, May 13, 1871.—Athenæum (1867), ii. 312; Upton, Standard Oratorios, 62.

WOODBURY, ISAAC BAKER, born at Beverly, Massachusetts, Oct. 18, 1819, died at Columbia, South Carolina, Oct. 26, 1858. Vocal composer, self-taught. In 1839 he joined the Bay State Club, a vocal company which gave concerts in various New England towns. He visited Europe in 1851, and on his return settled in New York, where he became identified with musical journals, and edited several collections of church and Sunday-school music, including "The Duleimer" (New York, 1850); and "Liber Musicus" (1851). His hymns and

tunes became popular. The best known are *Rakem*, *Eucharist*, *Selena*, *Tamar*, *Siloam*, and *Ozrem*. Books: *The Cythara*; *Cultivation of the Voice without a Master*; *Self-instruction in Musical Composition and Thorough-Bass*; *Singing School and Music Teacher's Companion*; and *Melodeon and Seraphine Instruction-book*.

WOOD NYMPH, THE, overture for orchestra, by William Sterndale Bennett, op. 20, first performed at the Gewandhaus, Leipzig, under Mendelssohn's direction, Jan. 24, 1839. It is one of Bennett's most artistic compositions, and was highly praised by Schumann. It was first given in London by the Philharmonic Society, April 22, 1839; and first in New York by the Philharmonic Society, in the season of 1848-49. The score, dated Leipzig, Nov. 12, 1828, was first published by Kistner (Leipzig, 1839).—Schumann, *Ges. Schriften*, ii. 98.

WORGAN, JOHN, born in London in 1724, died there, Aug. 24, 1790. Organist, pupil of his brother James (organist of Vauxhall Gardens in 1737-51), and of Thomas Rosingrave and Geminiani. He was organist of several churches, and of Vauxhall Gardens, in 1751-61, and 1770-74, and in 1753-61 was also composer to Vauxhall Gardens. Mus. Bac., Cambridge, 1748, Mus. Doc., ib., 1775. Works: *Hannah*, oratorio, Haymarket Theatre, London, 1764; *Manasseh*, do., Lock Hospital Chapel, 1766; *Anthem for thanksgiving victories*, 1759; *Organ music*; 6 sonatas for the harpsichord; *Lessons for do.*; *Psalm tunes*; *Glees*; and songs, canzonets, and concertos for Vauxhall Gardens.—Grove; Burney, iv. 665.

WORK, HENRY CLAY, born at Middletown, Connecticut, Oct. 1, 1832, died at Hartford, June 8, 1884. Composer of popular songs, self-taught. His first song, "We are coming, sister Mary," was sung by Christy's minstrels, and published by Firth, Pond & Co. (New York). His war-songs, written in 1861-65, include: "Brave

boys are they;" "Kingdom coming;" "Wake, Nicodemus;" "Song of a thousand years;" "Drafted into the army;" "God save the Nation;" and "Marching through Georgia." He wrote also other popular songs, among them: "Come home, father;" "The Magic Veil;" "Sweet Echo Dell;" "Grandfather's Clock;" "Shadows on the Floor;" "California Bird Song;" and "The fire bells are ringing."

WOUTERS, (FRANÇOIS) ADOLPHE, born in Brussels, May 28, 1841 (1849?), still living, 1890. Church composer, pupil at the Brussels Conservatoire; became in 1868 organist at Notre-Dame-de-Finistère and maître de chapelle at Saint-Nicolas, and in 1871 professor of pianoforte at the Conservatoire. Works: Three messes solennelles; 3 short masses; *Te Deum* with full orchestra; Other church music; *Motets*; *Choruses for male voices*; *Symphonic overture*; *Transcriptions for pianoforte, etc.*—Fétis, *Supplément*, ii. 681; Riemann.

WO WAR ICH? See *Rienzi*.

WOYRSCH, FELIX VON, born at Tropau, Silesia, Oct. 8, 1860, still living, at Altona, 1890. Instrumental and vocal composer, pupil of Chevallier in Hamburg, but chiefly self-taught. Works: *Der Pfarrer von Meudon*, comic opera, Hamburg, 1886; *Donna Diana*, opera (MS.); *Music to Sakuntala*, Breslau, 1885; *Deutsches Aufgebot*, for soli, male chorus, and orchestra; *Symphony*; *Quartet for strings*; *Motets*; *Choruses*, and songs.—Riemann.

WRANITZKY (Wraniczky), ANTON, born at Neureusch, Moravia, in 1761, died in Vienna in 1819. Violinist, brother and pupil of the following, and pupil of Albrechtsberger, Mozart, and Haydn; he became Kapellmeister to Prince Lobkowitz, and was highly esteemed in Vienna as a violin teacher. Works: Two masses; *Concerto for violin*; 6 quintets for strings; 15 quartets for do.; *Duos for violins*; 20 variations for 2 violins; 20 do. for violin and bass; *Sonatas for do.*; *Method for violin*.—Fétis; Mendel; Riemann.



## WRANITZKY

WRANITZKY, PAUL, born at Neureuseh, Moravia, in 1756, died in Vienna, Sept. 28, 1808. Violinist and dramatic composer, pupil in Vienna of Josef Kraus; was violinist in Prince Eszterházy's orchestra under Haydn, and in 1785 became Kapellmeister at the imperial opera in Vienna. Many of his numerous compositions were popular in their time, and his symphonies easily held their own beside those of Haydn. Works—Operas and operettas: *Oberon*, *König der Elfen*, Frankfort, 1790, Vienna, 1791; *Der dreifache Liebhaber*, Vienna, 1791; *Die Poststation*, *Merkur*, der Heirathsstifter, *ib.*, 1793; *Das Marokkanische Reich*, *Die gute Mutter*, *ib.*, 1794; *Die Weinlese*, *divertissement*, *ib.*, 1794; *Das Fest der Lazzaroni*, *ib.*, 1795; *Der Schreiner*, *ib.*, 1799. Ballets: *Zephir und Flora*; *Zemire und Azor*; *Das Waldmädchen*; Music to the dramas Rolla's Tod, Rudolph von Felseck, Siri-Brahé, and Johanna von Montfaucon; 27 symphonies; 12 quintets for strings; 45 quartets for do.; 9 trios for do.; Concerto for violoncello; do. for flute; 3 trios for 2 flutes and violoncello; Trios for pianoforte and strings; *Divertissements en quatuor* for do.; Sonatas for pianoforte; etc.—Fétis; Mendel; Schilling.

WRECK OF THE HESPERUS, THE, cantata for chorus, soli, and orchestra, by Thomas Anderton, first performed in 1882. Subject from Longfellow's poem of the same title. Published by Novello (London). Same title, trio for female voices by Louis Napoleon Parker.

WRECK OF THE HESPERUS, THE, ballad for voices and orchestra, by Arthur Foote, given first by the Cecilia, Boston, Jan. 26, 1888. Published in pianoforte score (Boston, Arthur P. Schmidt).

WÜERST, RICHARD (FERDINAND), born in Berlin, Feb. 22, 1824, died there, Oct. 9, 1881. Dramatic composer, pupil of Rungenhagen at the royal Academy, and of Mendelssohn in Berlin; studied the violin under Hubert Ries and later in Leipsic under David. In 1845-46, he visited Leip-

sic, Frankfort, Brussels, and Paris, then settled in Berlin, where he taught theory in Kullak's Conservatorium. In 1852 he received the gold medal, in 1856 was made royal music director, in 1874 professor, and in 1877 member of the Academy. He edited the *Neue Berliner Musikzeitung* in 1874-75. His musical criticisms were held in high esteem. Works—Operas: *Der Rothmantel*; *Der Stern von Turan*; *Vineta*, Mannheim, 1864; *A-Ing-Fo-Hi*, *ib.* and Berlin, 1875; *Faublas*, Berlin, 1876; *Die Officiere der Kaiserin*, Berlin, 1878; *Eine Künstlerreise*, operetta (with Winterfeld), Berlin, 1868; *Der Wasserneck*, lyric cantata; 2 symphonies; Overtures; String quartets; Violin concerto; Songs.—Mendel; Riemann; Fétis, viii. 497; *Supplément*, ii. 681.



WÜLLNER, FRANZ, born at Münster, Westphalia, Jan. 28, 1832, still living, 1890. Pianist, pupil of Karl Arnold and Anton Schindler, then of the latter and of Kessler at Frankfort, in 1848-52, and of Grell and Dehn in Berlin in 1850-51. In 1852-54 he visited



Brussels, Cologne, Bremen, Hanover, and Leipsic, often appearing in concerts with success, and in 1854 settled at Munich, where in 1856 he became professor at the Conservatorium. Called to Aix-la-Chapelle as city music director in 1858, he was appointed in 1861 royal music director, returned in 1865 to Munich to conduct the court chapel, assumed also in 1867 the direction of the choral classes at the Conservatorium, and in 1869 succeeded von Bülow as Kapellmeister at the opera and conductor of the academy concerts. In

## WUNDERLICH

1870 he was appointed Hof-Kapellmeister, and in 1875 royal professor. He went to Dresden in 1877 as director of the Conservatorium, and in 1885 succeeded Hiller at Cologne. Works: *Heinrich der Finkler*, cantata for male chorus, soli, and orchestra; 2 masses; 5 motets; *Miserere* for double chorus; *Stabat Mater* for do.; Psalm cxxv., with orchestra; Chamber music; Sonatas; Choruses, and songs.—Mendel; Riemann.

**WUNDERLICH, JOHANN GEORG**, born at Bayreuth in 1755, died in Paris in 1819. Virtuoso on the flute, pupil of his father (an oboist), and in Paris of Rault; appeared in 1779 in the *Concerts Spirituels*, entered in 1782 the royal orchestra and that of the Opéra, became in 1787 first flute, and in 1794 professor, at the newly organized Conservatoire. His most famous pupil was Tulou. In 1813 he resigned his position at the Opéra. Works: Six duos for flutes; Sonatas for flute and bass; 3 sonatas with bassoon or violoncello; 6 solos for flute; 9 grand solos for do.; 6 divertissements; *Études* and caprices, etc. Method for flute.—Fétis; Mendel; Riemann.

**WÜRFEL, (WENZEL) WILHELM** (Václav Vilém), born at Planian, Bohemia, in 1791, died in Vienna, April 22, 1852. Pianist, instructed by his mother, and in composition self-taught from theoretical works and the scores of great masters. After making a concert tour through Bohemia, Hungary, and Poland, he became in 1815 professor at the Warsaw Conservatorium, but a few years later started on a second concert tour, lived for a while in Prague, then settled in Vienna, where he was appointed in 1826 music director at the *Kärnthnerthor-Theater*. Works: *Rübezahl*, opera in three acts, Prague, 1824; *Rothmantel*, comic opera, Vienna, about 1832; Concerto for pianoforte and orchestra; Fantasias, rondos, polonaises, etc., for pianoforte.—Fétis; Mendel; Schilling.

**WYMAN, ADDISON P.**, born in Cornish, New Hampshire, June 23, 1832, died

in Washington, Pennsylvania, April 15, 1872. He taught the violin with vocal and instrumental music at Wheeling, West Virginia, in 1859, and in 1867 established a successful music school at Claremont, New Hampshire. His works for the pianoforte, which were popular, include: *Silvery Waves*; *Woodland Echoes*; *Music among the Pines*; *Wedding Bells March*; *Fairy Visions*; *Song of the Skylark*; *Evening Parade March*; *Moonlight Musings*, etc.

**YANKEE DOODLE**, a national air of America, the origin of which is unknown. The trivial words of the original song, in derision of the ill assorted provincial troops, are said to have been written in 1755 by Dr. Schuckbrugh, who served as surgeon under Gen. Amherst during the French and Indian war. Several versions of the song, the original title of which was "The Yankee's Return from Camp," are extant. The tune, always called *Yankee Doodle* from the chorus, or refrain, has passed through various changes. The historical associations connecting the air with the American Revolution, when it was universally played, have prevented criticism of the melody, which is simple and incisive, but shrill and shallow. It is almost certainly of English origin, though it has been ascribed to various countries, and it probably dates from the 18th century. The statement in Admiral Preble's "History of the Flag of the United States," that it occurs in one of Arne's operas, is incorrect, but it is in Samuel Arnold's opera, "Two to One," London, 1784, under the name of *Yankee Doodle*.—Grove, iv. 493.

**YE LIGHTNINGS, YE THUNDERS.** See, *Sind Blitze, sind Donner*.

**YEOMEN OF THE GUARD**, or the *Merryman and his Maid*, comic opera in two acts, text by Gilbert, music by Sullivan, first represented at the Savoy Theatre, London, and at the Casino, New York, Oct. 3, 1888. The opera was given in Vienna as

Der Königsgardist, in 1889.—*Athenæum* (1888), ii. 456 ; Krehbiel, *Review* (1888–89), 2.

YES! EVEN LOVE TO FAME MUST YIELD. See *Oberon*.

YES, LET ME LIKE A SOLDIER FALL. See *Maritana*.

YOST, MICHEL, born in Paris in 1754, died there, July 5, 1786. Clarinettist, pupil of Joseph Beer. Works : Fourteen concertos for the clarinet ; 5 quartets for clarinet and strings ; 8 books of clarinet duets, and one book of variations for the clarinet, viola, and double bass.

YRADIÉ, SEBASTIAN, born in Spain, died in Vittoria in 1865. Nothing is known of his life. He wrote a number of songs, of which "Ay Chiquita," the most popular, was translated into many languages. An edition of twenty-five of his songs to words of Paul Bernard and Tagliafico was published by Heugel (Paris).

YULETIDE, cantata for chorus, soli, and orchestra, text by Julia Goddard, music by Thomas Anderton, first performed at the Birmingham (England) Festival, Aug. 26, 1885. Published by Novello, Ewer & Co. (London, 1885).—*Athenæum* (1885), ii. 311.

**Z**ADOK, THE PRIEST. See *Coronation Anthem*.

ZAIDE, German operetta in two acts, text by Schachtner, music by Mozart, composed in 1779–80. No record is left of its performance. Characters represented : Zaide, Gomatz, Allazim, Sultan Soliman, Osmin, Zaram, and Oberster der Leibwache. The story resembles that of the *Entführung aus dem Serail*. The opera was left without an overture, a finale, or a name, and the original text-book is lost. André, who owned the score, published it in 1838, under the title of *Zaïde*, with a new overture and finale ; and a libretto was supplied by Gollmick from the cues and text of the arias. Breitkopf & Härtel, Mozart Werke,

Serie v., No. 11.—Köchel, *Verzeichniss*, No. 344 ; André, *do.*, No. 38 ; Jahn, *Mozart*, ii. 400–420.

ZAÏRE, French opera in three acts, text by Paul Collin, music by Charles Lefebvre, represented at Lille, November, 1887. The libretto is an adaptation of Voltaire's tragedy of the same title (1730). Miss Van Zandt, called Vanzini, was very successful



Vanzini, as Zaïre.

in the rôle of the heroine. Other operas on the same subject : *Zaira*, Italian opera seria in two acts, by Francesco Federici, Turin, 1803 ; by Marcos Portugal, Lisbon, 1804 ; by Peter von Winter, London, 1805 ; by Vincenzo Lavigna, Florence, 1809. Same subject, text by Felice Romani ; by Vincenzo Bellini, Parma, 1829 ; by Alessandro Gandini, Modena, 1829 ; by Saverio Mercadante, Naples, 1831 ; by Antonio Mammì, Modena, 1845 ; by Corona, Leghorn, 1863. *Zayre*, German opera in three acts, by Ernst II. of Saxe-Coburg-Gotha, Gotha, 1846.

## ZAMPA

ZAMPA, on la fiancée de marbre (The Marble Bride), French opéra-comique in three acts, text by Mélesville, music by Hérold, first represented at the Opéra Comique, Paris, May 3, 1831. The libretto is modelled after that of Don Giovanni. The best numbers include: The overture; Camille's air, "A ce bonheur suprême;" The quartet, "Le voilà! que mon âme est émue;" the trio, "Au plaisir, à la folie;" "Aux pieds de la madone," trio for women's voices; Zampa's air, "Il faut céder à mes lois;" the duo, "Juste ciel! c'est ma femme," between Daniel and Ritta; the

1832), and by Haslinger (Vienna, 1832).—Clément et Larousse, 711; Allgem. mus. Zeitg., xxxiv. 141, 546, 809, 871; Atheneum (1844), 275; (1858), 177; (1870), ii. 505; Revue et Gaz. mus. de Paris (1856), 285.

ZANETTA, opéra-comique in three acts, text by Scribe and Saint-Georges, music by Auber, first represented at the Opéra Comique, Paris, May 18, 1840. The opera was given in French in London, at St. James's Theatre, Feb. 12, 1849.—Clément et Larousse, 713; Allgem. mus. Zeitg., xlii. 552.

ZANOBI DA GAGLIANO, MARCO DI. See *Gagliano*.

ZARLINO, GIOSEFFO, born at Chioggia, Venetia, March 22, 1517, died in Venice, Feb. 14, 1590. Musical theorist; pupil of Adrian Willaert in Venice. His early life was spent in studying for the Church; was admitted to the minor orders in 1539 and ordained deacon in 1541. In that year he removed to Venice, where he studied music, and in 1565 succeeded Cipriano de Rore as maestro di cappella at San Marco. In 1582 he was elected a canon of Chioggia, and on the death in 1583, of Marco de' Medici, Bishop of Chioggia, he was chosen to fill that see; but the Doge and the Senate opposed his appointment and he remained maestro di cappella at San Marco until his death. He wrote music to celebrate the victory of Lepanto, Oct. 7, 1571; music to the verses of Rocco Benedetti and Cornelio Frangipani, which were sung on the Bucentoro to welcome Henri III. to Venice in 1574; music to a dramatic piece, Orfeo, performed in the Sala del Maggior Consiglio, and a mass for the founding of the church of Sta.

*Gioseffo Zarlino*

Maria della Salute. The only compositions of Zarlino extant are a MS. mass for four voices in the library of the Liceo Filar-



Sylva.

duo, "Hélas! ô douleur! il me croit infidèle!" the barcarolle, "Où vas-tu, pauvre gondolier," sung by Alphonse; "Douce jeune fille," a rondo in a chorus; and the duo, "Pourquoi trembler," between Zampa and Camille. The opera was revived at the Opéra Comique in 1856. It was first given in Berlin and Vienna in 1833, and first in London at the King's Theatre, April 19, 1833. It was given at Her Majesty's in 1844, and at Covent Garden, Aug. 5, 1858. It was sung in French at St. James's, Jan. 16, 1850; and in English at the Gaiety, Oct. 8, 1870. Published by Schott (Mainz,

monico, Bologna, and a printed volume of *Modulationes* for six voices (Venice, 1566). His fame rests on the treatises: *Institutioni armoniche* (Venice, 1558, reprinted 1562, and 1573); *Dimonstrationi armoniche* (ib., 1571, reprinted 1573); and *Sopplimenti musicali* (ib., 1588). He was one of the most learned musical theorists of the 16th century, and his principles were far in advance of his time.—Monograph of the Abbé Ravagnan; Caffi, *Narrazione della vita e delle opere del prete Giuseffo Zarlino* (Venice, 1836); do., *Storia della musica sacra nella già cappella di San Marco in Venezia* (Venice, 1854), i. 129–154; Grove; Mendel; Fétis.

**ZARSKAJA SKISU** (*Life for the Czar*), Russian opera in five acts, with epilogue, text by the Baron von Rosen, music by Michail Ivanovitch Glinka, first represented in St. Petersburg, Dec. 9, 1836. This opera contains many melodies, and is very popular in Russia, but has won scant success in other countries. It reached its five hundredth representation in St. Petersburg in 1880. It was performed in memory of Glinka at Smolensk, Nov. 27, 1886; and was first sung in London, at Covent Garden, in four acts, July 12, 1887. Same subject, Iwan Susannino, Russian opera by Caterino Cavos, text by Schachowskoi, St. Petersburg, 1799.—*Athenæum* (1887), ii. 94.

**ZAUBERHARFE, DIE** (*The Magic Harp*), melodrama in three acts, text by Hofmann, music by Schubert, first represented in Vienna, Aug. 19, 1820. The libretto is worthless, but Schubert considered the music among his best compositions. Portions of the MS. are in Spina's collection. The overture, the only number published, appeared in 1828, as the overture to *Rosamunde*, op. 26.—*Kreissle von Hellborn* (Coleridge), Schubert, ii. 175; *Allgem. mus. Zeitg.*, xxii. 671; Frost, Schubert, 37.

**ZAUBERFLÖTE, DIE** (*The Magic Flute*), German opera in two acts, text by Emanuel Schikaneder, music by Mozart, first represented at the Theater auf der Wieden, Vi-

enna, under Mozart's direction, Sept. 30, 1791. This, the composer's last opera, was written during the last months of his life. Although not received with extraordinary favor, it soon became popular, and reached its one hundredth representation, Nov. 23, 1792, and its two hundredth, Nov. 22, 1795. Original cast: Astrafiammante, Queen of Night, Mme Hofer; Pamina, her daughter, Mlle Gottlieb; Sarastro, Herr Gerl; Tamino, Herr Schack; Monostatos, Herr Nouseul; Papageno, Herr Schikaneder; Papagena, Mme Gerl. The story is from "Lulu, or the Magic Flute," in Wieland's "Dschinnistan." The scene is in Egypt. The principal numbers include: the overture, one of Mozart's finest instrumental compositions; Papageno's song, "Der Vogelfänger bin ich ja;" Tamino's aria, "Dies Bildniß ist bezaubernd Schön;" the grand aria for the Queen of Night, "O zittre nicht mein lieber Sohn;" the "Padlock quintet," in which Papageno hums with a padlock on his lips; the duet, "Bei Männern welche Liebe fühlen," between Pamina and Papageno; Tamino's aria, "O dass ich doch im Stande wäre," and "Könnte jeder brave Mann," a duet for Pamina and Papageno, with chorus; Sarastro's aria, "O Isis und Osiris;" Monostato's aria, "Alles fühlt der Liebe Freuden;" the second great aria for the Queen of Night, "Der Hölle Rache kocht;" Sarastro's aria, "In diesen heil'gen Hallen;" "Ach! ich fühl's, es ist verschwunden," sung by Pamina; "Soll ich dich, Theu'rer, nicht mehr sehen?" a terzet for Sarastro, Pamina, and Tamino; Papageno's melody, "Ein Mädchen oder Weibchen," taken from the last two lines of the choral, "Nun lob mein' Seel' den Herren;" a second choral melody, "Der, welcher wandelt diese Strasse," a scene between Tamino and the two men in armour, originally "Ach Gott vom Himmel;" a nonsense duet, "Papapapageno," sung by Papageno and Papagena; and the final chorus, "Heil sei euch Geweiten," sung by the priests. Although the libretto is incongruous and absurd, the

## ZAVERTAL

Zauberflöte still keeps the stage, owing to the music. The Queen of Night, one of the most difficult bravura parts in the literature of dramatic music, has been sung with success by Adelina Patti, Ilma de Murska, Christine Nilsson, and Etelka Gerster. The opera was first given in Berlin, May 12, 1794; in Hamburg, Nov. 19, 1794; in Leipzig in 1809; in Dresden, Oct. 27, 1818; and at the 50th anniversary on the Berlin stage, May 12, 1844. It was first sung in France as *Les Mystères d'Isis*, an arrangement of Mozart's opera by Morel and Lachnith, Académie Royale de Musique, Paris, Aug. 20, 1801; and as *La flûte enchantée*, text by Nutter and Beaumont, Théâtre Lyrique,



Etelka Gerster.

Feb. 23, 1865. *Il flauto magico* was first given in London in Italian at the King's Theatre, for Naldi's benefit, June 6, 1811; in English, at Drury Lane, March 10, 1838; and in German, at Covent Garden, May 27, 1833. It was first sung in New York, in Italian, Nov. 21, 1859, and, in English, at the Academy of Music, Jan. 27, 1886. The original score, owned by André, of Frankfurt-on-the-Main, was published by Simrock (Bonn, 1815); by André (Offenbach); by Peters (Leipsic), by Breitkopf & Härtel

(ib.); by J. Frey (Paris); by Heugel (ib., 1865); for the pianoforte for four hands, by Ebers (Lane, Berlin, 1827); and for the pianoforte, by E. F. Richter (Breitkopf & Härtel, Leipsic, 1841). Breitkopf & Härtel, Mozart Werke, Serie v., No. 20.—Köchel, Verzeichniss, No. 620; Jahn, Mozart, iv. 591-679; do. (Hall), iii. 309; Nohl, do. (Lady Wallace), ii. 239; Gehring, do. 126; Hanslick, *Moderne Oper*, 54; *Allgem. mus. Zeitg.*, iii. 484; iv. 69, 817; xi. 454; xiii. 845; xvii. 247, 571, 625; xx. 839; xxvii. 228; xxix. 262; xxxvi. 462; xlii. 942; xlv. 366; xlv. 443; xlviii. 481; *Cicilia*, i. 12; *Neue Zeitschr.*, xlv. 41; Clément et Larousse, 297; Grove, ii. 404, 519; iv. 503, 518; Krehbiel, *Review* (1885-86), 120; *Up-ton*, *Standard Operas*, 181.

ZAVERTAL (Zavrtal, Zaverthal, Sawerthal), JÓZEF RUDOLPH, born at Polep, near Leitmeritz, Bohemia, Nov. 5, 1819. Violinist, pupil at the Conservatorium at Prague; band-master successively of two Austrian regiments in 1840-50, of the Imperial Marines in 1850-64, director of military music to Emperor Maximilian of Mexico, 1864; band-master of the 4th British, King's Own regiment, 1868, of the Royal Engineers, 1871. Works: *Pastyrka*, Servian opera, 1847; Many pieces of military music, marches, and dances; Songs and choruses. His nephew, Ladislav (born in Milan, Sept. 29, 1849, still living, 1890), was appointed bandmaster of the Royal Artillery, Woolwich, England, in 1882. Works: *Una notte a Firenze*, opera, Prague, 1886; *Myrrha*, do., ib., Nov. 7, 1886; *Love's Magic*, do., Woolwich, Feb. 18, 1890; and dance music.

ZAYTZ, GIOVANNI VON, born at Fiume in 1834, still living, 1890. Composer, pupil of Lauro Rossi at the Milan Conservatorio in 1850-56. His father, Jan Zaytz, a native of Prague, was bandmaster of a regiment. In 1856 he became music director of La Scala, Milan, and removed to Vienna in 1862, after a short period spent in Fiume. Since 1870 he has been Kapellmeister of the theatre and teacher of sing-

ing in the Conservatory at Agram, Croatia. Works—Operas: *La Tyrolese*, Milan Conservatorio, 1855; *La sposa di Messina*; *Adelia*; *Amalia*, Fiume, 1861; *Mannschaft an Bord*, Vienna, 1863; *Fitzli-Putzli*, ib., 1864; *Die Lazzaroni*, Naples, ib., 1865; *Die Hexe von Boissy*, burlesque, ib., 1866; *Nachtschwärmer*, ib., 1866; *Das Rendez-vous in der Schweiz*, ib., 1867; *Das Gauge-richt*, ib., 1867; *Die Somnambule*, ib., 1868; *Nach Mekka*, ib., 1868; *Meister Puff*, ib., 1869; *Der Raub der Sabinerinnen*, Berlin, 1870; *Der gefangene Amor*; *Nicola Subic Zrinjski*, Croatian opera, Agram, 1876; *Ban Legat*, do., ib., 1877; *Mislav*, do., ib., 1878; *Lizinka*, do., ib., 1878; and *Pan Twardowski (Faust)*, ib., 1880. Masses; Choruses; Songs; Instrumental and dance music.

**ZECH, FREDERICK**, born in Philadelphia, Pennsylvania, May 10, 1858, still living, 1890. In 1877 he went to Berlin, where he remained until 1882, studying the pianoforte under Theodor Kullak, and musical composition under Franz Neumann and Professor Breslauer. In 1878–80 he taught the pianoforte in Kullak's Conservatory of Music, Berlin. On his return to America he settled in San Francisco, where he is now a teacher. He has appeared with success as a pianist, and has conducted orchestral and choral societies. Works: Two symphonies; Concert-overture for orchestra; 2 concertos for the pianoforte and orchestra; Trio for pianoforte, violin, and violoncello; Pianoforte pieces; Choruses with orchestra; Songs.

**ZECKWER, RICHARD**, born in Stendal, Prussia, April 30, 1850, still living, 1890. Pianist and composer, pupil of Hauptmann, Richter, Reinecke, and Papperitz in theory and composition at the Leipsic Conservatorium, and of Moscheles and Papperitz on the pianoforte and organ. He went to Philadelphia in 1870, and held the post of organist at St. Vincent de Paul's, Germantown, in 1870–77, and in the Cathedral of Philadelphia in 1878–80. In 1870–76 he taught

at the Philadelphia Musical Academy, of which he has been director since 1876. He has invented a metronome and a machine to measure the muscular strength of the fingers, and he is also the originator of the operation to liberate the fourth finger of pianists. Works: *Bride of Messina*, overture for orchestra; Festival overture for do., 1880; Vocal and pianoforte compositions.

**ZEHN GESETZE DER KUNST, DIE.** See *The Ten Commandments*.

**ZELENKA, JAN DISMAS**, born at Lannowicz, Bohemia, in 1681, died in Dresden, Dec. 23, 1745. In 1710 he became double-bass player in the Royal Polish Chapel in Dresden and was one of the suite of the crown prince in his visit to Vienna in 1716–17, and to Venice in 1718–19. It is thought that he studied under A. Lotti and J. J. Fux in Dresden, where he was assistant conductor to David Heinichen, Hof-Kapellmeister in Dresden, to which post he was appointed upon the death of Heinichen. In 1735 he was made composer of the church. Works: Three oratorios, *Die eherne Schlange*, *Jesus auf Golgotha*, and *1 penitenti al sepolcro*; 20 Masses; 3 Requiems; 2 *Te Deum*; Responses; Hymns; Psalms; Suite for orchestra.

**ZELIŃSKI, LADISLAW**, born in Galicia, July 6, 1837, still living, 1890. Composer, pupil of Franciszek Mirecki in Craeow, of Josef Krejčí in Prague, and of Dancike in Paris. For many years he has been professor of composition in the Conservatory of Warsaw. Works: Symphony for orchestra, first played at the Conservatory of Prague; 2 cantatas with orchestra; Mass with organ; String quartet; Trio for pianoforte, violin, and violoncello; Variations for string quartet; 3 string quintets; Pianoforte music.

**ZELLNER, LEOPOLD ALEXANDER**, born at Agram, Croatia, Sept. 23, 1823, still living, 1890. Instrumental composer, pupil of his father, organist of the cathedral of Agram. He studied the organ, violoncello, and oboe, and when fifteen became

organist of the Katharinenkirche and kettle-drum player in the theatre at Agram. After serving in the army, he taught music in Vienna, where in 1855 he established the "Blätter für Musik," which he edited until 1868. In 1859 he founded the historical concerts and conducted them until 1868, when he was appointed professor of theory in the Vienna Conservatorium. He excels as a harmonium player. Works: Pianoforte pieces; Violoncello pieces; Choral songs; Harmonium music.—Mendel.

ZELLNER, JULIUS, born in Vienna in 1832, still living, 1890. He abandoned commerce for music, and began to study seriously in 1851. His first composition of importance, a symphony for orchestra in E, was first performed by the Philharmonic Society of Vienna in 1870, with great success. He is now a well-known teacher of music in Vienna. Works: Symphony for orchestra in E; do. in E-flat; Music to Die schöne Melusine; Im Hoehgebirge, for chorus, soli, and orchestra; Songs and part-songs; Pianoforte music.

ZELMIRA, Italian opera seria in two acts, text by Tottola, music by Rossini, first represented at the Teatro San Carlo, Naples, in December, 1821. The original cast included: Mlle Colbran, Mlle Ceceoni, Davidde, Nozzare, and Benedetti. Carpani wrote the words for a new air, which Rossini added to Zelmira for Mlle Eckerlin, who sang the contralto part when it was first given in Vienna, April 13, 1822. It was first sung at the King's Theatre, London, Jan. 24, 1824.—Edwards, Rossini, 226; Escudier, do., 158; Allgem. mus. Zeitg., xxiv. 349; Grove, iii. 169.

ZELTER, KARL FRIEDRICH, born in Berlin, Dec. 11, 1758, died there, May 14, 1832. Composer and conductor, pupil of Johann Philipp Kirnberger and Karl Friedrich Christian Fasch in Berlin. His father was a mason and apprenticed his son to the same trade, which he abandoned for music. He played the violin in Rellstab's concerts in Berlin; from 1792 till 1800 was accom-

panist for the Berlin Singakademie, and on the death of Fasch in 1800 became its di-



rector, which post he held until his death.

In 1806 he was appointed assessor in the Akademie, and in 1807 conducted the Rapienschule for orchestra practice. On Dec. 28, 1808, he founded in Berlin the first Liedertafel,

a society composed of musicians and poets, which had many imitators. In 1809 he founded the Royal Institute for church music, which he directed until his death. Zelter's influence upon the music of Berlin was strong and lasting. He was an enthusiastic worshipper of Bach, and the intimate friend of Goethe and Mendelssohn. Works: Cantata on the death of Frederick the Great; The Ascension, oratorio; Requiem; Te Deum; Choruses; Songs and Part-songs; Many pianoforte compositions. He was known especially for his setting of Goethe's and Schiller's songs. Literary works: Karl Friedrich Christian Fasch (Berlin, 1801); and Briefwechsel zwischen Goethe und Zelter (6 vols., Berlin, 1833–

34; English translation by A. D. Coleridge, 1887).

—Carl Friedrich Zelter, eine Lebensbeschreibung, edited by Dr. Wilhelm Rintel (Berlin, 1861); Mendel; Fétis; Riemann; Grove.

ZÉMIRE ET AZOR, comédie-féerie in four acts, text by Marmontel, music by Grétry, first represented at Fontainebleau, Nov. 9, 1771. The story is the old fairy tale of Beauty and the Beast. It was first given in Paris, Dec. 10, 1771; at the King's Theatre, London, in Italian, translation by Signor Verazzi, in 1779, and in Vienna, adapted for the German stage by Seyfried, Jan. 8, 1818. It was reduced to two acts by Scribe for the Opéra Comique, Paris, Feb. 21, 1832, and was given there in four

*Goethe.*



## ZEMIRE

acts, June 29, 1846, when the score was revised by Adolphe Adam.—Clément et Larousse, 715; Grétry, *Essais sur la musique*, i. 221; *Allgem. mus. Zeitg.*, xx. 129; xlix. 336.

**ZEMIRE UND AZOR**, romantic German opera in three acts, text by Ihlée, music by Spohr, first represented in Frankfort-on-the-Main, April 4, 1819. The libretto is a version of Marmontel's text, set by Grétry. The best number of the opera is the beautiful aria "Rose, wie bist du reizend und mild," sung by Zemire when she receives the rose. An incantation scene from the composer's *Faust* is introduced as the finale to the first act, and a duet from *Jessonda* is inserted in the third act. The opera was first performed in Amsterdam and Leipsic in 1820; in Vienna in 1821; and first in London, at Covent Garden, April 5, 1831. Published by Cranz (Hamburg, 1823).—Spohr, *Autobiography*, ii. 58; *Allgem. mus. Zeitg.*, xxi. 349; xxiii. 360; xxv. 224, 458; *Harmonicon* (1831), i. 129; ii. 1.

**ZENGER, MAX**, born in Munich, Feb. 2, 1837, still living, 1890. Dramatic composer, pupil in Munich of Ludwig Stark, and at the Leipsic Conservatorium. He was Kapellmeister in Ratisbon in 1860; music director of the Munich Hofoper in 1869; and Hof-Kapellmeister in Carlsruhe in 1872. With impaired health he returned to Munich, where he was conductor of the Oratorio Society in 1878–85. He was also conductor of the singing society of the Academy, and of the Choral Society in the Royal school of music. Works—Operas: *Die Foscari*, Munich, 1863; *Ruy Blas*, Mannheim, June 4, 1868; *Wieland der Schmied*, Munich, Jan. 18, 1880. *Kain*, oratorio, ib., April 19, 1867; *Festmarsch* for orchestra; 2 scenes from Goethe's *Faust* for do.; *Symphony* for do. in D; *Tragische Symphonie* for do.; *Overture* for do., op. 42; *Trio* for pianoforte, violin, and violoncello, op. 15; *Choruses* for 2 sopranos, contralto, tenor, and bass, op. 24; 5 songs for soprano with pianoforte, op. 28; *Songs*; *Pianoforte music*.

**ZENNER, KARL TRAUGOTT**, born in Dresden, April 28, 1775, died in Paris, Jan. 24, 1841. Pianist, pupil of Daniel Gottlob Türk in Halle, and of Clementi in St. Petersburg. In 1803 he appeared in concerts in Paris, and lived in Vienna, Paris, St. Petersburg, and Dresden. Works: Two concertos for pianoforte with orchestra; String-quartet; Variations on a Russian theme for pianoforte, violin, and violoncello; Polonaises, fantasias, variations, and other pieces for the pianoforte.

**ZENOBIA**, Italian opera in three acts, text by Metastasio, music by Piccinni, first represented at the Teatro San Carlo, Naples, in 1756. The story is of Zenobia, Queen of Palmyra, who was defeated by Aurelian and taken captive to Rome in 273 A.D. Other Italian operas on this text: by Luca Antonio Predieri, Vienna, Aug. 28, 1740; by Guglielmo Sbacci, Venice, 1740; by Micheli, ib., 1746; by David Perez, Turin, 1751; by Cocchi, London, 1758; by Sala, Naples, 1761; by J. A. Hasse, Vienna, 1763; by Schwanberg, Brunswick, 1767; by Tozzi, Munich, 1773; by Calegari, Modena, 1779; by Sirotti, ib., 1783; and by Minoja, Rome, 1788. Other operas of the same title: by Boretti, Vienna, 1661; by Georg Reutter, text by Pasquini, ib., Nov. 19, 1732; by Federici, London, 1795; by Bianchi, ib., 1797; and by Richard, Earl of Edgcombe, ib., 1800; *Zenobia, regina de' Palmireni*, by Albinoni, text by Marchi, Venice, 1694; *Zenobia in Palmira*, by Feo, Naples, Jan. 18, 1713; by Leo, ib., 1725; by Pasquale Anfossi, text by Gaetano Sertà, Venice, 1790; by Paisiello, same text, Naples, 1790; and *Zenobia e Radamisto*, by Giovanni Legrenzi, text by Matteo Noris, Ferrara, 1665; by Chelleri, same text, Naples, 1776; and by Pietro Raimondi, ib., 1817. See *Radamisto*.

**ZENOBIA**, English grand opera, in four acts, text and music by Silas G. Pratt, first sung at a concert in Chicago, June 16, 1882, by Annie Louise Cary, for whom the part of Zenobia was written, Marie

## ZÉPHIRE

Litta, Charles Knorr, James Gill, and W. H. Clark. It was first represented dramatically at McVicker's Theatre, Chicago, March 26, 1883, with the following cast: Zenobia, Dora Henninges; Sindarina, Agnes Shell; Julia, Miss von Elsner; Aurelián, Charles Clark; Zabdas, Charles Kent; Longinus, Charles Clarke; and Ghost of Odenatus, W. H. Pease. The opera was given at the Twenty-third Street Theatre, New York, Aug. 21, 1883. Score published by Oliver Ditson & Co. (Boston, 1883).

ZÉPHIRE, opéra-ballet by Rameau, first represented at the Académie Royale de Musique, Paris, in 1754.

ZEPHYR DUET. See *Nozze di Figaro*.

ZERLINE, ou la corbeille d'oranges, French opera in three acts, text by Scribe, music by Anber, first represented at the Académie Royale de Musique, Paris, May 16, 1851. Scene in Palermo. Score published by Brandus (Paris).—Clément et Larousse, 716.

ZERSTÖRUNG JERUSALEMS, DIE (The Destruction of Jerusalem), oratorio in two parts for soli, chorus, and orchestra, text by Dr. Steinheim, music by Ferdinand Hiller, op. 24, first performed at the Gewandhaus, Leipsic, under the composer's direction, April 2, 1840. The subject is Jeremiah's prophecy and the fall of Jerusalem. Characters represented: Zedekia, King of Juda; Charmital, his mother; Jeremias; Achicam; Hanna, his sister. It was given in Berlin and Vienna in 1842. Published by Kistner, with score for the pianoforte by the composer (Leipsic, 1841).—Allgem. mus. Zeitg., xlii. 318; xlv. 113, 382; Neue Zeitschr., xii. 120; xiv. 2; Schumann, Ges. Schriften, ii. 148, 195.

ZERSTÖRUNG JERUSALEMS, DIE, oratorio in two parts for soli, chorus, and orchestra, text by G. Nicolai, music by Loewe, first performed in Stettin, Sept. 14, 1830. The story is the destruction of Jerusalem. The characters are: Agrippa, King of the Jews (T.); Berenice, his sister

(S.); Phannias, high-priest (B.); Josephus Flavius, Jewish general (Bar.); Titus, Roman general (T.); Gessius Florus, Roman governor in Judea (Bar.); Anakletus, Christian bishop (T.); Johannes of Giscala (T.); Simon of Gerasa (Bar.); and Eleasar (B.); Jewish leaders, and chorus of Romans, priests, Jews, soldiers, Christians, and prophets. The work was given in Berlin, June 16, 1832. Published by Hofmeister (Leipsic, 1832).—Allgem. mus. Zeitg., xxx. 678; xxxiv. 447; xxxv. 773.

ZIANI, MARCO ANTONIO, born in Venice in 1653, died in Vienna, Jan. 22, 1715. Dramatic composer, nephew of Pietro Andrea Ziani, and his successor as Kapellmeister to the Austrian court in Vienna. Works—Operas: Candaule, Venice, 1679; Alessandro Magno in Sidone, ib., 1679; La ninfa bizzarra, ib., 1680; Alcibiade, ib., 1680; Damiro placato, ib., 1682; La virtù sublimata del grande, 1683; Tullio Ostilio, ib., 1685; L' inganno regnante, 1688; Il gran Tamerlano, ib., 1689; Creonte, ib., 1690; Falsirena, ib., 1690; L' amante eroe, ib., 1690; Marte deluso, ib., 1691; La virtù trionfante dell' amore e dell' odio, ib., 1691; Rosalinda, 1693; Amor figlio del merto, ib., 1693; La moglie nemica, ib., 1694; La finta pazzia d' Ulisse, ib., 1694; Domicio, ib., 1695; La Costanza in trionfo, ib., 1696; Eumene, ib., 1696; Odoardo, ib., 1698; Egisto rè di Cipro, ib., 1698; Gli amori tra gli odi, ib., 1699; Teodosio, ib., 1699; Il duello d' amore e di vendetta, ib., 1700; Giordano Pio, ib., 1700; Temistocle, Vienna, June 9, 1701; Romolo, ib., June 9, 1702; Esopo, Venice, 1703; Cajo Popilio, Vienna, 1704; Meleagro, Vienna, July 26, 1706; Alboino, ib., 1707; Il campidoglio recuperato, ib., 1709; Chelonida, ib., 1709; Andromeda, ib., 1714; and one act of Atenaide, 1714. Oratorios: Il giudizio di Salomone, Venice, 1697; Le profezie adempiete e le figure illustrate, Vienna, 1702; Il mistico Giobbe, ib., 1704; La morte vinta sul Calvario, ib., 1706; Il sacrificio d' Isaceo, ib., 1707; La passione nell' orto, ib., 1708;

*Gesù flagellato*, Vienna, 1709 ; *La sapienza umana illuminata dalla religione*, ib., 1710 ; *Il sepolcro nell' orto*, ib., 1711 ; *Santa Eufrosina*, ib., 1713 ; *Six trios for 2 violins and bass*, published by Roger (Amsterdam).

**ZIANI, PIETRO ANDREA**, born in 1630, died in Vienna, January, 1711. Dramatic composer, successor of Cavalli as organist of the second organ at San Marco, Venice, and in 1677 entered the service of Eleanor, wife of Leopold I. of Austria, and remained in Vienna until his death. Caffi says in his "*Storia della musica*," that Ziani was disappointed in not obtaining the post of maestro di cappella at San Marco, left vacant by the death of Cavalli, and removed to Naples, where he died. Works—Operas: *La guerriera Spartana*, Venice, 1654 ; *Eupatra*, ib., 1655 ; *La fortuna di Rodope e di Dalmira*, ib., 1657 ; *Antigona delusa da Alceste*, ib., 1660 ; *Annibale in Capua*, ib., 1661 ; *Gli scherzi di fortuna*, ib., 1661 ; *Le fatiche d' Ercole*, ib., 1662 ; *L' amore guerriero*, ib., 1663 ; *L' invidia conculecata*, Vienna, 1664 ; *Alcibiade*, ib., 1667 ; *Semiramide*, Venice, 1670 ; *Eraclio*, ib., 1671 ; *Attila*, ib., 1672 ; *La congiura del vizio contra la virtù* ; *L' elice per musica*, *La schiava fortunata* (with Cesti), Venice, 1674 ; *Leonida in Tegea* (with Draghi), Venice, 1676 ; *Le lagrime della Vergine*, oratorio, Venice, 1662 ; *Sacre laudes* for 5 voices and 2 instruments, op. 6 (Venice, 1659) ; and *Sonatas* for 2, 3, 4, 5, and 6 instruments, op. 7 (Freiberg, 1691).

**ZIGEUNERBARON, DER** (The Gypsy Baron), operetta in three acts, text by J. Schnitzer after a romance by Jokai, music by Johann Strauss, first represented in Vienna, Oct. 24, 1885. An English version, *The Gypsy Baron*, was given at the Casino, New York, Feb. 15, 1886.

**ZIGEUNERWEISEN** (Gipsy Melodies), concert piece for the violin with orchestral accompaniment, by Pablo de Sarasate, op. 20, dedicated to Frédéric Szarvady. It was performed by the composer at the Gewand-

haus, Leipsic, Jan. 31, 1878. Published by Senff (Leipsic, 1877) ; also arranged with pianoforte accompaniment (ib.).—*Signale* (1878), 97, 205.

**ZIMMERMAN, PIERRE JOSEPH GUILLAUME**, born in Paris, March 19, 1785, died there, Oct. 29, 1853. Pianist, pupil at the Paris Conservatoire, on the pianoforte of Boieldieu, and in harmony of Rey, Catel, and Cherubini. In 1800 he received the first prize for the pianoforte, and in 1802 the first prize for harmony. In 1816 he became professor of the pianoforte in the Conservatoire, and in 1821 was offered the professorship of counterpoint and fugue, but he declined. In 1848 he retired with the office of honorary inspector of pianoforte classes. He was made chevalier of the Légion d' Honneur. His daughter, married to Gounod, inherited his fine musical collection and library. Works: *L' enlèvement*, opéra-comique in three acts, text by Saint-Victor, Scribe, and d'Épagny, Opéra Comique, Paris, Oct. 26, 1830 ; *Nausicaa*, do., written for the Académie, but not represented ; *Concerto* for pianoforte with orchestra, dedicated to Cherubini ; *Sonata* for the pianoforte, op. 5 ; *Fantaisie* for do. on the air "*Salut*," op. 3 ; *Rondeau tyrolien*, on a waltz in Auber's *Emma*, for do. ; *Variations and finale* on an air from *Emma*, for do. ; *Badinage* on the air "*Au clair de la lune*," op. 8 ; *Rondeau brillant* for do. in A. ; *Variations* on the romance "*S'il est vrai que d'être deux*," op. 2 ; do. on the theme, "*Guardami un poco*," op. 6 ; *Romance* by Blangini, "*Il est trop tard*," with 10 variations and prelude, op. 7 ; *Le bouquet de romarin*, variations, op. 12 ; *La Gascogne*, blquette, with variations ; *Rondeau* from an air in Auber's *Serment*, op. 27 ; 24 études for do., in two books, op. 21 ; *Les délices de Paris*, contredanses with variations ; 6 collections of romances, with pianoforte accompaniment. His *Encyclopédie du Pianiste*, his most important work, is a complete method of pianoforte instruction, with a treatise on harmony and counterpoint.

—Labat, Zimmerman et l'école française de piano (Montauban, 1865).

ZIMMERMANN, AGNES, born in Cologne, July 5, 1847, still living, 1890, in London. Pianist, pupil of Cipriani Potter, Steggall, Pauer, and Sir George A. Macfarren at the Royal Academy of Music, London. She gained the King's scholarship in 1860 and 1862, and made her first appearance as a pianist at the Crystal Palace, Dec. 5, 1863. In 1864 she played at the Gewandhaus, Leipsic, and again in the seasons of 1879-80 and 1882-83, when she travelled through the continent. She has devoted herself to the classic school, which her compositions follow. Works: Barcarolle for pianoforte, op. 8; Bolero for do., op. 9; Mazurka for do., op. 11; March for do., op. 13; Gavotte for do., op. 14; Presto alla tarantella for do., op. 15; 3 sonatas for pianoforte and violin, op. 16, 21, and 23; Trio for pianoforte, violin, and violoncello, op. 19; Sonata for pianoforte, op. 22; Canons, sarabandes, gigue, caprices, transcriptions, and arrangements for do.; Songs; Part-songs.

ZIMMERMANN, ANTON, born at Presburg in 1741, died there, Oct. 8, 1781. For many years he was Kapellmeister to Prince Bathyani, Presburg, and organist of the cathedral. Works: Three sonatas for the pianoforte and violin, op. 1 (Vienna); 6 sonatas for do., op. 2 (Lyons); Concerto for the pianoforte, op. 3 (Vienna, 1783); 6 violin duets (Lyons); 6 string-quartets; Andromeda und Perseus, Singspiel (Vienna, 1781); Die Belagerung von Valenciennes, for pianoforte and violin (Vienna). Works in MS.: Narcisse und Pierre, operetta; 14 symphonies; 12 string-quartets; 12 quintets for flute with strings; 6 duets for violin and viola; 6 sonatas for violin; Concertos for various instruments.

ZINGARELLI, NICOLA ANTONIO, born in Naples, April 4, 1752, died at Torre del Greco, near Naples, May 5, 1837. Dramatic composer, son of Riccardo Tota Zingarelli (tenor singer and teacher, died 1759);

pupil on the violin at the Musical College of Sta. Maria di Loreto, and of Fedele Fenaroli and Speranza in counterpoint and composition. He produced his first opera, *I quattro pazzi*, before leaving the Conservatorio, where it was given by the pupils. Under the patronage of the Duchess of Castel Pagano, he gave the cantata *Pimmalone* at the Teatro San Carlo in 1779. He soon went to Milan, recommended to the Archduchess Beatrix of Austria, and wrote there many operas, for which Carpani wrote most of the libretti. In 1789 he went to Paris, where he wrote *Antigone*, which was coldly received. In 1792 he became the successful competitor for maestro di cappella at the Cathedral of Milan, where he remained until 1794, when he was appointed to a similar post at Loreto, where he served until 1804. In that year he succeeded Guglielmi as maestro di cappella of the Sistine Chapel, Rome. When Napoleon pronounced his son King of Rome he ordered a *Te Deum* to be sung at St. Peter's, for which Zingarelli refused his services. He was therefore arrested and taken to Paris, but Napoleon, who had heard his music in Italy, set him free and gave him a pension. He also ordered Zingarelli to compose a mass which could be performed in twenty minutes, and he was so delighted with the composition that he gave him 6,000 francs. In July, 1810, he left Paris, and having been supplanted by Fioravanti in Rome, went to Naples, where he was appointed director of the Royal College of Music of San Sebastiano, and in 1816 succeeded Paisiello as maestro di cappella of the Cathedral of Naples. He held both places until his death. Zingarelli was the last master of the Neapolitan school, and numbered among his scholars Bellini, Mercadante, the two Riccis, Manfroce, and Conti. He was a member of the Académies des Beaux-Arts of Paris and of Berlin, and of many societies of Italy. Works. I. Operas: *I quattro pazzi*, Conservatory, Naples, 1771; *Montezuma*, Naples, Aug. 13, 1781; *Alsinda*, Milan, 1785; *Rici-*

mero, Venice, 1785; Armida, Rome, 1786; Ifigenia in Aulide, text by Moretti, Milan, 1787; Annibale, Turin, 1787; Antigone, text by Marmontel, Paris, 1790; La morte di Cesare, Milan, 1791; L' oracolo Sannito, Turin, 1792; Pirro, rè d' Epiro, three acts, text by Gamerra, Milan, 1792; Il mercato di Manfredoso, two acts, ib., 1792; Le secchia rapita, ib., 1793; Apelle e Campaspe, Venice, 1794; Artaserse, Turin, 1794; Il conte di Saldagna, Venice, 1795; Gli Orazi ed i Curiazi, two acts, Turin, 1794; Giulietta e Romeo, three acts, text by Foppa, Milan, Jan. 30, 1796; Le Danaïdi, ib., 1796; Meleagro, ib., 1796; La morte di Mithridate, Venice, 1797; Carolina e Menzikoff, Venice, 1798; Edipo a Colono, text by Sografi, ib., 1799; Il ritratto, text by Romanelli, Milan, 1799; Il ratto delle Sabine, two acts, text by Rossi, Venice, 1800; Clitennestra, text by Saffi, Milan, 1801; Il bevitore fortunato, Milan, 1803; Inez de Castro, ib., 1803; Baldovino, Rome, 1810; Berenice, Rome, 1811. II. Oratorios and cantatas: Pimmalion, Naples, 1779; Alceste, Milan, 1786; Hero, ib., 1786; Sappho, ib., 1786; The Passion, ib., 1787; Nice d' Elpino, ib., 1787; L' amor filiale, ib., 1787; Alcide al bivio, ib., 1787; Telemacco, text by Moretti, ib., 1787; Oreste, ib., 1788; Il trionfo di Davide, Naples, 1788; Francesca da Rimini, Rome, 1804; Il conte Ugolino, ib., 1804; Tancredi al sepolcro di Clorinda, Naples, 1805; La distruzione di Gerusalemme, Rome, 1805; La riedificazione di Gerusalemme, Florence, 1812; Isaiah, Birmingham, England, 1829; Saul, Rome, 1833; Hymn of Inauguration, Philharmonic Society, Naples; La fuga in Egitto, ib., 1837; La danza; Ero, monologue; Alceste, four voices with chorus; L' amicizia, three voices with chorus; Cantata for Saint-Gaëtan, three voices; Sulle rovine orribili, four voices; Galatea, for two soprani with pianoforte; Il sacrificio d' Abramo, soprano with do.; 2 Christmas cantatas for tenors with do.; Berenice che far? soprano and string-quartet. III.

Church music: Miserere for 4 voices, Naples Conservatorio; 38 Masses for men's voices with orchestra; 66 do. for mixed voices with organ; 25 Masses for 2 and 3 voices with instruments; about 20 4-part Masses with orchestra; 7 Masses for 2 choruses; 3 requiems; 16 3 and 4-part Credo with orchestra; 5 do. with organ; 84 Dixit for 3, 4, and 8 voices with organ; 36 Beatus vir with orchestra, or organ; 49 Confitebor, 73 Magnificat for 2 and 3 voices with orchestra, or organ; 21 Passion hours for 1, 2, 3, and 4 voices with instruments; 29 Te Deum; 28 Stabat Mater; Psalms; Vespers; Hymns; Litanies; Motets; Responses; Antiphons; Graduals; and Offertories. His MSS., about 541 in number,

*Niccolò Zingarelli.*

are in the "Annuaire di Loreto," and a list of this collection is in the Royal College of Music, London.—Rafale Liberatore, Necrologia di Nicolò Zingarelli (Naples, 1837); Villarosa, Elogio di Nicolò Zingarelli (ib., 1837); Raimondo Guarini, Cenni storici di Nicolò Zingarelli (ib., 1837); Anonymous, Notizie biografiche di Nicolò Zingarelli (ib., 1837); Antonio Minghetti, Discorso per le solenni esequie del cavaliere Nicolò Zingarelli (Padua, 1841); Francesco Florimo, Cenni storici sulla scuola musicale di Napoli; Adrien de la Farge, Zingarelli (Revue universelle, Sept. 20, 1837); Fétis; do., Supplément; Mendel; Riemann; Grove.

ZINGARI IN FIERA, I (The Gypsies at the Fair), Italian comic opera in two acts, text by Palomba, music by Giovanni Paisiello, first represented in Naples in 1789; given in Paris, May 3, 1802.

ZINKEISEN, KONRAD LUDWIG DIETRICH, born at Hanover, June 3, 1779, died in Brunswick, Nov. 28, 1838. Composer, pupil of his father and of Rode in Wolfenbüttel. He was oboist in an infantry regiment in Lüneburg, and went to Göttingen in 1803, where he became Concertmeister at the academy and taught mu-

sic. In 1819 he was made Kammermusiker in the court orchestra in Brunswick. Works: Four overtures for orchestra; 6 concertos for the violin; Duo concertante for violin and viola; Variations for violin and string-trio; 2 Duets for violin and viola; 3 string-quartets; Variations for flute and string-quartet; Concerto for oboe; do. for clarinet; Pieces for clarinet and orchestra; do. for oboe and string-quartet; Variations for 2 horns with orchestra; Military music; Choruses.

ZION, sacred cantata for baritone solo and chorus, with orchestra, by Niels W. Gade, op. 49, first performed at the Birmingham (England) Festival, Aug. 29, 1876. The text from the Bible describes the children of Israel in Egypt, their captivity, passage through the sea, return to Zion, and the prophecy of the New Jerusalem. Published by Novello, Ewer & Co. (London, 1876); by Breitkopf & Härtel (Leipsic, 1880).—*Athenæum* (1876), ii.; *Mus. Wochenblatt* (1880), 143.

ZITTI, ZITTI. See *Barbiere di Siviglia*; *Rigoletto*.

ZOELLER, CARL, born in Berlin, March 28, 1849, died in London, August, 1889. Dramatic composer, pupil at the Royal Academy, Berlin, of Hubert Ries on the violin, of W. Gärlich in harmony and instrumentation, and of Eduard Grell in counterpoint. After travelling with opera



companies through Germany, he settled in 1873 in London, and in 1879 was appointed bandmaster of the 7th (Queen's Own) Hussars. Elected member of the Royal Academy, Sta. Cecilia, class of Maestro de' compositori, Rome, 1884; honorary member of the Royal Institute of Music, Florence, 1885, and fellow of the Society of Sciences, Arts, and Letters, London, 1886. Works: *The Missing Heir*, comic operetta in one

act, text by Rita; *Mary Stuart* at Fotheringay, lyrical monodrama, chorus by Frederic Maro; *The Rhine King's Daughter*, scene for soprano, with orchestra, text by Frederic Maro; Ecclesiastical overture, in A minor; Military overture, B-flat major; *Queen Marie Stuart's Hunt*, overture in E-flat major; Dramatic overture, D minor; Original theme and variations for orchestra; 3 voluntaries for orchestra and organ; *Alwina*, characteristic piece for orchestra; *Stray Leaves* from the Album of an Old Musical Conductor, for orchestra; Concerto dramatique, for violin and orchestra; Quintet for flute, oboe, clarinet, horn, and pianoforte; Quartet for 2 violins, viola, and violoncello; Romance for violoncello, with orchestra; Serenade for violoncello, with strings; Grand solo for flute, on Schubert's Serenade, with orchestra; 2 Concertinos for viole d'amour, with orchestra; Introduction and rondo for do.; Adagio religioso for do.; Hymn to St. Cecilia, for do.; Masses, Anthems, and other church music; Pianoforte music; Songs; Transcriptions and arrangements for nearly every kind of musical instrument in use. He was editor also of the United Service Military Band Journal, and author of several didactic works, including the "*Viole d'Amour*, its Origin, History, etc.," an instrument which he labored hard to revive.

ZOULO, ANNIBALE, Italian composer of the 16th century. In 1561-70 he was maestro di cappella at San Giovanni in Laterano, Rome, and on July 5, 1570, was appointed to the choir of the Pontifical Chapel. His manuscripts, in the archives of the Pontifical Chapel, include masses and sixteen responses for the Tenebræ, to be sung during Holy Week. Published works: *Dodici affetti, madrigali a 5 voci* (Venice, 1585); *Melodia olympica di diversi eccellentissimi musici, 4, 5, 6, e 8 voci* (Antwerp, 1594); *De' floridi virtuosi d'Italia il terzo libro di madrigali a 5 voci* (Venice, 1596); *Paradiso musicale di madrigali et canzoni a 5 voci* (ib., 1596); *Selectæ cantiones excel-*

## ZÖLLNER

lentissimorum auctorum octonis vocibus concinendæ a Fabio Costantino, etc., which includes a *Salve Regina* for 12 voices (Rome, 1596).

**ZÖLLNER, HEINRICH**, born in Leipsic, July 4, 1854, still living, 1890. Composer, son of Karl Friedrich Zöllner; pupil of Reinecke, Jadassohn, Richter, and Wenzel, at the Leipsic Conservatorium. In 1878 he was appointed music director in the University of Dorpat, and in 1885 became conductor of the Männergesangverein in Cologne, and professor in the Conservatorium. Works: Choruses for men's voices, op. 1, 4, 5, and 6; Songs, op. 2, 7, and 8; *Hunnenschlacht*, chorus, Leipsic, 1880; Symphony for orchestra, op. 20; *Sommerfahrt* episode for do., op. 15; *Frithjof*, opera, text by the composer, Cologne, 1884; and *Faust*, music drama in four acts and prelude, Munich, Oct. 19, 1887.

**ZÖLLNER, KARL FRIEDRICH**, born at Mittelhausen, Thuringia, March 17, 1800, died in Leipsic, Sept. 25, 1860. Vocal composer, son of Karl Heinrich Zöllner; pupil of Johann Gottfried Schicht in Leipsic. He received his education at the Gymnasium, Eisenach, and at the Thomaschule, Leipsic. In 1820 he became teacher of singing in the Rathsfreischule, and in 1822 aided in directing a musical institute. In 1830 he began to compose part-songs, and in 1833 founded the Zöllner-Verein, a male chorus society out of which grew similar societies. Twenty of these united in 1859, and gave a festival under his direction in Leipsic. After his death these choruses called themselves the Zöllner-Bund. In 1868 a monument was erected to his memory in Leipsic. Works: Songs; Part-songs; Choruses; Motets, etc.

**ZÖLLNER, KARL HEINRICH**, born at Oels, Silesia, May 5, 1792, died at Wands-



beck, near Hamburg, July 2, 1836. Organist, travelled through Germany as a virtuoso on the organ until 1833, when he settled in Hamburg. Works: *Kunz von Kaufungen*, opera, Vienna, about 1825; *Ein Uhr*, melodrama; Masses; Sonatas for the pianoforte; Organ pieces; Psalms; Songs; Part-songs; School for the pianoforte; School for the violin.

**ZORAHAYDE**, a legend for orchestra, by Johan Severin Svensden, op. 11. The subject is the Legend of the Rose, from Washington Irving's *Alhambra*. Published by Warmuth (Christiania).

**ZORAIDE**. See *Abencérages*.

**ZORAÏME ET ZULNAR**, drame-lyrique in three acts, text by Saint-Just, music by Boieldieu, first represented at the Opéra Comique, Paris, May 16, 1798. The libretto is founded on Florian's romance "*Gonsalve de Cordoue*."

**ZOROASTRE**, tragédie-lyrique in five acts, text by Calusac, music by Rameau, first represented at the Académie Royale de Musique, Paris, Nov. 5, 1749. It is one of Rameau's best works. The music is from the composer's opera, *Samson*, for which Voltaire wrote the text, and which was declined by the Académie Royale de Musique. The chorus of Zoroastre's magi is one of Rameau's best inspirations.—*Clément et Larousse*, 718; *Lajarte*, i. 213.

**ZU DIR WALL' ICH, MEIN JESUS CHRIST**. See *Tannhäuser*.

**ZUFRIEDENGESTELLE ÆOLUS, DER** (*Æolus Pacified*), dramatic cantata, text by Picander, music by Johann Sebastian Bach, composed in honor of the name-day of Dr. August F. Müller, Doctor of Philosophy in the University of Leipsic. The original score in the Königliche Bibliothek, Berlin, which is dedicated to him, is dated Aug. 3, 1725. Published by the Bachgesellschaft (Year XI.). Bach used this cantata again, with an altered text, when Friedrich August II. was crowned King of Poland in Cracow, Jan. 17, 1734.—*Spitta*, Bach, ii. 455; do. (Bell), ii. 624.

**ZUMPE, HERMANN**, born at Taubenheim, Upper Lusatia, April 9, 1850, still living, 1890. Dramatic composer, pupil of the Lehrerseminar in Bautzen. In 1870–71 he taught in Weigsdorf, whence he went to Leipsic, taught in the third Bürgerschule, played the triangle in the Stadt-theater, and studied under Carl Albert Tottmann. In 1873–76 he was in Bayreuth, and aided Wagner in the preparation of the Nibelungen scores, and was afterwards Kapellmeister in the theatres in Salzburg, Würzburg, Magdeburg, Frankfurt-on-the-Main, and Hamburg. He is now employed in preparing singers for the stage, and in composing. Works: Overture to Wallensteins Tod; Anahna, opera, Berlin, 1880; Die verwünschte Prinzessin, romantic opéra-comique (MS.); Farinelli, operetta, Hamburg, 1886; Songs.



**ZUMSTEEG, JOHANN RUDOLF**, born at Sachsenflur, in the Odenwald, Jan. 10, 1760, died in Stuttgart, Jan. 27, 1802. Dramatic composer and violoncellist, pupil of Poli, Mazzanti, Borani, and in theory and composition of Matthison and Marpurg. His father was valet to Duke Carl of Württemberg, and he was admitted to the Carlschule at "The Solitude," near Stuttgart, where he met Schiller, with whom he formed a close friendship. He was intended for a sculptor, but he devoted himself to music, and in 1792 succeeded Poli as Kapellmeister in Stuttgart. He was the pioneer of the German ballad. Works: Das tartarische Gesetz, opera, Stuttgart, about 1790; Rinald und Armida, do., ib., 1790; Tamira, do., ib., 1791; El Bondokoni oder der Kaliph von Bagdad, do., ib., 1792; Zaalor, do., ib., about 1794; Die Geisterinsel (Shakespeare's Tempest), do., ib., 1798; der Schuss von Gänsewitz, do., ib.; Das Pfauenfest, do. in two acts, text by Werthes, ib., 1801; 18 dramatic cantatas; 20 cantatas or ballads

for one voice with pianoforte, including Bürger's Lenore; Schiller's Maria Stuart; Goethe's Colma; Ritter Toggenburg; Die Büssende; Des Pfarrers Tochter von Taubenhayn; Choruses to Schiller's Die Räuber; Concerto for the violoncello (Gombart, Augsburg); Duos for do. (Breitkopf & Härtel, Leipsic); Sonatas for do.—Grove; Mendel; Fétis; Riemann; Ambros, Bunte Blätter, ii.

**ZUR HERBSTZEIT** (In the Autumn), symphony in F minor by Joachim Raff, op. 212, first performed at the Philharmonic, Berlin, in 1882. It was given in Leipsic in 1884.

**ZVONAR, JOSEPH LEOPOLD**, born at Kublov, near Prague, Jan. 22, 1824, died in Prague, Nov. 23, 1865. Contrapuntist, pupil at the Organistenschule, Prague, and afterwards teacher in and director of the same. In 1859 he became director of the Sophien-Akademie, then chorus-master of Trinitätskirche and music teacher in the high Töchtereschule. He was the first to teach harmony and counterpoint in the Bohemian language. Works: Zabój, opera, not represented; Songs; Choruses; Part-songs.

**ZWEIKAMPF MIT DER GELIEBTEN, DER** (The Duel of the Lovers), German operetta in one act, text by Schink, music by Spohr, first represented in Hamburg, Nov. 15, 1811; revived in Cassel, Feb. 7, 1841. Score published by Böhm (Hamburg, 1811).—Spohr, Autobiography, i. 152; Allgem. mus. Zeitg., xlii. 198.

**ZWILLINGSBRÜDER, DIE** (The Twin Brothers), operetta in one act, text by Hofmann from the French, music by Schubert, first represented at the Kärnthner-Theater, Vienna, June 14, 1820. The story is of the mistaken identity of two brothers, Franz and Friedrich Spiess. It was composed in 1818–19, and consists of an overture and ten numbers. It was given only six times. The autograph, in possession of the Gesellschaft der Musikfreunde of Vienna, was published by Peters (Leipsic, 1872).—Kreissle von Hellborn (Coleridge), Schubert, 168–175; Frost, do., 36; Allgem. mus. Zeitg., xxii. 560.



# SUPPLEMENT.

*Containing names omitted, corrections, and additions to 1890. Articles preceded by an Asterisk (\*) are supplementary to articles in the text.*

\*AERTS, FÉLIX, died in Nivelles, Belgium, January, 1889.

\*ALARD, DELPHIN, died in Paris, Feb. 22, 1888.

\*ALBERT, EUGEN D'. Add to works : Ten songs for one voice with pianoforte, op. 3 ; Symphony for orchestra in F, op. 4 ; 8 Clavierstücke, op. 5 ; Waltz for the pianoforte for 4 hands, op. 6 ; Quartet for strings in A minor, op. 7 ; Overture for orchestra to Grillparzer's Esther, op. 8 ; 5 songs, op. 9.

\*ARBAN, JOSEPH JEAN BAPTISTE LAURENT, died in Paris, April 8, 1889.

\*ASCANIO IN ALBA. Vol. I., page 80, line 4, for 1711 read 1771.

\*BARBIER, FRÉDÉRIC ÉTIENNE, died in Paris in 1889.

\*BARNETT, JOHN, died at Cheltenham, April 17, 1890.

\*BAZZINI, ANTONIO. He was appointed director of the Milan Conservatorio in 1880. Add to works : Francesca da Rimini, symphonic poem, op. 77.

\*BOTTESINI, GIOVANNI, died in Parma, July 6, 1889.

\*BRAHMS, JOHANNES. Add to works : Pianoforte concerto in B-flat, op. 83 ; Romances and songs for one or two voices, op. 84 ; 6 songs for one voice, op. 85 ; do., op. 86 ; 2 songs for alto with violin obligato, op. 91 ; 4 vocal quartets with pianoforte, op. 92 ; Songs and romances for 4-part chorus, op. 93 ; do., a cappella, op. 93A ; Tafellied, op. 93B ; 5 songs for low voice, op.

94 ; 7 songs, op. 95 ; 4 songs, op. 96 ; 6 songs, op. 97 ; Sonata for violoncello and pianoforte in F, op. 99 ; Sonata for violin and pianoforte in A, op. 100 ; Trio for pianoforte and strings in C minor, op. 101 ; Concerto for violin and violoncello in C with orchestra, op. 102, played by Joachim and Hausmann in Cologne, in 1887 ; 8 Zigeunerlieder, for voice and pianoforte, op. 103 ; Sonata for violin and pianoforte in D minor, op. 108 ; Romances from Tieck's "Magelone," for one voice with pianoforte, op. 33.

\*BRUCH, MAX. Add to works : Das Feuerkreutz, dramatic cantata for chorus, soli, and orchestra, op. 52, text by Heinrich Bulthaupt from Scott's "Lady of the Lake."

\*BRÜLL, IGNAZ. Add to works : 7 songs for one voice with pianoforte, op. 56 ; 5 Clavierstücke, op. 57 ; Suite for pianoforte, op. 58.

CAPOCCI, FILIPPO, Italian composer, contemporary. Organist of S. Giovanni in Laterano, Rome. Works : Sonata No. 1, in D minor ; Sonata No. 2, in A minor ; Sonata No. 3, in G minor ; Offertorio, in B-flat ; Scherzo, in D ; Capriccio, in B-flat ; Gran coro trionfale, in E-flat ; do., in F ; Andante con moto, in D ; Solo di oboe ; Preghiera, in A-flat ; Prelude and fugue, in D minor ; Menuetto, in B-flat ; do., in B ; Melodia, in B-flat ; Larghetto, in G minor, etc.

\*CLAY, FREDERICK, died in London, Nov. 26, 1889.

## COLBORNE

\*COLBORNE, LANGDON, died in Hereford, England, Sept. 26, 1889.

\*CONVERSE, CHARLES CROZAT. Add to works: American concert overture, in D, for orchestra, on Hail Columbia, given at the Peace Jubilee, Boston, 1869, under direction of P. S. Gilmore; Cantata, for soli, chorus, and orchestra, on Psalm cxxvi., in three parts, two numbers of which were given at the Music Teachers' National Association, Chicago, 1888, under direction of Theodore Thomas. A selection from Mr. Converse's unpublished oratorio, *The Captivity*, is in *Sterling Anthems*.

\*CORDER, FREDERICK. Add to works: A Storm in a Tea-cup, operetta, 1880; River Songs, trios for female voices, 1881; Nocturne for orchestra, 1882; Dreamland, ode for chorus and orchestra, 1883; Roumanian Dances for violin and pianoforte, 1883; The Nabob's Pickle, operetta, 1883; The Noble Savage, do., 1885; Prospero, overture for orchestra, 1885; Orchestral scenes for *The Tempest*, 1886; The Bridal of Triermain, cantata, Wolverhampton Festival, 1886; Nordisa, opera in three acts, Liverpool, Jan. 26, 1887, Drury Lane, London, May 4, 1887; Roumanian suite for orchestra, 1887; The Minstrel's Curse, ballad for declamation, with orchestra, Crystal Palace, March 10, 1888; O Sun, that wakenest all (Tennyson), song, 1888; and *The Sword of Argantyr*, dramatic cantata in four scenes, given at the Leeds (England) Festival, Oct. 9, 1889.

\*COWEN, FREDERIC HYMEN. Add to works: Saint John's Eve, cantata for chorus, soli, and orchestra, Crystal Palace, London, Dec. 14, 1889; Thorgrim, opera in four acts, text by Joseph Bennett, from Magnússon and Morris's "*Viglund the Fair*," Drury Lane, ib., April 22, 1890.

\*CZAR UND ZIMMERMANN. In line 4, for Berlin in 1854, read Leipzig, Dec. 22, 1837.

\*DAVIDOFF, KARL, died in St. Petersburg, Feb. 24, 1889. Add to works: Die

Gaben des Terek, symphonic picture for orchestra after a poem by Lermontoff, op. 21; 3 Romances for voice with pianoforte, op. 26; 6 do., op. 28; Sextet for 2 violins, 2 violas, and 2 violoncelli, op. 35; 2 Salonstücke for pianoforte and violin, op. 37; Quartet for strings, op. 38; Quintet for pianoforte and strings, op. 40; 2 Russian romances for violoncello and pianoforte.

\*DONT, JAKOB, died in Vienna, Nov. 18, 1888.

\*DRAESEKE, FELIX. Add to works: Requiem in B minor, soli, chorus, and orchestra, op. 22; Quintet for strings and pianoforte, op. 40; Serenata in D (1. March; 2. Serenade; 3. Love scene; 4. Polonaise; 5. Finale), 1889, given in America first by New York Symphony Society, Nov. 23, 1889; Symphony for orchestra in F, op. 25, 1889; Sinfonia tragica for orchestra, 1889.

\*DVOŘÁK, ANTONÍN. Add to works: Die Jakobiner, opera in three acts, text by Mme Marie Červinka-Rieger, Bohemian National Theatre, Prague, Feb. 12, 1889.

\*EMPEROR CONCERTO. For op. 75 in line 4, read op. 73 and add: I. Allegro; II. Adagio; III. Rondo. Composed in 1809, dedicated to the Archduke Rudolph, and first published by Breitkopf & Härtel (Leipzig, 1811). Breitkopf & Härtel, Beethoven Werke, Serie ix., No. 5.—Thayer, Verzeichniss, No. 144; Lenz, Beethoven, ii. part i. 159.

FINTA FRASCATANA, LA, Italian opera by Leo, left unfinished, completed by Capranica, and first represented at the Teatro Nuovo, Naples, 1744.

\*FRANZ, ROBERT. Add to works: Three songs for mixed chorus, text by Eduard Mörike, op. 53.

\*FREISCHÜTZ, DER. Vol. I., page 28, line 1, for Wie nahe, etc., read Nie nahe.

\*GODARD, BENJAMIN. Add to works: Incidental music to Much Ado

## GOLDMARK

about *Nothing*, Odéon, Paris, Dec. 8, 1887 ; *Dante*, opera in four acts, Paris, 1890.

\***GOLDMARK, KARL.** Add to works : *In Frühling*, overture for orchestra, op. 36 ; 8 songs for one voice with pianoforte, op. 37 ; *Prometheus Bound*, overture for orchestra, Philharmonic Concert, Berlin, Nov. 25, 1889.

\***GRIEG, EDVARD.** Add to works : *Olaf Trygvason*, three scenes from an unfinished drama by Björnson, given at Christiania, 1889 ; 6 songs, op. 48 ; *Alexander*, opera, text by Glucksmann.

\***GUITAËRRO, LE,** French opéra-comique in three acts, text by Scribe, music by Halévy, first represented at the Opéra Comique, Paris, Jan. 21, 1841.—Clément et Larousse, 334.

\***GUNG'L, JOSEPH,** died in Weimar, Jan. 31, 1889.

\***HASSE, JOHANN ADOLPH.** Vol. II., page 235, line 16, for 1774 read 1771 ; page 236, line 8, for 1770 read 1771.

\***HENSCHÉL, GEORG.** Add to works : Three choruses for men's voices, I. *Tren* ; II. *Gute Nacht* ; III. *Natur die Trösterin*, op. 42.

\***HENSELT, ADOLF VON,** died in Warmbrunn, Silesia, Oct. 10, 1889.

\***HENTSCHEL, FRANZ,** died in Berlin, May 11, 1889.

\***KRUG, ARNOLD.** Add to works : *Sigurd*, cantata for soli, chorus, and orchestra, op. 25, text by Theodor Souchay from Geibel's "*König Sigurd's Brautfahrt*."

\***LACHNER, FRANZ,** died in Munich, Jan. 20, 1890. Add to works : *Stabat Mater*, op. 154 ; *Mass* for 5-part chorus, soli, and orchestra, op. 155.

\***LALO, ÉDOUARD,** born (instead of 1831) at Lille, Jan. 27, 1823.

**LAMBERT, ALEXANDER,** born in Warsaw, Poland, Nov. 1, 1862, still living, 1890. Pianist ; pupil of his father, Henry Lambert (violinist), of Julius Epstein at the Vienna

Conservatorium, of Liszt at Weimar on the pianoforte, and of Bruckner in composition. He first appeared as a pianist at Steinway Hall, New York, in 1880, played in concerts with Joachim and Teresina Tua in Germany in 1883 ; and in 1884 assisted Sarasate in Warsaw and other cities. In 1883 he became professor of the pianoforte in the Neue Akademie der Tonkunst, Berlin, and since 1887 has been director of the New York College of Music. His compositions, published in Berlin and New York, are chiefly for the pianoforte.

\***LASSEN, EDUARD.** Add to works : *Music to Goethe's Pandora*, op. 86, Weimar, 1886 ; *Concerto for violin with orchestra*, op. 87, 1889.

\***MAAS, LOUIS,** died in Boston, Mass., Sept. 18, 1889.

\***MACCUNN, HAMISH.** Add to works : *The Cameronian's Dream*, cantata, 1889 ; *Bonnie Kilmeny*, do., 1889.

\***MACDOWELL, EDWARD ALEXANDER.** Add to works : 6 songs from Heine, op. 31 ; *Marionetten*, 6 short pieces for the pianoforte, op. 38.

\***MAID OF ARTOIS, THE.** Vol. II., page 505, line 16, for Kenney, read Kennedy.

\***MAID OF HONOUR, THE.** Vol. II., page 505, line 22, for Kenney, read Kennedy.

\***MASSENET, JULES.** Add to works : *Esclarmonde*, opera in four acts, text by Alfred Blau and Louis de Gramont, first represented at the Opéra Comique, Paris, May 16, 1889.

\***MERMET, AUGUSTE,** died in Paris in 1889.

\***MÉTRA, OLIVIER,** died in Paris, Oct. 22, 1889.

**MILLARD, HARRISON,** born in Boston, Massachusetts, Nov. 27, 1830, still living, 1890, in New York. Song writer and singer ; sang when a boy in a church choir, and when ten years old as alto in the chorus of the Handel and Haydn Society, Boston. In 1851 he went to Europe, studied three

## MIRY

years in Italy, appeared in concerts as a tenor, and made a tour in Great Britain with Catherine Hayes. He returned to Boston in 1854 and removed in 1856 to New York, where he settled as a singing teacher, singer, and composer. He served in the civil war as an officer in a New York regiment, was wounded at Chickamauga and sent home, and afterwards had a position in the custom house, New York. Works: *Deborah*, Italian opera in four acts (MS.); *Grand Mass*; Church services; *4 Te Deum*; 300 songs, and many adaptations from the French, German, and Italian.

\*MIRY, CHARLES, died in Ghent, Belgium, in 1889.

\*MÜLLERLIEDER. For *Müllerin* in second line read *Müllerin*, and for *Wenzel* in third line read *Wilhelm*.

\*NESSLER, VICTOR ERNST, died in Leipsic, May 28, 1890. Add to works: *Otto der Schütz*, Leipsic, 1887; *Die Rose von Strassburg*, Munich, 1890.

PADEREWSKI, J. J., born in Poland (?), still living, 1890. Pianist and composer. Works: *Præcludium* and *Minuetto* for the pianoforte, op. 1; *Élégie*, for do., op. 4; *Danses polonaises*, do., op. 5; *Introduction et toccata*, do., op. 6; 4 *Lieder* for voice with pianoforte, op. 7; *Chants du voyageur*, for pianoforte, op. 8; *Danses polonaises*, for do., op. 9; *Album de mai*, do., op. 10; *Variations et fugue*, do., op. 11; *Sonata* for violin and pianoforte, op. 13; *Humoresques de concert* for pianoforte, op. 14; *Dans le désert*, for do., op. 15; 3 *pieces* for the pianoforte, *Légende*, *Mélodie*, and *Thème varié*, op. 16; and *concerto* for pianoforte and orchestra in A minor, op. 17.

PIZZI, EMILIO, born in Verona, Italy, in 1862, still living, 1890. Dramatic composer, pupil at the Liceo of Bergamo, where he was graduated in 1881; then entered the Milan Conservatorio and was again graduated in 1884, after two years' study under Ponchielli, winning the first prize with

a two-act opera entitled *Lina*. He then went to Scotland to gather material for a new opera, *Guglielmo Ratcliffe*, text by Zanardini, on a theme drawn from Scottish history. On Oct. 31, 1889, this opera, which was awarded the prize of 5,000 lire in the Baruzzi competition at Bologna, was produced at the Teatro Comunale, in that city, with great success. Two string quartets, composed about the same time, were also awarded the first and second prizes in a competition in Florence.

\*PROUT, EBENEZER. Add to works: *Damon and Phintias*, cantata for men's voices and orchestra, first given at Oxford, May 31, 1889.

\*PUGET, LOÏSA, died in Pau, France, Nov. 27, 1889.

\*REINECKE, KARL. Add to works: *Von der Wiege bis zum Grabe*, cyclus for orchestra, op. 202; *Symphony* for orchestra in C minor, Moscow, March 29, 1889; 3 songs from Fritz Reuter, op. 205.

\*REQUIEM. Vol. III., page 204, line 12, for Pohl, read Pole.

\*RHEINBERGER, JOSEF. Add to works: *Mass* for mixed chorus, op. 151; *Das Zauberwort*, Singspiel in two acts, text by F. von Hoffnaass, op. 153; for 3-part female chorus with organ, op. 155; 12 *Characterstücke* for organ, op. 156; *Mass* for mixed chorus with organ, op. 159; *Ave Maria* (1889).

\*RUBINSTEIN, ANTON. Add to works: *Concertstück* for pianoforte and orchestra, op. 113; and *Gorjusha*, Russian opera in four acts, on the occasion of the composer's jubilee, St. Petersburg, Dec. 3, 1889.

\*SAINT-SAËNS, CAMILLE. Add to works: *Ascanio*, opera in five acts and seven tableaux, text by Paul Meurice and Louis Gallet from the drama *Benvenuto Cellini*, Opéra, Paris, March 21, 1890.

STOECKEL, GUSTAVE JACOB, born at Maikammer, Bavarian Palatinate, Germany, Nov. 9, 1819, still living, 1890, in

## WELD

New Haven, Connecticut. Dramatic composer, pupil of Johann Ziegler, of Louis Stoeckel on the pianoforte and organ, and of Joseph Krebs in composition. He removed to the United States in 1847, and in 1848 settled in New Haven; became in 1852 instructor in vocal music in Yale College, in 1854 chapel organist, and in 1890 Battell professor of music in Yale University. He has been also director of the New Haven Musical Association, and of the Mendelssohn Society of New Haven, has superintended the production in that city of the standard oratorios and many other classical works, and has given there a large number of orchestral concerts. In 1864 he received from Yale the degree of Doctor of Music. In 1876 he attended the Bayreuth festival as the representative of the New Englander. Works: *Lichsteinstein*, opera in three acts, text by composer; *Mahomet*, do., do.; *Miles Standish*, do., do., after Longfellow; *Miskodita*, do., do., after Longfellow. All these are in MS. Overtures: *Lichsteinstein*; *Studentenleben*; *Mahomet*; *Miles Standish*, *Tam o' Shanter*, a *sinfonietta*. The first three overtures have been given by Carl Anschütz and Theodore Thomas in New York, at the Symphony concerts in New Haven, 1868, and the Beethoven festival in 1870. *Die grösste Künstlerin im Künstlerthum*, cantata for solo and chorus, with grand orchestra; Pianoforte compositions; Songs, etc. He has published also the following: "Stoeckel's Sacred Songs;" and "College Hymnbook for Male Voices," used in Battell Chapel, Yale University.

WELD, ARTHUR (CYRIL GORDON), born of American parents, in Jamaica Plain, Massachusetts, March 4, 1862, still living, 1890. He early showed a taste for music, and began to take pianoforte lessons at the age of nine. In 1879 he went to Germany, where he studied harmony, counterpoint, and composition for three years, in Dresden under Rupert Becker, Adolph Foerster, and von Comiar-Fiedlitz, and in Berlin un-

der Franz Neumann. From 1883 to 1887 he studied counterpoint, composition and orchestration under Joseph Rheinberger at the Königliche Musikschule in Munich, besides studying conducting under Abel and Levi. From this institution he was graduated with honors in composition, and conducting in 1887, and soon returned to America. In April, 1889, he was appointed musical critic on the Boston Post. Works: String quartet in C, Munich, Musikschule, 1885, a movement from which was given in Boston, Kneisel Quartet, 1890; *Romanza* for small orchestra, Munich, 1886, Boston, Music Hall, 1887-88; *Andante and scherzo* for septet, Munich, 1886; *Suite* for orchestra, "Italia," ib., 1887, Worcester (Mass.) Festival, 1888, and by the Boston Symphony Orchestra in Boston and Washington, 1890; *Benedictus Dominus Israel*, for soli, double-quartet, chorus, and orchestra, in A-flat; 4 *Madrigals*, of which one was given in Boston, 1890; *Ode in Time of Peace*, for double-quartet and organ, ib., 1890; Many songs, of which eleven are published (Boston, Arthur P. Schmidt).

WOOLF, BENJAMIN EDUARD, born in London, Feb. 16, 1836, still living, 1890. He went to America with his parents in 1839; studied harmony, counterpoint composition, violin, viola, violonecello, double-bass, and pianoforte under his father (an experienced musician, who had conducted theatre orchestras in England), and organ under William R. Bristow, of New York (father of George Frederick Bristow). For a time he conducted theatre orchestras in Boston, Philadelphia, and New Orleans, writing overtures, choruses, and incidental music to plays, and also music for many ballets. He is author also of several plays, of which *The Mighty Dollar* (written for Mr. and Mrs. Florence) held the stage for many years, although it underwent changes, from time to time, for which he was not responsible. In 1870 he gave up the practice of music as a profession, for musical and dramatic criticism, first on the Boston

## WOOLF

Globe, and then on the Saturday Evening Gazette, which post he still holds, and in which he has won a conspicuous influence. He did not, however, give up composing, and his comic opera, Pounce & Co., of which he wrote both text and music, had a successful run of six weeks in Boston, with Gertrude Franklin and Henry E. Dixey in the cast. This operetta may rank with the best of its kind that have been written in America. Works : Lawn Tennis, or Djakh and Djill, operatic comedietta, Boston, Park Theatre, Sept. 30, 1880 ; Pounce & Co., comic opera in 2 acts, ib., Bijou Theatre, April 19, 1883 ; Once on a Time, comic opera (not given) ; The Lord of the Fairies, do. (do.) ; The King's Frolic, do. (do.) ; Overture to The Comedy of Errors, Boston Popular Concerts, 1887 ; Overtures and incidental music to many dramas, ballets, etc. ; Chamber music, such as string quartets, pianoforte trios, etc., many of which have been publicly performed ; Many songs.













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